

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2008

319 messages · Thu 31 Jul 2008 – Sun 31 Aug 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

August 2008 was a month about survival — whether a poet can survive on poetry, whether the words survive the world, whether the art survives at all except as a guest in someone else's medium. Three hundred and nineteen messages moved through the list, thin and late-summer slow, weeks before the banks fell, and already the room was counting who was left standing. It reads now like a quiet ledger drawn up on the eve of a crash nobody in it had yet named.

The largest thread was an inventory of poetry's afterlife on film — a long, affectionate list of movies with poetry in them, the art surviving not on its own shelf but smuggled into the cinema, borrowed by a bigger and richer form to lend a scene some depth. It was survival by dependence: the poem enduring precisely because it had been absorbed into something with a wider audience and a working economy, kept alive as a passenger on the medium that had eclipsed it.

The quarrel was frankly economic, and prophetic. Under the heading of who is left standing, the room asked whether anyone could still make a living from poetry alone, without the teaching post or the grant, and came up nearly empty — one member reporting the grim folklore that *"the last poet to make a living from"* the sale of his poems had been Alfred Tennyson, a century and a half gone. In the last weeks before the financial collapse, a room of poets was already taking the measure of an art with no viable economy, counting the survivors and finding almost none.

And the month's most beautiful current made survival its explicit subject. A sleepless member on a Paul Auster kick — insomniac, thought-crowded, still in love with the art — passed around Auster's lines about *"the words that do not survive the world"*, the poem that dissolves in the very act of being spoken. It was the tenderest possible framing of the month's dread: not the economy or the audience but the words themselves, mortal, evaporating as they leave the mouth, and loved all the more for it by a reader who could not sleep for thinking of them.

I have set August down exactly as the archive delivered it — poetry surviving as a passenger in the movies, the poet who cannot survive on poems since Tennyson, and Auster's words that do not survive the world — because it was the month the list, thinned and sleepless on the lip of a crash it could not yet see, made survival its one true theme and found the odds long at every level: the art alive only by borrowing a richer medium's room, the poet unable to live by the work, the words

themselves vanishing as they are said. And yet the room was still there, still passing poems hand to hand at three in the morning, which is the only kind of survival this list ever really had: not the economy's and not posterity's, but the plain fact of a few people still awake and still reading to each other in the dark.

— *K. M. F.*

Contents

Every entry links to its message. 319 in all.

31 JUL 2008

1. Ismaelia al Sadiq — Re: SHAME TO STONEWALL!
2. John Cunningham — Re: Subtext/Seattle - George Bowering & Marion Kimes - 8/6/08
3. Ram Devineni — Film selected for Competition at the Venice Film Festival

1 AUG 2008

4. Jennifer Karmin — Otoliths issue 10
5. ART ELECTRONICS — Call for Entries - Poetry Supermarket
6. Charles Alexander — chax press 200 x 20
7. amy king — ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **
8. Justin Katko — New Critical Documents
9. Joel Weishaus — "Reality Too" July Blog
10. jessica beard — poetry and archives
11. Stephen Vincent — Infectious hedonism, eatism, NYism

2 AUG 2008

12. Camille Martin — new collages by Camille Martin
13. John Cunningham — tracking down book for review
14. David Chirot — REPUGNO SELECTS Issue No. 1 is Here
15. Rob McLennan — above/ground press 15th anniversary reading!

3 AUG 2008

16. Dana Teen Lomax — Karmin, Lomax, and Rosenthal at Books & Bookshelves 8/7/08
17. Mathias Svalina — Julie Doxsee's Undersleep Available & Reading Tour
18. Audrey Berry — Bloomington Indiana
19. Susan Webster Schultz — PRE-PUBLICATION TINFISH SALE--AND MORE!

4 AUG 2008

20. David Kirschenbaum — Exhibit at Boog Fest's Small, Small Press Fair
21. Tarpaulin Sky Press — Bhanu Kapil's Shiny New Tarpaulin Sky
22. Sarah Sarai — hAve You Been Married, the Sister asK in Obsequious Riot/Other Rooms Press; 3...
23. Michael Kelleher — Literary Buffalo E-Newsletter 08.04.08-08.10.08
24. Small Press Traffic — Small Press Traffic's Position Announcement for an Executive Director

5 AUG 2008

25. Country Valley — New poetry from Country Valley Press
26. Charlotte Mandel — If you're in the Hamptons
27. Sam Ladkin — Recommended, Chris Goode, Edinburgh: forestation
28. Anselm Berrigan — Composer/Poet Collaborations at the Flea Theater....
29. Séamas Cain — Re: poetry and archives?
30. Tony Trigilio — Registration Discount Deadline Extended: The Beat Generation Symposium at C...
31. Jennifer Karmin — Aug 10: Public Project in SF
32. David Kirschenbaum — **Advertise in Welcome to Boog City Festival Issue**

6 AUG 2008

33. susan maurer — Cutthroat
34. Dan Glass — With + Stand Makes Time
35. Sarah Rosenthal — Lomax/Rosenthal/Karmin SF Thurs 8/7
36. Kyle Schlesinger — Ted Greenwald at the EPC
37. Andrew Jones — Fwd: Call
38. David Chirot — 6 August 1945: for Hiroshima--Witnessed & as"After" Effects in Poetry--Spice...

39. David Chirot — New & Recent Visual Poetry: "Cinema of Catharsis" flickr gallery link

7 AUG 2008

40. Jesse Glass — Yoko Danno's Songs and Stories Of The Kojiki Now Available from Ahadada Books
41. derek beaulieu — publication announcement: LEGO 50-15
42. Bill Berkson — GOODS AND SERVICES
43. Mathias Svalina — Julie Doxsee's Undersleep Available from Octopus Books & Reading Dates
44. amy king — Advice -- Film/Lit course w "Poetry" angle
45. Jim Andrews — comic book -> graphic novel -> movie of them -> ?
46. Danny Snelson — Re: Advice -- Film/Lit course w "Poetry" angle
47. Jason Quackenbush — Re: comic book -> graphic novel -> movie of them -> ?
48. Adam Robinson — Re: Advice -- Film/Lit course w "Poetry" angle
49. Skip Fox — Re: comic book -> graphic novel -> movie of them -> ?
50. Mendi Lewis Obadike — Re: OT: Advice -- Film/Lit course w "Poetry" angle
51. Alison Croggon — Re: comic book -> graphic novel -> movie of them -> ?
52. Murat Nemet-Nejat — Re: comic book -> graphic novel -> movie of them -> ?
53. Catherine Daly — beyond baroque (again)

8 AUG 2008

54. jared schickling — Re: Advice -- Film/Lit course w "Poetry" angle
55. Maria Damon — Re: comic book -> graphic novel -> movie of them -> ?
56. Maria Damon — Re: OT: Advice -- Film/Lit course w "Poetry" angle
57. Jim Andrews — "Fitting the Pattern" by Christine Wilks
58. Andrew Jones — Re-post: Call
59. Mary Kasimor — Re: OT: Advice -- Film/Lit course w "Poetry" angle
60. David Baratier — Final Call Transcontinental Award, deadline 8/15, next Friday
61. mIEKAL aND — Re: comic book -> graphic novel -> movie of them -> ?
62. Bobbie Lurie — for Amy: film/ lit course w "poetry" angle
63. William Sylvester — Re: for Amy: film/ lit course w
64. Murat Nemet-Nejat — Re: for Amy: film/ lit course w "poetry" angle
65. aslongasittakes — call for work-- sound poetry
66. Deborah M. Poe — Re: for Amy: film/ lit course w "poetry" angle
67. David Chirot — Re: comic book -> graphic novel -> movie of them -> ?
68. amy king — Sun, Aug. 10th @ 5 p.m. --Bryant & Kaipa [on behalf of Sueyeun Juliette Lee]
69. amy king — Sun, Aug. 10th @ 5 p.m. --Bryant & Kaipa [on behalf of Sueyeun Juliette Lee]
COR...
70. Stephen Baraban — Re: comic book -> graphic novel -> movie of them -> ?
71. Stephen Vincent — New de Blog - Google Bus line et al
72. David Kirschenbaum — Small Press Needed for Sept. 21 at Boog Fest
73. Ann Stedt — use these words seeks submissions

9 AUG 2008

74. andrew burke — Re: Advice -- Film/Lit course w "Poetry" angle
75. Tammy Ho — Cha: New Issue and Call for Submissions
76. Obododimma Oha — Re: use these words seeks submissions
77. Gary Sullivan — Blurred Vision 4 launch party in NYC
78. Rob McLennan — new(ish) on rob's clever blog
79. Poetics List — Poetics List Welcome - Posting Reminders
80. Eireene Nealand — UC Santa Cruz Associate/Assistant professor opening

10 AUG 2008

81. Pierre Joris — Nomadics blog is Back
82. David-Baptiste Chirot — Sad news--Palestinian Poet Mahmoud Darwish dies--(AP,NY times)
83. Nicholas Karavatos — Reading in Portland on Monday the 11th

11 AUG 2008

84. Charles Alexander — CHARLES OLSON: Language as Physical Fact

- 85. Gabrielle Welford — my dissertation up at a new on-demand publisher
- 86. Adam Fieled — PFS Post: Coming this Fall...
- 87. Michael Kelleher — Literary Buffalo Newsletter 08.11.08-08.17.08
- 88. Scott Howard — Book Reviewers Wanted: Reconfigurations
- 89. charles alexander — Re: The Poetics List
- 90. amy king — The List of Movies with Poetry
- 91. J. A. Lee | Crane's Bill Books — Fw: A review of Todd Moore's books are up on the new Lummo...
- 92. Doug Holder — Interview with Clayton Eshleman: The Man Who Translated Vallejo
- 93. Pam Brown — the deletions

12 AUG 2008

- 94. Deborah M. Poe — news on the modern review?
- 95. blacksox — Connecting through poetry post cards
- 96. David Chirot — The List of Movies with Poetry
- 97. Aryanil Mukherjee — Re: The List of Movies with Poetry
- 98. Alison Croggon — Re: The List of Movies with Poetry
- 99. Anny Ballardini — Re: The List of Movies with Poetry
- 100. amy king — Re: The List of Movies with Poetry
- 101. amy king — Re: The List of Movies with Poetry

13 AUG 2008

- 102. steve d. dalachinsky — Re: The List of Movies with Poetry
- 103. steve d. dalachinsky — Re: The List of Movies with Poetry
- 104. Bobbie Lurie — the list of movies with poetry
- 105. Jennifer Karmin — Les Fignes Press: Give A Fig Blog
- 106. Joel Lewis — Re: the list of movies with poetry
- 107. David Chirot — Re: The List of Movies with Poetry
- 108. Anny Ballardini — Re: The List of Movies with Poetry

14 AUG 2008

- 109. Murat Nemet-Nejat — Re: The List of Movies with Poetry
- 110. Murat Nemet-Nejat — Re: The List of Movies with Poetry
- 111. Mary Kasimor — Re: The List of Movies with Poetry
- 112. Gerald Schwartz — Re: The List of Movies with Poetry
- 113. Eric Dickey — Re: The List of Movies with Poetry
- 114. Larry O. Dean — Re: The List of Movies with Poetry
- 115. Bill Berkson — FW: Tuesday, August 26th - Bill Berkson & Kevin Opstedal
- 116. Bill Berkson — USE THIS: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

15 AUG 2008

- 117. steve d. dalachinsky — Re: The List of Movies with Poetry
- 118. George Bowering — Re: The List of Movies with Poetry
- 119. Jim Andrews — generative art
- 120. Murat Nemet-Nejat — Re: The List of Movies with Poetry
- 121. amalio Madueno — Re: The List of Movies with Poetry
- 122. David Seaman — poetry book
- 123. steve russell — Auster in D.C.
- 124. Murat Nemet-Nejat — Re: The List of Movies with Poetry
- 125. Gloria Mindock — Two new books from Cervená Barva Press
- 126. Geoffrey Gatza — BlazeVOX [books] Raffle and Bake Sale

16 AUG 2008

- 127. Jordan Stempleman — Looking for a transcription of de Kooning's lecture "What Abstract Art ...
- 128. George Bowering — Re: The List of Movies with Poetry
- 129. David Chirot — Re: Looking for a transcription of de Kooning's lecture "What Abstract Art M...

- 130. Susan Webster Schultz — Tinfoil 18 is imminent!
- 131. steve russell — Michelangelo Antonioni and other beautifully lit melodrama
- 132. David Chirot — Re: The List of Movies with Poetry
- 133. Jennifer Karmin — Aug 22: Printers' Ball in Chicago

17 AUG 2008

- 134. Daniel Godston — Multiartscape Triptyk
- 135. Daniel Godston — Synesthetic Cell Structures
- 136. Camille Martin — CKLN-FM, Tuesday, August 19, 2-3 pm: Poetry, Straight Up
- 137. Joan Houlihan — Invitation to September Colrain Poetry Manuscript Intensive
- 138. Small Press Traffic — SPT Executive Director Job Call

18 AUG 2008

- 139. Michael Kelleher — Literary Buffalo E-Newsletter 08.18.08-08.24.08
- 140. mIEKAL aND — What Organic Poetry might be
- 141. mIEKAL aND — TEXTISTENCE by Geof Huth & mIEKAL aND
- 142. Halvard Johnson — Re: What Organic Poetry might be
- 143. Martha Cinader Mims — Listen & Be Heard Internet Radio Open Mic
- 144. amy king — Poetry Reading & Fundraiser for the Leukemia and Lymphoma Society
- 145. amy king — Sous Rature -- 1 issue, August 2008

19 AUG 2008

- 146. Dan Wilcox — Third Thursday Poetry Night, Albany, NY, Will Nixon & Open Mic
- 147. Obododimma Oha — Street boy wants my phone
- 148. Obododimma Oha — Fw: Call for Poetry
- 149. Obododimma Oha — Fw: Call for Poetry (2)
- 150. Michael Kelleher — BABEL SELL-OUT ALERT
- 151. CE Putnam — The List of Movies with Poetry
- 152. Michael Kelleher — BABEL IS SOLD OUT!!
- 153. jpjones — St Kilda, Melbourne, Sunday 24th August
- 154. jpjones — Adelaide, Tuesday 26th August - Lee Marvin readings

20 AUG 2008

- 155. cris cheek — SoundEye starting to go "up" (forwarded)
- 156. Carol Novack — movies with poetry
- 157. K. Silem Mohammad — Abraham Lincoln #3
- 158. Joshua Wilkinson — Rabbit Light Movies--New Episode
- 159. Poetics List — Language Harm in Atlanta [on behalf of Mark Prejsnar]
- 160. K. Silem Mohammad — Abraham Lincoln 3: URL correction
- 161. Andy Nicholson — New Posts at Lamplighter, lamplighter, lamplighter
- 162. Clay Banes — New SPD blog

21 AUG 2008

- 163. David Kirschenbaum — Welcome to Boog City 2 Festival Sept. 18-21
- 164. Mark Prejsnar — announcing miscproj.. call for work (& readers)
- 165. amy king — Friday, August 29th ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **
- 166. Catherine Daly — Artist and Curator Calls City of Vancouver Public Art Program
- 167. Daniel Zimmerman — Re: The List of Movies with Poetry

22 AUG 2008

- 168. Tenney Nathanson — Dorn and anti-semitism on the Poetics list?
- 169. Nate Pritts — 3-2-1 Blastoff!
- 170. Philip Rowland — NOON 6 AVAILABLE
- 171. steve russell — Re: The List of Movies with Poetry
- 172. ela kotkowska — Re: The List of Movies with Poetry
- 173. mIEKAL aND — Woman Arrested For Failing To Return Library Books
- 174. Ruth Lepson — Re: The List of Movies with Poetry

- 175. steve russell — Re: Dorn/Anti-Semitism
- 176. Elizabeth Switaj — Re: Woman Arrested For Failing To Return Library Books
- 177. David Chiro — Re: The List of Movies with Poetry
- 178. steve russell — Re: Woman Arrested For Failing To Return Library Books
- 179. susan dunn-hensley — Re: Woman Arrested For Failing To Return Library Books
- 180. steve russell — Woman arrested
- 181. Luke Schlueter — Re: Woman Arrested For Failing To Return Library Books
- 182. Ismaelia al Sadiq — Re: Dorn/Anti-Semitism
- 183. Geraldine Monk — Re: Woman Arrested For Failing To Return Library Books

23 AUG 2008

- 184. Dale Smith — Mandel on Dorn
- 185. teersteeg — Re: Woman Arrested For Failing To Return Library Books
- 186. steve russell — Island
- 187. Factory School — New from Factory School -- Blind Witness: Three American Operas
- 188. steve russell — insomnia, words that do not survive the world
- 189. steve russell — reading while locked up

24 AUG 2008

- 190. angela vasquez-giroux — Re: Woman Arrested For Failing To Return Library Books
- 191. steve d. dalachinsky — Re: Woman Arrested For Failing To Return Library Books
- 192. angela vasquez-giroux — Re: Woman Arrested For Failing To Return Library Books
- 193. Jennifer Karmin — JOB: Northwestern University
- 194. Murat Nemet-Nejat — Re: insomnia, words that do not survive the world
- 195. David Chiro — Re: Dorn/Anti-Semitism
- 196. steve d. dalachinsky — Re: Woman Arrested For Failing To Return Library Books
- 197. Geraldine Monk — Re: Woman Arrested For Failing To Return Library Books
- 198. Ismaelia al Sadiq — Re: Dorn/Anti-Semitism
- 199. William Slaughter — Notice: Mudlark
- 200. George Bowering — Re: Woman Arrested For Failing To Return Library Books
- 201. William Allegrezza — Series A This Tuesday!
- 202. susan dunn-hensley — Re: Woman Arrested For Failing To Return Library Books

25 AUG 2008

- 203. Poetics List — Lawrence Braithwaite Obit -- On behalf of Aaron Vidaver
- 204. Poetics List — Re: Island [on behalf of James Beach]
- 205. Obododimma Oha — urchin
- 206. Poetics List — "What one beholds of a woman is the least part of her" - Ovid [on behalf of ...
- 207. amy king — Poetry Turn On! Mon, Sept 8th @ 8pm - St. Marks Church NYC presented by the Howl...
- 208. Nicholas Piombino — Re: insomnia, words that do not survive the world
- 209. steve d. dalachinsky — Re: Woman Arrested For Failing To Return Library Books
- 210. David Chiro — Orwell's Diaries of 1938 on line as "today's date daily blog"
- 211. Gloria Mindock — listing
- 212. Gloria Mindock — Cervena Barva Press Fall Reading Series
- 213. Jerome Rothenberg — Poems & Poetics - August postings
- 214. billy little — dorn's alleged attitude
- 215. steve russell — Re: Dorn/Anti-Semitism
- 216. Murat Nemet-Nejat — Re: insomnia, words that do not survive the world
- 217. Bonnie MacAllister — Dreamscape Festival--Poets, Art, Music September 6th
- 218. Eric Dickey — Re: dorn's alleged attitude
- 219. amy king — Trouble with presses?
- 220. Susan Webster Schultz — Bamboo Ridge book you should know about
- 221. Troy Camplin — CALL FOR SUBMISSIONS

26 AUG 2008

- 222. David Seaman — Re: Bamboo Ridge book you should know about

- 223. Cara Benson — Re: Welcome to Boog City 2 Festival Sept. 18-21
- 224. steve d. dalachinsky — Re: insomnia, words that do not survive the world
- 225. Justin Katko — Stephen Rodefer's Call It Thought: Selected Poems
- 226. Stephen Vincent — Public Art in Denver
- 227. steve russell — Re: insomnia, words that do not survive the world
- 228. Patrick Duggan — Idiolexicon 2.1: Sorry for Sedoka
- 229. J. A. Lee | Crane's Bill Books — Fw: Nathaniel Tarn Reading at Acequia Booksellers
- 230. Deborah M. Poe — Re: Public Art in Denver
- 231. Tim Peterson — Seldess, Richard & Schlesinger @ Unnameable Books
- 232. Geoffrey Gatza — THANK YOU 80% To Our Goal! BlazeVOX [books] fund drive update :-)

27 AUG 2008

- 233. Murat Nemet-Nejat — Re: insomnia, words that do not survive the world
- 234. Pierre Joris — Recent posts on Nomadics
- 235. Deborah M. Poe — modern review?
- 236. Michael Kelleher — Literary Buffalo Newsletter 08.25.08-08.31.08
- 237. Nicholas Piombino — Re: insomnia, words that do not survive the world
- 238. steve d. dalachinsky — Re: insomnia, words that do not survive the world
- 239. Shankar, Ravi (English) — Drunken Boat Multimedia Performance, AAWW in NYC, 8/28/08, 7:00 t...
- 240. Jennifer Karmin — JOB: Southern Review
- 241. steve russell — Re: insomnia, words that do not survive the world
- 242. Lindsay Wong — NEW BOOK: The Holy Forest (Revised annd Expanded Edition)
- 243. Lindsay Wong — NEW BOOK: The Holy Forest (with corrected link)
- 244. T. A. Noonan — Re: modern review?
- 245. Geraldine Monk — Re: NOON 6 AVAILABLE

28 AUG 2008

- 246. Nicholas Piombino — Re: insomnia, words that do not survive the world
- 247. steve d. dalachinsky — Re: insomnia, words that do not survive the world
- 248. Barry Schwabsky — Re: insomnia, words that do not survive the world
- 249. George Bowering — Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)
- 250. Maria Damon — Re: insomnia, words that do not survive the world
- 251. Séamas Cain — PHOSPHOR a surrealist luminescence
- 252. steve russell — Re: insomnia, words that do not survive the world
- 253. steve russell — Re: Forget Foucault's play things
- 254. amy king — Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)
- 255. Tony Trigilio — Fall '08 Poetry Readings at Columbia College Chicago
- 256. Robin Hamilton — Re: insomnia, words that do not survive the world
- 257. Petra Kuppers — disability culture poetry performances in Berkeley, this Saturday and next ...
- 258. Robin Hamilton — Re: insomnia, words that do not survive the world
- 259. amy king — TOMORROW NIGHT -- ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **
- 260. billy little — hardy
- 261. David Chiot — insomnia, words that do not survive the world
- 262. Séamas Cain — NEW TITLES FROM LUNA BISONTE PRODS
- 263. steve russell — Re: artifice of absorption
- 264. Adam Good — Email address change
- 265. Geraldine Monk — Re: insomnia, words that do not survive the world
- 266. Robin Hamilton — Re: insomnia, words that do not survive the world
- 267. ALDON L NIELSEN — Memo to Barack Obama
- 268. Hugh Behm-Steinberg — Eleven Eleven issue 5 and submission call for online issue 6

29 AUG 2008

- 269. David Chiot — Fwd: A New Book from Kaurab: late night correspondence, a book of English po...

- 270. Nico Vassilakis — Subtext Group Reading 9/3/08
- 271. Tony Trigilio — Registration discount through Sept. 1, The Beat Generation Symposium at Col...
- 272. Barbara Jane Reyes — Re: Eleven Eleven issue 5 and submission call for online issue 6
- 273. cris cheek — Re: Memo to Barack Obama
- 274. steve russell — poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 275. Maria Damon — Re: Fwd: A New Book from Kaurab: late night correspondence, a book of English...
- 276. Murat Nemet-Nejat — Re: insomnia, words that do not survive the world
- 277. Murat Nemet-Nejat — The Death of Ilhan Berk (1918-2008)
- 278. Ruth Lepson — Re: artifice of absorption
- 279. Peter Quartermain — FW: Rave review of THE REALITY STREET BOOK OF SONNETS
- 280. Adam Tobin — Upcoming Events at Unnameable Books (Brooklyn)
- 281. Jorgensen, Alexander — Visual Poetry (Vispo) Assistance

30 AUG 2008

- 282. Don Share — Charles Olson audio
- 283. Charles Alexander — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 284. steve d. dalachinsky — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 285. Murat Nemet-Nejat — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??
- 286. Mary Kasimor — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 287. tyrone williams — Re: Memo to Barack Obama
- 288. Adam Tobin — Upcoming Events at Unnameable Books: corrected and summarized
- 289. Aryanil Mukherjee — Re: The Death of Ilhan Berk (1918-2008)
- 290. tyrone williams — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 291. Barry Schwabsky — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 292. billy little — left standing
- 293. Ruth Lepson — NOON 6
- 294. Cassandra Laity — Special Issue of Modernism/Modernity on Decadence and Modernity
- 295. Barry Schwabsky — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 296. George Bowering — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 297. Don Share — Re: Visual Poetry (Vispo) Assistance
- 298. David Chiot — in\$omnia/poe\$y/pro\$e --"Bird"Parker & "Edward Said" poem & links for Mahmoud...
- 299. Murat Nemet-Nejat — Re: The Death of Ilhan Berk (1918-2008)
- 300. Geraldine Monk — Re: insomnia, words that do not survive the world
- 301. Geraldine Monk — Re: Rave review of THE REALITY STREET BOOK OF SONNETS
- 302. Alan Sondheim — Entering

31 AUG 2008

- 303. blacksox — If You are in Florida
- 304. Dodie Bellamy — Christine Wertheim exhibit opening September 7 at Right Window Gallery
- 305. steve d. dalachinsky — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??
- 306. andrew burke — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 307. Pierre Joris — Re: Memo to Barack Obama
- 308. David Chiot — Re: Memo to Barack Obama
- 309. Jennifer Karmin — JOB: Colby-Sawyer College
- 310. Barry Schwabsky — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
- 311. Murat Nemet-Nejat — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??
- 312. Mairead Byrne — Re: Visual Poetry (Vispo) Assistance
- 313. Murat Nemet-Nejat — Re: insomnia, words that do not survive the world
- 314. AWAREing Press — Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??
- 315. Hugh Behm-Steinberg — Re: Eleven Eleven issue 5 and submission call for online issue 6
- 316. amy king — Lots of poets filmed while reading their poems ...
- 317. Samuel Wharton — sawbuck 2.3
- 318. Samuel Wharton — sawbuck 2.3, (correct link)
- 319. Geraldine Monk — Re: insomnia, words that do not survive the world

1. **Ismaelia al Sadiq**

Re: SHAME TO STONEWALL!

Thu 31 Jul 2008

It occurs to me to say only, from a personal standpoint, that any "reason" - substantial or not - for reducing the number of men and women in the US military, especially with regard to Iraq, would be a positive, insofar as it might help reduce the deaths of my beautiful brothers and sisters at their hands.

A "gay contingent" that might help spread dissatisfaction and disorder in the social ranks sufficient to disrupt the ethical corruption of today's new youth in terms of joining up for the Death March of my people has not only my full support, but without doubt the full support of the Muslim community worldwide, which has, I have to say, in spite of statements otherwise by idealistic leaders, never had a problem with homosexuality. In fact, it has always been thought to be one of the prime building blocks of society.

So, the issue for some of us isn't gay men in your military. It is to get your military out of the Middle East. And as this is not happening voluntarily, rest assured that the male youth of Iraq, our glorious freedom fighters, gay, bi-, straight, ambi- and/or whatnot, will be distributing heroin cut with, well, whatever it takes to make the phrase "death from within" come true, in material analogy to their born-again Christian and virtuous, ever-risen Christ.

My question, and that of all Muslims is, how many times can an American foot soldier be born again?

Isma'il

Time for vacation? WIN what you need- enter now!

http://www.gowindowslive.com/summergiveaway/?ocid=tag_jlyhm

[↑ Contents](#)

2. **John Cunningham**

Re: Subtext/Seattle - George Bowering & Marion Kimes - 8/6/08

Thu 31 Jul 2008

Just so you're aware, one of the best known and most respected poets to emerge from the TISH group was Daphne Marlatt. The period in question is the 60s, not the 50s. John Cunningham

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

From: Poetics List (UPenn, UB) [mailto:] On

Behalf Of Nico Vassilakis

Sent: July 31, 2008 1:59 AM

To: [REDACTED]

Subject: Subtext/Seattle - George Bowering & Marion Kimes - 8/6/08

Subtext continues its monthly reading series with readings by George Bowering & Marion Kimes at our new home at the Chapel Performance Space on the 6th of August 2008. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

George Bowering is a prolific Canadian novelist, poet, historian, and biographer. He was born in Penticton, British Columbia, and raised in the nearby town of Oliver, where his father was a high-school chemistry teacher. His most recent books include *Baseball Love* (Talonbooks, 2006), and *Vermeer's Light: Poems 1996-2006*.

Bowering is the best-known of a group of young poets including Frank Davey, Fred Wah, Jamie Reid, and David Dawson who were together at the UBC in the 1950s. There they founded the journal *Tish*. Bowering lives in Vancouver, BC and is Emeritus at Simon Fraser, where he has worked for more than 25 years. He describes himself as a Protestant agnostic. In 2002, Bowering was appointed the first ever Canadian Poet Laureate.

<http://www.library.utoronto.ca/canpoetry/bowering/index.htm>

http://en.wikipedia.org/wiki/George_Bowering

Marion Kimes brought her love of the live reading here in 1981. Over the years a fine pile of small-press books & broadsides has accumulated beside a long list of readings, fests & projects. Her books include *CROW'S EYES*, of multiplication & light (Nine Muses), *Whirled*, and *NAMORATUNG'A* (Woodworks). She has been a driving force in Red Sky Theatre for many years.

<http://www.ravenchronicles.org/nwwriter/index/kimes/kimes.htm>

The future Subtext schedule is:

September 3, 2008: Group Reading: Writing to Point / Writing to Enclave

October 1, 2008: Donato Mancini (Vancouver) & Shin Yu Pai

For info on these & other Subtext events, see our website at

<http://subtextreadingseries.blogspot.com>

More info at Nonsequitur web site - <http://nseq.blogspot.com> Details on the Chapel at: <http://gschapel.blogspot.com>

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008
7:19 PM

[↑ Contents](#)

3. **Ram Devineni**

Film selected for Competition at the Venice Film Festival

Thu 31 Jul 2008

Dear Friends:

I am happy to announce that Amir Naderi's film "Vegas: Based on a True Story" has been selected for Competition (Venezia 65) at the 65th Venice Film Festival. The film that Amir, Susan Brennan and I have been working on for several years.

The film is about a working class family living on the fringes of Las Vegas and are tormented by a con-man who has to destroy them in every aspect of their lives. The film stars Mark Greenfield, Nancy La Scala, and Zach Thomas. The festival occurs from August 27th to September 6th 2008.

<http://www.labiennale.org/en/cinema/festival/program/en/14372.1.html>

The film is co-produced by Rattapallax.

Cheers

Ram Devineni

Rattapallax Films

[↑ Contents](#)

4. **Jennifer Karmin**

Otoliths issue 10

Fri 1 Aug 2008

Issue ten of Otoliths has just gone live. Once again, it's full of variety. Poems—visual, text, concrete & prose—essays, short stories, photography, an interview, paintings both digital & manual, plus a few things that defy categorization

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

Included is work by:

Barry Schwabsky, Geof Huth, joanne burns, nick-e melville, Robert Gauldie, Thomas Fink, Thomas Fink & Maya Diablo Mason, Bob Grumman, Bill Drennan, Kristen Orser, Obodadimma Oha, Reed Altemus, Raymond Farr, Christopher Major, Mary Ellen Derwis, Douglas Barbour & Sheila E. Murphy, Felino

Soriano, Matthew Stolte, Anne Gorrick, Caleb Puckett, Philip Byron Oakes, David-Baptiste Chirot, Sandy McIntosh, Jeff Harrison, Robert Lee Brewer, Ashley Capes, Angela Genusa, Jukka-Pekka Kervinen, Jukka-Pekka Kervinen & John M. Bennett, Baron & John M. Bennett, Sheila E. Murphy & John M. Bennett, John M. Bennett, Luis Cuauhtemoc Berriozabal, Clint Frakes, Charles Freeland, Randy Thurman, Alexander Jorgensen, Ryan B. Richey, Ray Craig, Julian Jason Haladyn, Jennifer Karmin, Rebecca Eddy, Martin Edmond, MTC Cronin & Peter Boyle, Alan Ramon Clinton, Manas Bhattacharya, Tom Hibbard, Bobbi Lurie, Cecelia Chapman, Andrew Topel, Matthew Klane, Mark DuCharme, Laura Goldstein, Michelle Detorie, Joe Balaz, Paul Siegell, Kate Schapira, Vincent Ponka, m.R. koppp', Tom Beckett, and Nico Vassilakis.

The cover image is by Angela Genusa.

****The closing date for submissions for issue eleven is 28 October, 2008.****

[↑ Contents](#)

5. **ART ELECTRONICS**

Call for Entries - Poetry Supermarket

Fri 1 Aug 2008

Call for entries for next Caterina Davinio's on line-off line itinerant global project: POETRY SUPERMARKET. Sound/video/performance/digital images/photography on topic "goods, supermarket, hypermarket". How the relation art/market art/publicity has changed? Could exist solidarity in the global market? Are hypermarkets the new cathedrals of our times? + all what could refer to goods, prices, crisis, development of the global market, to the image of man and woman in the commercial communication, and whatever you could imagine on the topic of thousands of goods that daily cross our lives.

The topic market/goods should be focalized in an ironic / surreal / game way. Possible mixing digital images/text.

We particularly encourage participation of women and young artists/curators.

The exhibition is organized in three sections:

- historical section
- emerging artists (particularly focalized on new media/poetry/performance)
- young artists (max 30 years old).

Submissions: - To submit images, poems: send attached file to [REDACTED] (only jpg files, max 5 files, e-mail totally max 500 KB) + attached biography. - To submit

video/sound works: max 5' - Send the link (or DVD data file mpeg, WMV, AVI, for Windows max 30 MB) + attached biography. - To submit objects/small sculptures: send the photography of the object (jpg max 100 KB).

PLEASE, NOTE: participation is free. Sent material will not be returned. Poetry Supermarket is an experimental project based on a small budget, that unfortunately makes impossible to pay fees or refund for participating artists. Received files, if selected, will be diffused in the itinerant exhibitions on line+real places. To send materials means to agree to their diffusion in "Poetry Supermarket" itinerant project as printing, broadcasting, catalogues / books, every kind of printing and publishing on line/off line related to the project "Poetry Supermarket", without any compensation, fee or refund for the involved authors/curators.

DEAD LINE SEPTEMBER 30 2008.

For further info write to the curator Caterina Davinio [REDACTED]

We are happy of your participation and collaboration.

Feel free to forward this call to every one who could be interested.

Best regards from Italy

Karenina.it Staff

.....

Karenina.it Ten Years

The first Net-Poetry Project on line

1998 - 2008

Poetry in Phatic Function

.....

Contact: Art Electronics Italia

Via Sassi 10 - 23900 Lecco (LC) Italia

T: [REDACTED]

e-mail: [REDACTED]

W: <http://xoomer.alice.it/cprezi/caterinadav.html>

Press: Art Electronics [REDACTED]

[↑ Contents](#)

6. **Charles Alexander**

chax press 200 x 20

Fri 1 Aug 2008

Dear Friends,

Today, August 1, is Chax Press's 24th birthday! We have also just moved again.

Perhaps the best thing about moving is that we have moved into a studio with room to pursue the work we were meant to do. Chax Press is back to printing handmade works. We have two projects before us. One is the first letterpress book we have made in two years, and it will be the first widely affordable letterpress book we have made since the mid-1990s. I sincerely hope it will mark a return to making the kind of book that is a fine art work that is also accessible to a good number of literary readers.

The letterpress book is *Salt, My Love: A Ballad*, by Patrick Pritchett. Patrick is the author of our earlier trade paperback book, *Burn: A Doxology for Joan of Arc*. After years in Boulder, where he was an active member of local and national/international poetry communities, he is currently an adjunct faculty member at Harvard.

The other work we are printing coincides with a conference we are sponsoring in early October titled *Charles Olson: Language as Physical Fact*. As a part of the conference we are printing, framing, and displaying handprinted broadsides of ten of the most visual of Olson's famed *Maximus Poems*, with permission of the University of California Press and the estate of Charles Olson. This display, along with other events of October 10-11, will constitute the most ambitious public programming Chax Press has yet undertaken. The conference will feature local and visiting poets, including Myung Mi Kim, Anne Waldman, Cole Swensen, Steve McCaffery, Barbara Henning, and Tenney Nathanson.

To accomplish the return to letterpress printing and to realize the conference, we need your help. Letterpress papers, including handmade papers, are expensive. The letterpress book is not funded by any grants or major gifts. The Olson conference has obtained support from the Arizona Commission on the Arts and the Tucson Pima Arts Council. However, those grants require us to raise our own matching funds to fulfill the amounts needed to support the conference.

In the past several years we have asked donors for special support on occasion, and for regular annual contributions once per year. In doing so, we have concentrated on donors who could give \$50, \$100, and more. We still will mount an annual campaign in the fall of 2008. But right now, for current purposes, we want to give more people the opportunity to support these important, community-minded literary and artistic programs. We are seeking 200 donors who will each give us just \$20. Please be one of these donors, one of those who make fine literature and book arts work available to the public in creative ways. Chax Press is an IRS-approved 501(c)(3) charitable organization, and your contribution is tax deductible.

Today, please, write a check for \$20 and send it to us at our new address: 411 N 7th Ave, Tucson, Arizona 85705-8332. If you can't afford \$20, send \$10 or \$5.

If you have the funds and want to give more (to take the place of those who can't give), then by all means give a larger amount of your choice.

You may also choose to securely donate the amount of your choice online through paypal by visiting the donations page on our new web site donations page.

\$20 spent in another way might mean one third of a tank of gas, or five or six coffee drinks. If spent as a contribution to Chax Press it means the chance to support some of the finest literature and book arts being presented anywhere, and to contribute to the cultural and intellectual life of Tucson and the nation.

Please help us now.

Thank you,

Charles Alexander
Executive Director
Chax Press

Chax Press Board Members:

Ken Bacher
Laynie Browne
Susan Dick
Jesus Garcia
Barbara Henning
Cynthia Hogue
Hank Lazer
Tony Luebbermann
Cynthia Miller
Heather Nagami
Mridul Nan
Tenney Nathanson
Charles Alexander

Chax Press web site donations page

charles alexander
chax press



411 N 7th ave, suite 103
tucson arizona 85705



[↑ Contents](#)

7. amy king

**** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich ****

Fri 1 Aug 2008

The Stain of Poetry Presents

August 29th @ 7 p.m. - Stain Bar - Williamsburg,
Brooklyn

**** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich ****

~~~

Michael Ball grew up in North Carolina  
& spent most of his adult life in Brooklyn.  
He currently lives in Baltimore  
where he curates & hosts the i.e. reading series.

~~~

Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. New from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. Amphibian Productions theater company did a staged reading of his play TRIPTYCH, at the Arclight Theatre, on the Upper West Side of Manhattan, Spring, 2005.

~~~

valzhyna mort born in minsk, belarus. second  
book of poetry "factory of tears" came out in april 2008 from copper canyon  
press, usa.  
(the first one was published in minsk  
in 2005 and called "i'm as thin as your eyelashes"). previously was a  
writer-in-residence at several international locations, also received two  
international poetry prizes. besides the united  
states, "factory of tears" was published in sweden and will come out in 2009 in  
germany. apart  
from poetry, valzhyna mort runs a black metal music label.

~~~

Anna Moschovakis is the author of a book of poems, *I Have Not Been Able to
Get Through to Everyone*, and of several chapbooks, including most recently

No Medea, a Tinyside from Big Game Books. She is also a translator of French poetry and prose and an editor at Ugly Duckling Presse.

~~~~

Ryan Murphy is the author of *Down With the Ship* from Otis Books/Seismicity Editions. He has received awards from Chelsea magazine and the Aldrich Museum of Contemporary Art, as well as a grant from the Fund for Poetry. He lives in New York.

~~~~

Matvei Yankelevich edited and translated *TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS* (Overlook, 2007). He is a co-translator of *OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM* (2006). His translation of the Vladimir Mayakovsky's poem "Cloud in Pants" appears in *NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY* (Farrar, Strauss & Giroux, 2008). He is the author of a long poem, *THE PRESENT WORK* (Palm Press, 2006) and his writing has appeared in *Fence*, *Open City*, and many other literary journals. He teaches Russian Literature at Hunter College in New York City and edits the Eastern European Poets Series at Ugly Duckling Presse in Brooklyn.

~~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand  
Street,

1 block west)

718/ 

open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana Bozicevic

~~~~~

<http://thestainofpoetry.wordpress.com/2008/07/03/friday-august-29-2008-700-pm/>

<http://thestainofpoetry.wordpress.com/2008/07/03/friday-august-29-2008-700-pm/>

<http://thestainofpoetry.wordpress.com/2008/07/03/friday-august-29-2008-700-pm/>

Schedule here: <http://thestainofpoetry.wordpress.com/>

---

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

## 8. **Justin Katko** ***New Critical Documents***

*Fri 1 Aug 2008*

---

### New Critical Documents

Do crease fake a road map to bead this thin portent of a mass itch, but first choose a humour to spit back or sap out. Critical Documents has been waiting for this coordinated levitation, this very single moment, to announce to you its recent publications. They are as to the Quadrant and the 1 hovering thru't.

So be now exposed to four new books by England-based poets: Sara Crangle, Francis Crot, Frances Kruk, and Tom Raworth. And be too now exposed to the fourth issue of Plantarchy -- which features almost everyone, but especially not a particular person. Some of this constellation has been convecting for months -- even years -- while some of it like suddenly shined through the scabbard in an alpha channel blitz crag. All the books are hand-made. Here they are listed:

--

wild ascending lisp

by Sara Crangle

--> <http://plantarchy.us/wal.html>

+ Sara Crangle's new book is a distorted mirror, poem-by-poem, of Song of Myself. It reboots that landmark with the shock of advance, while it moonlights a hyper-diachronic evacuation of Whitman's soundscape, engendered by his ear and dated by his tongue. Each copy be smeared with cold March grass on some

over-the-counter blotter paper that floated in on these beards' foam. Get it while it's brought.

--

The Seven Curses: Xena Warrior Princess

by Francis Crot

--> <http://plantarchy.us/seven-curses.html>

+ As the bubble clicks, Stephen Rodefer writes that he hasn't seen "the post mediaeval allegory of love, deception, battle and fair victory ... so spectacularly disclosed and written", as in Francis Crot's *The Seven Curses*, a Xena fan-fiction with annotations by Nrou Mrobaak and illustrations by various hands. Scan the world wide web for a dikey detourned infomercial, coming intensely soon.

--

A Discourse on Vegetation & Motion

by Frances Kruk

--> <http://plantarchy.us/a-discourse.html>

+ The Discourse is a tiny book holding an anaphoric long poem. With three different color spines like rinds on a long aphid's finger, today, in a spray throttle, everyone buys this. Today.

--

Let Baby Fall

by Tom Raworth

--> <http://plantarchy.us/let-baby-fall.html>

+ This pamphlet of new poems by Tom Raworth bounced out of a freshly stalled rune at the Poetry of the 70s Conference in Orono Maine. If you like blinking less boulders out of a flaming channel oven, consider reserving your copy of the second edition before the shivering dogs eat the gloo, k?

--

Plantarchy 4

various contributors

--> [http://plantarchy.us/Plantarchy\\_4.html](http://plantarchy.us/Plantarchy_4.html)

+ The fourth issue of the journal *Plantarchy* is half poetry and half criticism, with poetry by Tim Atkins, Caroline Bergvall (in CMYK), Sean Bonney, Frances Kruk, Kirsten Lavers, Peter Manson, Camille PB, Linda Russo, Rachel Smith, Jefferson Toal, Keith Tuma (with Abby Trenaman and cris cheek), and Catherine Wagner. Keston Sutherland on Vizpo. Hank Sotto interviews Helen Bridwell. Allen Fisher's essay *iDamage*. Susan M. Schultz on Donald Rumsfeld. Piers

Hugill on cris cheek. John Bradley interviews Kent Johnson. An email from -----.  
A drawing by Stephen Perkins. Cover by 405-12-3415.

- -

These books and a few more can be ordered online at <http://plantarchy.us>, or by mail from the address below (good through next summer). Donations in support of Critical Documents are welcome.

Critical Documents  
Editor: Justin Katko  
Box 1923, Literary Arts  
Brown University  
Providence, RI 02912 USA

[↑ Contents](#)

## 9. **Joel Weishaus** **"Reality Too" July Blog**

*Fri 1 Aug 2008*

---

Here is the July edition of "Reality Too":  
<http://web.pdx.edu/~pdx00282/blog/July.htm>

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

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

-Joel

---

Joel Weishaus  
Research Faculty  
Department of English  
Portland State University  
Portland, Oregon  
<http://web.pdx.edu/~pdx00282>

[↑ Contents](#)

## 10. **jessica beard** **poetry and archives**

*Fri 1 Aug 2008*

---

I think that Page duBois' book on Sappho called Sappho is  
Burning is an incredible look at both poetry and the

archive. The methodology she proposes is very interesting...

and of course susan's work (melville's marginalia!) and marta werner's work with dickinson, too.

\*\*\*\*\*

Jessica Beard



UCSC Literature Department

Graduate Student

\*\*\*\*\*

chaos cast cold intellect back  
(susan howe)

[↑ Contents](#)

## 11. **Stephen Vincent**

### ***Infectious hedonism, eatism, NYism***

*Fri 1 Aug 2008*

---

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

Nothing can quite compare here with Brandon Brown - who leaves the gourmet underloins of San Francisco to go, literally, eat up New York City for an entire weekend - O'Hara's "personism" turned into "eatism", a 'hedonism' on the run. It's really a non-stop practically sleepless literary tour de force performed/lived among poets - indeed they are perhaps talking about 'lit' or music - but it's really all liquid and bites. An amazing blast of consumptual, consumption energy. Maybe it's a poem, or anti-poem in disguise! (I know Brandon is a tall, wide guy - but that must have some plane ride going home!)

If summer lethargy has you down, go there!

Stephen V

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

Where there are some recent entries of hot new grafitti about Dolores Park and Lutheran Church.

[↑ Contents](#)

## 12. **Camille Martin**

### ***new collages by Camille Martin***

*Sat 2 Aug 2008*

---

Recently added to my website:

[http://camillemartin.ca/index.php?pr=Collages\\_8](http://camillemartin.ca/index.php?pr=Collages_8)



Camille

[↑ Contents](#)

13. **John Cunningham**  
***tracking down book for review***

*Sat 2 Aug 2008*

---

Can anyone advise where I can obtain a copy of 'The Grand Piano: An Experiment in Collective Autobiography, San Francisco, 1975-1980' for review purposes. John Cunningham

[↑ Contents](#)

14. **David Chirot**  
***REPUGNO SELECTS Issue No. 1 is Here***

*Sat 2 Aug 2008*

---

REPUGNO SELECTS Issue No.

1<<http://repugnoselects.blogspot.com/2008/08/repugno-selects-issue-no-1.html>>

WELCOME

TO THE 1st ISSUE OF THIS MAGAZINE.

Issue No.1 contains (in this order)

troylloyd

Scott MacLeod

James Sanders

David-Baptiste Chirot

Author Links, &

Issue No.2's CALL FOR WORK

EXCERPTED FROM THE ON SITE DESCRIPTION:

IMPORTANT: This magazine is for documenting poetic work in the public sphere or work given away/left in public. I do not wish to see page-based work for the most part - exceptions are possible - but not that easy to imagine \* VISUAL POETRY for me has to connect to text, readability is not necessary, but language is required (no matter how degraded). \* ARTFULNESS I appreciate careful technique, a painterly eye, work that doesn't sacrifice some kind of discipline, but, I also thrive on accidents. \* THE HAND IN THE WORK. So much work is computer-based now that I find myself liking the handmade or hand-assisted works, they're consistently more real for me. \* B/W-ish i tend in the direction of black and white and appreciate those who can use just enough color or who let the colors of the materials carry the weight. Monochromes. Sepia. A starkness that has impact.

This is a very welcome & exciting & refreshingly unusual Visual Poetry Journal, as it is interested in work \*made by hand\* and also work AS IT EXISTS IN THE WORLD.

One of the paradoxes of the Internet is that is an excellent means by which to "bring to light" works which point one back to the WORLD, that Time & War Torn & Worn site/sight/cite which all too often vanishes in Word, Page & Screen.

The disintegrating order of things, "the world as we see it is passing," calls out for not simply "being in touch," but actual touch, the real meaning of Haptic.

Works exist in the public sphere in disintegrations from the conformities of "signage," and the forms of tourism & consumerism it engenders. Yet, rather than seeing and working with the teeming dilapidation of languages which are actively generating emerging colors, lines, sounds, the eyes trained by signages remain within their "sphere of influence." Aestheticized, these "signages" become "seen as art," because they are "already framed as art" and so one "discovers" one's immediate environment as having the same "art" qualities as "photos in magazines," ads themselves modeled on "art" in "art photos" and paintings. Making the circuit of one's neighborhood, one makes a circuit of "art images," happily noticing how much like other "art" which one has seen they indeed are. To discover one lives in a magazine/gallery world makes one feel one is indeed leading an aesthetic existence. Who knows, perhaps instead of being an "artist," one is actually becoming an "art object" one's self, and so is beginning to accrue value by the moment. Does it not seem at times that one is indeed moving along among various monuments, statues, plaques which have come to occupy the place of good old so-and-so? Meanwhile, the dirty old world which is falling apart all around one, and in that falling apart is emerging each instant as a part of something other than it just was--that dirty ceaselessly teeming old world is going unseen, even though its particles begin to dirty the surfaces of the monuments and statues. To me, what makes Repugno so exciting and challenging to go ever farther into these particles that are a part of and not apart from one's existence, continually touching one with a call to touch back and with it in response, in collaboration--is that it is aware of and interested in the continually generative emergence of disintegrations, the disintegrations into emergences, of negentropy and working with negentropy in collaboration.

To me, a very happy event! And my deep Thanks!--db Chirot "La Mano de l'Ojo, l'Ojo de la Mano"

[↑ Contents](#)

15. **Rob McLennan**

***above/ground press 15th anniversary reading!***

*Sat 2 Aug 2008*

---

the small press action network - ottawa (span-o) and The Ottawa Art Gallery  
Present:

The Factory Reading Series

Thursday, August 14; doors 7pm, readings 7:30

lovingly hosted by rob mclennan

celebrating fifteen long years of above/ground press  
publisher of over five hundred items since 1993, including  
poetry chapbooks, journals, broadsides & other ephemera  
edited & published by rob mclennan

with readings/chapbook launches by:

Amanda Earl (Ottawa)

launching "The Sad Phoenician's Other Woman"

Pearl Pirie (Ottawa)

launching "the oath in the boathouse"

The Ottawa Art Gallery, Arts Court, 2 Daly Avenue, Ottawa

author bios:

Pearl Pirie has been published in Womb, 1cent, ottawater 4.0, Best of MiPo  
Cafe Cafe, by Pooka Press and at culturalshifts.com. Her poetry is generally  
forthcoming, except when it isn't. She blogs. the oath in the boathouse  
(above/ground press) is her 6th chapbook, the 1st not self-published.

<http://abovegroundpress.blogspot.com/2008/03/new-from-aboveground-press.html>

Amanda Earl's poetry is forthcoming in Rampike, The New Chief Tongue and  
Van Gogh's Ear, and recently appeared in the above/ground press fiction  
anthology Departures. above/ground press published her second chapbook  
Eleanor in 2007. Her poetry has also been recently featured in ottawater.com,  
Ditchpoetry.com and Unlikelystories.org and published by Vancouver's pooka  
press, Ottawa's Peter F. Yacht Club and in Calgary's Holy Beep! Amanda is the  
managing editor of Bywords.ca and the Bywords Quarterly Journal. You can  
read about Ottawa's literary shenanigans on her blog:  
[amandaearl.blogspot.com](http://amandaearl.blogspot.com). She will be launching her recent above/ground press  
publication, The Sad Phoenician's Other Woman.

[http://abovegroundpress.blogspot.com/2008/03/new-from-aboveground-press\\_08.html](http://abovegroundpress.blogspot.com/2008/03/new-from-aboveground-press_08.html)

the small press action network - ottawa (cleaning out yr literary clogssince 1996); thanks to The Ottawa Art Gallery for providing space and much love.

for more information, contact rob mclennan @   
or check out <http://www.ottawaartgallery.ca/home-en.php>  
for more information on above/ground press, check out  
[www.abovegroundpress.blogspot.com](http://www.abovegroundpress.blogspot.com)

-- writer/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 ...novel - white  
[www.abovegroundpress.blogspot.com](http://www.abovegroundpress.blogspot.com) \* <http://robmclennan.blogspot.com/>

[↑ Contents](#)

## 16. **Dana Teen Lomax**

### ***Karmin, Lomax, and Rosenthal at Books & Bookshelves 8/7/08***

*Sun 3 Aug 2008*

---

#### BOOKS & BOOKSHELVES

presents

JENNIFER KARMIN

DANA TEEN LOMAX

SARAH ROSENTHAL

THURSDAY, AUGUST 7

7:30pm

99 SANCHEZ STREET

between 14th St & Duboce Ave

in San Francisco

JENNIFER KARMIN curates the Red Rover reading series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented in national festivals, on city streets, and at artist-run spaces such as the Urban Institute for Contemporary Arts, Woodland Pattern Book Center, and Betalevel. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies A Sing Economy (Flin Forum Press, 2008), The City Visible: Chicago Poetry for the New Century (Cracked Slab Books, 2007), and Growing Up Girl: An Anthology of Voices from Marginalized Spaces (GirlChild Press, 2006).

DANA TEEN LOMAX is the author of Currençy (Palm Press, 2006), Room (a+bend press, 1999), and the contributing co-editor of Letters To Poets,

Conversations About Poetics, Politics and Community (Saturnalia Books, 2008). Her writing has been published in numerous journals and magazines, including Jacket, The Bay Poetics Anthology, Tripwire, Moria, sonaweb, Dusie, mem, and many others. She is presently working on Q, "home movies" about raising a daughter on prison grounds and a poetry manuscript entitled Shhh! Lullabies for a Tired Nation. She works as the Interim Director of Small Press Traffic Literary Arts Center in San Francisco, teaches writing at San Francisco State University and the University of San Francisco, and lives in northern California with her family.

SARAH ROSENTHAL is the author of *How I Wrote This Story* (Margin to Margin, 2001), *sitings* (a+bend, 2000), and *not-chicago* (Melodeon, 1998). Her poems, stories, reviews, essays, and interviews have appeared in numerous journals including *How(2)*, *Bird Dog*, *Fence*, *Lungfull*, *Denver Quarterly*, and *Boston Review*. Her poetry has been anthologized in *Bay Poetics* (Faux Press, 2006), *The Other Side of the Postcard* (City Lights, 2005), and *hinge* (Crack Press, 2002). She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a Vermont Studio Center Artist's Grant. She recently edited a collection of interviews with Bay Area avant-garde writers, *A Community Writing Itself*. She writes curricula for the Developmental Studies Center, a nonprofit educational publishing house.

---

Got Game? Win  
Prizes in the Windows Live Hotmail Mobile Summer Games Trivia Contest  
[http://www.gowindowslive.com/summergames?ocid=TXT\\_TAGHM](http://www.gowindowslive.com/summergames?ocid=TXT_TAGHM)

[↑ Contents](#)

## 17. **Mathias Svalina**

### ***Julie Doxsee's Undersleep Available & Reading Tour***

*Sun 3 Aug 2008*

---

Hello All,

Julie Doxsee's debut book, *Undersleep*, is available from Octopus Books: [www.octopusbooks.net](http://www.octopusbooks.net) She currently lives in Istanbul but will be in America for a week, giving readings along the east coast: New York, DC, Philadelphia, Providence, Chapel Hill, Richmond, Amherst & Boston. Hope to see you at one of the readings!

Praise for *Undersleep*:

Spare, bright, and sharp these poems spark, tossing up unexpected words, making strange connections, inventing vocabulary, and in general, cracking open the natural world and letting us watch it tick. Intimate and worldly at the same time, Julie Doxsee is a surprising and deeply gifted poet, and this, her first book, glows in the dark. —Cole Swensen

These are the secret nighttime children's tales that parents aren't allowed to read, the winking sparks sent up from the bonfire. They flicker into a vast vaulted space where all is black around. Here, the body of language is stripped of its flesh. And the poem-bones begin to dance—the joints of human language and its articulations. It's a little bit scary. —Eleni Sikelianos

The debut full-length poetry collection by author Julie Doxsee, *Undersleep* features a fluidly brief economy of words that nonetheless evoke ripples from the reader's unconsciousness. Touched with the emotional longing, *Undersleep* shines with the brilliant promise of a half-formed dream. "Peripheral": Paradise is not a thing to keep. / Shadows are little nighttimes / for pronouncing / night's hymn. // Night's hymn / cannot contain / doses of / Paradise. Sleep / is a movement through not. // *Undersleep* thickens want as it prods. / Make the proper substitutions above. —Midwest Book Review

Bio: Julie Doxsee, born in London, Ontario is a professor of writing and literature at Koç University in Istanbul, Turkey. Her poems have appeared recently in over thirty-five national and international journals, including *Aufgabe*, *Fourteen Hills*, and *Tarpaulin Sky*. Forthcoming publications include the book *Objects for a Fog Death* (Black Ocean, 2008/2009) and two chapbooks: *You Will Build a City Out of Rags* (Whole Coconut 2007) and *New Body a Seafloor Body* (Seeing Eye Books 2008). The chapbooks *The Knife-Grasses* (Octopus Books), and *Fog Quartets* (horse less press) and her debut book *Undersleep* (Octopus Books 2008) are now available.

#### Reading Dates

Saturday, August 9th 6pm

Melville House

145 Plymouth Street

Brooklyn, NY 11201

Reading with Matvei Yankelevich

& X-ing Press poets Justin Talyor & Jeremy Schmall

Sunday August 10th 2pm

Chop Suey Books

1317 West Cary St

Richmond, VA 23220

Reading with Sommer Browning, Julia Cohen & Mathias Svalina

Monday August 11th 7pm

Southern Rail

201-C East Main Street

Carrboro, North Carolina

Reading with Mathias Svalina

Tuesday August 12th 6pm

Robins Bookstore

108 S 13th St

Philadelphia, PA

Reading with Mathias Svalina

Wednesday, August 13th 7:30pm

Washington Literary Salon

email for details: [REDACTED]

Washington, DC

Reading with Mathias Svalina

Thursday, August 14th 7pm

Providence, RI

Reading with Thibault Raoult & Mathias Svalina

Friday, August 15th 8pm

Amherst Books

8 Main Street

Amherst, MA

Reading with Betrsy Wheeler & Mathias Svalina

Saturday, August 16th 7pm

Brookline Bookstore

279 Harvard Street

Brookline, MA

Reading with Janaka Stucky, Julia Cohen & Mathias Svalina

[↑ Contents](#)

## 18. **Audrey Berry**

### ***Bloomington Indiana***

*Sun 3 Aug 2008*

---

I will be in Indiana for a week Aug 4-11..any poetry readings, events, bookstores, places of interest, shows I should check out? Anyone on this list around U Indiana Bloomington that week?

[↑ Contents](#)

## 19. **Susan Webster Schultz**

### ***PRE-PUBLICATION TINFISH SALE--AND MORE!***

*Sun 3 Aug 2008*

---

Dear friends:

Craig Santos Perez's book, *\_from unincorporated territory\_*, has gone to the printer. It's a marvelous book about Guam, about history, about languages, about colonialisms, about family. For more, please see here:

<http://tinfishpress.com/books.html>

The book will retail for \$15; we offer a pre-publication price of \$10 until September 1. You can pay via our website, under "purchase" and number 54, which is Craig's book, as it's listed on the 2checkout.com page.

In addition, we offer our three full-length books of 2008 for \$35.00.

That will get you Meg Withers's

*\_A Communion of Saints\_*, Hazel Smith's *\_The Erotics of Geography\_* and Craig's new one, as well.

That's #55 on the 2checkout list.

If you do not want to use the website, please send checks to Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744.

Also note that we have recently done a second edition of Lisa Kanae's important chapbook, *\_Sista Tongue\_* and are about to reprint Barbara Jane Reyes's *\_Poeta en San Francisco\_*.

We could use some cash flow. You could use some damn good reading. So please support Tinfish Press!

<http://tinfishpress.com>

aloha, Susan M. Schultz  
Editor

[↑ Contents](#)

## 20. **David Kirschenbaum**

### ***Exhibit at Boog Fest's Small, Small Press Fair***

*Mon 4 Aug 2008*

---

please forward

-----

Exhibit at Boog City's 5th Annual Small, Small Press Fair  
(with Indie Records and Crafts, too)

Sat. Sept. 20, 11:00 a.m.-8:00 p.m.

at day 3 of the 2nd annual

Welcome to Boog City poetry and music festival  
(complete fest info below)



Cakeshop  
152 Ludlow St.  
NYC

\$15 for a table

The first 2.5 hours, 11:00 a.m.-1:30 p.m. will feature performances by authors from the tabling presses (exact amount of time per press TBD when the number of exhibiting presses is set)

Door charge for attendees is \$5

email [REDACTED] or call 212-842-BOOG (2664)  
to reserve your table today

Featuring nonstop performances throughout the day  
with readings from

Jen Benka  
Todd Colby  
Ryan Eckes  
Elise Ficarra  
Eric Gelsinger  
Stephanie Gray  
David Hadbawnik  
Bill Kushner  
Douglas Manson  
Kristianne Meal  
Sharon Mesmer  
Carol Mirakove  
Kathryn Pringle  
Maureen Thorson

and music from

A Brief View of the Hudson  
Double Deuce  
Heart Parts  
Phoebe Kreutz

-----

And here's what's happening the other three days of the festival:

Thurs. 9/18, 6:00 p.m. sharp, free

ACA Galleries  
529 W.20th St., 5th Flr.  
NYC

minor/american (Durham, N.C.)

Elise Ficarra and Kathryn Pringle, eds.

With readings from minor/american authors  
and a musical performance

Fri. 9/19, 7:00 p.m.-1:00 a.m., free with a two-drink minimum

Sidewalk Café

94 Ave. A

NYC

Readings from

Jim Behrle

Bob Holman

Gillian McCain

Daniel Nester

Arlo Quint

Poets' Theater performances  
curated by Rodrigo Toscano

For its 20th anniversary

Lou Reed's New York album performed live by

Babs Soft

Liv Carrow

Dead Rabbit

Dibson T. Hoffweiler and Preston Spurlock

Prewar Yardsale

Todd Carlstrom and The Clamour

Wakey Wakey

and solo sets from

Dead Rabbit

Dibson T. Hoffweiler

Todd Carlstrom and The Clamour

Sat. 9/20

Cakeshop

(see above)

Sun. 9/21, 1:00 p.m.-7:30 p.m., free

Unnameable Books

456 Bergen St.

Brooklyn

Ana Bo³⁄₄ièèviæ  
Lee Ann Brown  
Julia Cohen  
John Coletti  
Corrine Fitzpatrick  
Edward Foster  
Rachel Levitsky  
Eileen Myles  
Simon Pettet  
Nick Piombino  
Kyle Schlesinger  
Stacy Szymaszek

Edward Foster and Simon Pettet in conversation  
with music from

Yoko Kikuchi

and a panel on "Action Poets" curated and moderated by Kristin Prevallet. This will be a forum for people to discuss intervention, performance, conceptual street agitations, and more.

Hosted by Boog City editor David Kirschenbaum  
For more info: 212-842-BOOG (2664) \* [REDACTED]

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754  
For event and publication information:  
<http://welcometoboogcity.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

[↑ Contents](#)

21. **Tarpaulin Sky Press**  
***Bhanu Kapil's Shiny New Tarpaulin Sky***  
*Mon 4 Aug 2008*

---

Tarpaulin Sky Issue #14 Summer 08  
<http://www.tarpaulinsky.com/Summer08/index.html>

Guest edited by Bhanu Kapil

Featuring new texts by Chris Abani, Dodie Bellamy, Lisa Birman, Melissa Buzzeo, Amy Catanzano, Amber DiPietra, Dolores Dorantes, Elena Georgiou, Alan Gilbert, Renee Gladman, Brenda Iijima, Bill Luoma, Laura Mullen, Michelle Naka Pierce, Deborah Richards, Christine Wertheim, and Hazel White

With cover art by Rohini Kapil, a cartoon by Isaac Currie, art by Susan McCann, vispo by Catherine Bergvall, and interview with Michelle Naka Pierce

[↑ Contents](#)

## 22. **Sarah Sarai**

***hAve You Been Married, the Sister asK in Obsequious Riot/Other Rooms Press; 3 in Terrain.org***

*Mon 4 Aug 2008*

---

In Obsequious Riot/Other Rooms Press:

hAve You Been Married, the Sister asK

<http://otherroomspress.blogspot.com/> or (direct)

<http://otherroomspress.blogspot.com/search?updated-max=2008-06-27T14%3A11%3A00-07%3A00&max-results=1>

In Terrain.org:

Incorporeal, Remorse & Birth Is the Last Exit

<http://terrain.org/poetry/22/sarai.htm>

{my work}

Thanks,

Sarah Sarai

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

[↑ Contents](#)

## 23. **Michael Kelleher**

***Literary Buffalo E-Newsletter 08.04.08-08.10.08***

*Mon 4 Aug 2008*

---

LITERARY BUFFALO

08.04.08-08.10.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: \$75.

New subscription: \$100.

Patron subscription: \$250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)

Patron Pair: \$400.

WE ARE ALREADY 90% SOLD OUT FOR NEXT SEASON.

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

08.06.08

Just Buffalo/Center for Inquiry Literary Caf   
Reading featuring Marge Merrill and Trudy Stern  
Wednesday, August 6, 7:30 p.m.  
Center for Inquiry  
1310 Sweet Home Road, Amherst

08.07.08

Talking Leaves?Books  
Pat Lingenfelter  
Talk/Book Signing for, For Raymond: A Sister?s Memoir  
Thursday, August 7, 6:30 p.m.  
Talking Leaves?Books, 3158 Main St.

---

## LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

---

## FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

---

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  
[REDACTED]  
[REDACTED] (fax)  
[www.justbuffalo.org](http://www.justbuffalo.org)  
[REDACTED]

[↑ Contents](#)

## 24. **Small Press Traffic**

### ***Small Press Traffic's Position Announcement for an Executive Director***

*Mon 4 Aug 2008*

---

#### POSITION ANNOUNCEMENT:

Executive Director for Small Press Traffic

Small Press Traffic announces a call for applications for the position of Executive Director, to begin employment on January 1, 2009.

Since 1974, Small Press Traffic has been at the heart of the San Francisco Bay Area's innovative writing communities, bringing together a diverse constituency of independent readers, writers, and independent presses through our influential reading series, poets theater festivals, conferences, and publications.

Graciously housed at the California College of the Arts, we remain autonomous, and thus depend upon outside funding for our operating expenses. Currently, we are looking for a highly skilled and creative Executive Director to provide both artistic vision and financial leadership.

The Executive Director at Small Press Traffic serves as both the Artistic and Financial Manager for the organization. S/he ensures that (a) the overall quality and diversity of programming is consistent with Small Press Traffic's history and mission and (b) that the organization conducts its community and financial affairs in a professional and timely manner. Areas of responsibility include, but are not limited to: event programming, budget and finance, fundraising, and public relations. Above all, the Executive Director serves as the public face of the organization, and is responsible for helping shape the vision and direction of Small Press Traffic, as well as being open and responsive to our dynamic and diverse communities of writers, readers, and audience members.

**Programming:** The Executive Director, in consultation with the Board of Directors, oversees the planning and development of Small Press Traffic's artistic program, which includes live literary events, fundraisers, the website, archives, publications, and any other forms of literary presentation and preservation.

**Fundraising:** The Executive Director initiates and coordinates Small Press Traffic's fundraising efforts. These efforts include submitting grant applications to government and private funding agencies, meeting and corresponding with potential funders, cultivating individual members and donors, planning and hosting benefit events, assisting the Board of Directors with its fundraising initiatives, submitting reports and payment requests to individuals and agencies, and pursuing new fundraising opportunities.

**Public Relations:** Small Press Traffic is a 34-year old organization with a reputation for offering high-quality programming that represents its commitment to a culturally diverse avant-garde. It is important that Small Press Traffic maintains good working relationships with writers, artists, arts and literary organizations, funding and government agencies, the press, and other groups and organizations connected with the Bay Area arts and literary communities.

It is also crucial for the Executive Director to be able to maintain a balance between her/his curatorial visions and the desires of our audiences, and to be able to work constructively with the Board and the wider Small Press Traffic constituency to continue to uphold and extend our mission.

Budget and Finance: The Executive Director, in consultation with the Board, plans and manages Small Press Traffic's annual operating budget. S/he is responsible for ensuring vendors are paid in a timely manner, that accurate financial and fiduciary records are kept, and that actual expenses do not exceed those proposed in the annual operating budget. The Executive Director is also responsible for oversight of interns and volunteers, as well as outside contractors (such as designers, accountants, etc.).

Compensation: \$27,000 annual salary. While the workload can vary widely, depending on fundraising cycles and event schedules, the position typically requires an average of twenty-five (25) hours per week. The position comes with an initial 18-month contract, followed by one-year renewable contract(s), with annual evaluation process. Benefits are contingent on available funding.

Position begins January 1, 2009. To apply, please send CV, cover letter, and three letters of recommendation to:

Small Press Traffic  
California College of the Arts  
1111 8th Street  
San Francisco, CA 94107

Applications must be postmarked no later than September 15, 2008. Electronic applications are discouraged, though applicants are welcome to email to confirm receipt of mailed applications.

Small Press Traffic is an equal opportunity employer. Women, people of color, disabled, and LGBTQ persons are encouraged to apply.

[www.sptraffic.org](http://www.sptraffic.org)



---

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



<http://www.sptraffic.org>

[www.smallpresstraffic.blogspot.com](http://www.smallpresstraffic.blogspot.com)



## 25. **Country Valley**

### ***New poetry from Country Valley Press***

*Tue 5 Aug 2008*

---

NEW from Country Valley Press:

Empty Hands Broadside #12, Charles Belbin, DUST ON OUR SHOES

Broadsides are now available on a subscription basis. For \$11 a year subscribers will receive 8 unsigned broadsides, postpaid. \$15 for overseas subscribers. Single issues are \$1/\$3 signed. Please send checks/money orders payable to "Country Valley Press".

2008 EH Broadsides

#9, David Gianinni, LOW-TIDE CARDS

#10, Charlie Mehrhoff, NOTHING EXISTS

#11, Jeffery Beam, THE GREEN MAN'S MAN

CVP Chapbooks

Life's Little Day by Bob Arnold.

Limited edition Japanese style wraps, \$15

One Dozen Portions by Hank Lazer

Limited sewn chapbook, \$7.50

terraria by John Martone

Limited edition Japanese style wraps, \$15

Wall/Stairway by John Taggart

Limited sewn chapbook, \$7.50

A Breath Apart by Scott Watson

Limited edition Japanese style wraps, \$15

\*Chapbooks can be purchased via PayPal at the CVP website

\*\*Please inquire about signed editions of chapbooks and broadsides

FORTHCOMING

Ed Baker

Jeffery Beam

Joel Chace

Mark Kuniya

John Martone

Sabine Miller

Country Valley Press  
c/o Mark Kuniya  
1407 Mission Street, Unit A  
Gardnerville, Nevada 89410-7221

  
<http://web.mac.com/countryvalley>

[↑ Contents](#)

26. **Charlotte Mandel**  
***If you're in the Hamptons***

*Tue 5 Aug 2008*

---

Please come to celebrate the publication of ROCK VEIN SKY - new poems by

Charlotte Mandel, at Canio's Books, 290 Main Street, Sag Harbor, NY 11963,

Saturday, August 16th, 6:00 p.m.

Sam Hamill praises: "Charlotte Mandel's poems present close observation in moments of illuminating insight, poems as much felt as imagined, organic, 'given' in the best sense. They are a welcome gift."

Thanks, all,  
Charlotte

[↑ Contents](#)

27. **Sam Ladkin**  
***Recommended, Chris Goode, Edinburgh: forestation***

*Tue 5 Aug 2008*

---

*Forest Fringe presents*

*A live anthology of upstream poetry  
in three instalments*

*read / performed by Chris Goode*

*Programme #1*

*Gertrude Stein, "If I Told Him: A Completed Portrait of Picasso"*

*Allen Ginsberg, "Howl"*

*Geoff Ward, Rainer Maria Rilke: Duino Elegies [nos. 1, 4, 10]*

*Programme #2*

*Short pieces by Samuel Beckett, Erik Belgum, Christopher Knowles,  
Jon Leidecker [Wobbly], Bruce Nauman, Yoko Ono, Jerome Rothenberg,  
Cecil Taylor*

*Programme #3*

*Cathy Berberian, "Stripsody"*

*Bob Cobbing / Jeremy Adler, "Notes from the Correspondence" [excerpt]*

*Kurt Schwitters, Ursonate*

*Wednesday 13 [#1], Thursday 14 [#2], Friday 15 [#3] August. 7pm.*

*Forest Fringe, above the Forest Cafe, 3 Bristo Place, Edinburgh*

*Pay what you can.*

*<http://www.forestfringe.co.uk/>*

*<http://beescope.blogspot.com>*

[↑ Contents](#)

28. **Anselm Berrigan**

***Composer/Poet Collaborations at the Flea Theater....***

*Tue 5 Aug 2008*

---

Hello, hope the summer is treating you well thus far - below you'll find information on a set of NYC shows coming up in a few weeks - ComposersCollaborative inc. commissioned five collaborative pieces to be written by pairs of poets and composers, and these pieces will be performed at The Flea Theater from Aug. 19-23. Discount advance tickets can be purchased through Aug. 10.

The pairs are (composers & poets, respectively):

Jennifer Griffith & Douglas A. Martin

Jed Distler & Cheryl B.

Kate Soper & Bakar Wilson

Sima Wolf & Aja-Monet

David First & Anselm Berrigan

And the title for the whole project:

Non Sequitur 2008 - Rejection: a series of slips and falls

curated by Regie Cabico and Jed Distler

directed by Arnold Barkus

lighting and set design by David Lovett

with Newspeak

at The Flea Theater

41 White Street (betw. Broadway and Church St)

a/c/e, n/r/q/w, 6, j/m/z to Canal St., or 1 to Franklin St.

August 19, 20, 21, 22, 23 at 8 pm

program info: [composerscollab.org](http://composerscollab.org)

box office: [www.theflea.org](http://www.theflea.org) [REDACTED]

gen'l admission: \$25?? --?? students/seniors: \$20

Special offer through August 10:

use discount code "EARLY" when purchasing tickets

gen'l admission: \$20? --?? students/seniors: \$15

Thanks,

Anselm

[↑ Contents](#)

## 29. **Séamas Cain**

### ***Re: poetry and archives?***

*Tue 5 Aug 2008*

---

Sara Phillips,

Two additional suggestions ...

1.) Dr. Richard Price, a poet, archivist and librarian, is the Head of Modern British Collections [including Artists' Books and literary chapbooks] at the British Library in London. He is the author of several books of poetry, including books of visual-poetry. Also, in 2006, he co-authored an archival book about British Poetry magazines from 1914 to 2000.

<http://www.bl.uk/collections/britirish/britishandirish.html>

2. Dr. Michael Basinski, a poet, archivist and librarian, is the Curator of the Poetry Collection at the University of Buffalo. I do think his poetry reflects the sense of "archives" in more ways than one.

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

Bestwishes,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

---

On Sun, Jul 27, 2008 at 5:08 PM, Sara Phillips

<[REDACTED]> wrote:

> Hi all,

>

> I'm working on a dissertation that explores the intersection between the  
> archive and long poems. Do you know of any poetry from 1990 on that  
directly

> treats the subject of the archive, or acts like an archive? I'm interested in  
> poets who might classify themselves as scholar-poets, or have an  
> interdisciplinary approach (are perhaps archivists or librarians themselves).

>

> I ran across a new book by Kate Eichhorn called *Fond* (Bookthug, 2008), and  
> am looking for others.

>

> Many thanks!

> Sara Phillips

>

[↑ Contents](#)

### 30. **Tony Trigilio**

#### ***Registration Discount Deadline Extended: The Beat Generation Symposium at Columbia College Chicago***

*Tue 5 Aug 2008*

---

\*\*\*\*\*

#### THE BEAT GENERATION SYMPOSIUM

\*\*\*\*\*

#### DISCOUNT DEADLINE EXTENDED!

Register before September 1 for a discounted fee (see below for details).

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponsored by the Beat Studies Association, the Columbia College Chicago English Department and Provost's Office, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and the Illinois State University Department of English and College of Liberal Arts and Sciences.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11). The readings are free and open to the public. Joanne Kyger, a native California writer, is the author of over 20 books of poetry. She is known for her ties to the poets of Black Mountain College, the San Francisco Renaissance, and the Beat Generation. Her most recent books are *About Now: Collected Poems, 1957-2004* (National Poetry Foundation, 2007) and *Not Veracruz* (Libellum Press, 2007). She taught for many years at Naropa University's poetics program, and The New College of San Francisco. She lives on the coast north of San Francisco. Diane di Prima lives and works in San Francisco. She is the author of 43 books of poetry and prose, and her work has been translated into more than 20 languages. Recent publications include *Recollections of My Life as a Woman* (Penguin, 2002) and an expanded edition of *Revolutionary Letters* (Last Gasp Press, 2007). In 2006 di Prima received the Fred Cody Award for Lifetime Achievement and community service from the Northern California Book Critics Association.

Panelists include John Bryant, Peter Cook, Terrance Diggory, Jane Falk, Amy Friedman, Deborah R. Geis, Nancy M. Grace, Tim Hunt, Rob Johnson, Ronna Johnson, Hassan Melehy, Timothy Murphy, Jennie Skerl, Matt Theado, Tony Trigilio, and more.

The weekend of the symposium, there will be a related offsite reading by Michael Rothenberg (*Unhurried Vision*) and David Meltzer (*David's Copy*) sponsored by Myopic Books and the Poetry Center of Chicago. Sunday, October 12, 7:00 p.m. Myopic Books, 1564 N Milwaukee Ave, in Chicago's Wicker Park neighborhood.

Conference fee for those who pre-register by September 1: \$50 (\$25 for Graduate Students, Independent Scholars, and Retired Faculty). After September 1, the fees are \$100 and \$50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center  
33 East Congress St., Suite 610  
Chicago, IL 60605

Ph: [REDACTED] (fax [REDACTED])  
[REDACTED]

To register by credit card, call the Columbia Ticket Office at the number above, or register online at:

[www.colum.edu/tickets/index.php](http://www.colum.edu/tickets/index.php)

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

<http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CL-20081009/index.jhtml>

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [REDACTED] ([REDACTED]).

#### VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

#### Transportation:

>From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use [www.transitchicago.com](http://www.transitchicago.com)'s free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are \$2.00 one-way with a \$0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately \$25 and from O'Hare Airport cab fare would be approximately \$50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit [www.metrarail.com](http://www.metrarail.com) for an updated schedule and fare list.

#### NEARBY HOTELS

The Hilton and Towers  
722 S Michigan Ave  
(0.2 miles from the English Department)



The Palmer House Hilton  
17 E Monroe St (0.4 miles away)  
[REDACTED] or 1-800-HILTONS

The Best Western Grant Park  
1100 S Michigan Ave (0.6 mi)



Travelodge  
65 E Harrison St (0.1 mi)



Hotel Blake  
500 S Dearborn St (0.3 mi)



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

Blackstone Hotel  
819 S Wabash Ave # 606 (0.3 mi)



[marriott.com](http://marriott.com)

The Silversmith Hotel  
10 S Wabash Ave (0.4 mi)



[silversmithchicagohotel.com](http://silversmithchicagohotel.com)



Omni Ambassador East  
1301 S State St (0.7 mi)



Embassy Suites Hotel Chicago-Downtown  
600 North State Street (1.5 mi)



embassysuites.com

Essex Inn Hotel  
800 S Michigan Ave (0.3 mi)



essexinn.com

Club Quarters: Hotel  
111 W Adams St (0.4 mi)



clubquarters.com

W Hotels-Chicago City Center  
172 W Adams St (0.4 mi)



starwoodhotels.com

Hostelling International Chicago  
24 E Congress Pkwy (0.1 mi)



hichicago.org

Paging and Bottom Toolbar   Previous Item   Next Item

[↑ Contents](#)

### 31. **Jennifer Karmin** ***Aug 10: Public Project in SF***

*Tue 5 Aug 2008*

---

LISTENING BOOTH  
& 4000 WORDS 4000 DEAD

a public project by  
Genine Lentine  
Jennifer Karmin

SUNDAY, AUGUST 10th from 2-5PM  
in Dolores Park, San Francisco  
near 18th & Dolores

FREE

all are welcome

2-3:30pm

LISTENING BOOTH offers pedestrians a place to sit down and talk to an attentive listener for five minutes. Participants choose their desired level of listenership: 1. Silence 2. Non-verbal backchannel responses: hmm, nodding, etc. 3. Neutral verbal responses: "I hear you," "I understand," requests for clarifications, etc; 4. Comments, questions, analogous examples, stories, etc; 5. Advice 6. Freestyle. After five minutes, the listener bows and says Thank you.

4-5pm

4000 WORDS 4000 DEAD is a public poem. Submissions are ongoing as the Iraq War continues and the number of dead grows. During street performances, these words are given away to passing pedestrians. Send 1-10 words with subject 4000 WORDS to [REDACTED]. All submissions become part of this project.

GENINE LENTINE's poems, essays, and interviews have appeared in American Poetry Review, American Speech, Diagram, Gulf Coast, Ninth Letter, O, the Oprah Magazine, and Tricycle. She collaborated with Stanley Kunitz and photographer Marnie Crawford Samuelson on The Wild Braid: A Poet Reflects on a Century in the Garden (W.W. Norton, 2005). Her manuscript, Mr. Worthington's Beautiful Experiments on Splashes was a finalist for the National Poetry Series. Her project, Listening Booth was recently part of Southern Exposure Gallery's 1st Annual Public Art day. She lives in San Francisco.

JENNIFER KARMIN curates the Red Rover reading series 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, 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 and the anthologies A Sing Economy, The City Visible: Chicago Poetry for the New Century and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

[↑ Contents](#)

32. **David Kirschenbaum**

**\*\*Advertise in Welcome to Boog City Festival Issue\*\***

Tue 5 Aug 2008

---

Please forward

-----

Hi all,

We'll be putting on Welcome to Boog City, our second annual four-day long poetry and music festival, this September. (all details are below this note.)

The upcoming issue of Boog City, number 51, will serve as the program for the festival, as well as feature work from some of its participants.

Advertising information is below.

Hope this finds you swell.

as ever,

David

-----

Advertise in

Boog City 51: Welcome to Boog City 2 Issue

\*Deadline

--Tues. Aug. 26-Ad copy to editor

--Sat. Sept. 6-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

-----

2nd annual

Welcome to Boog City

4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Free

Event will be hosted by

minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhasan

David Need

Andrea Rexilius

Ken Rumble

Diane Timblin

and music from

Compass Jazz

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk Café

94 Ave. A

NYC

Free with a two-drink minimum

Readings, musical, and poets' theater performances,

and Lou Reed's New York album live

7:00 p.m.-Jim Behrle

7:15 p.m.-Daniel Nester

7:35 p.m.-Dibson T. Hoffweiler (music)

8:05 p.m.-Arlo Quint

8:20 p.m.-Bob Holman

8:35 p.m.-Poets' Theater

curated by Rodrigo Toscano

9:35 p.m.-Gillian McCain

9:50 p.m.-Lou Reed, New York. Performed live by:

\*Babs Soft

Romeo Had Juliette

Halloween Parade

\*Dead Rabbit

Dirty Blvd.

Endless Cycle

\*Dibson T. Hoffweiler & Preston Spurlock

There Is No Time

Last Great American Whale

\*Liv Carrow

Beginning of a Great Adventure

Busload of Faith

\*Prewar Yardsale

Sick of You

Hold On

\*Wakey Wakey

Good Evening Mr. Waldheim

Xmas in February

\*Todd Carlstrom and The Clamour

Strawman

Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour

12:10 a.m.-Dead Rabbit

Directions: F/V to 2nd Ave., L to 1st Ave.

Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop

152 Ludlow St.

NYC

\$5

5th Annual Small, Small Press Fair

11:00 a.m.-1:30 p.m.

Readings by authors from the exhibiting presses:

--Adam Golaski, flim forum press  
--Virna Teixeira, Litmus Press/Aufgabe  
--Austin Alexis, Poets Wear Prada  
--Tom Savage, Straw Gate Books

and readers from:

Fence  
House Press  
Octopus Books  
Outside Voices  
2nd Avenue Poetry

and more

1:30 p.m.-Phoebe Kreutz (music)  
2:00 p.m.-Bill Kushner  
2:15 p.m.-Stephanie Gray  
2:30 p.m.-Ryan Eckes  
2:50 p.m.-Eric Gelsinger  
3:10 p.m.-Douglas Manson  
3:30 p.m.-Heart Parts  
4:00 p.m.-Elise Ficarra  
4:20 p.m.-Kristianne Meal  
4:40 p.m.-Kathryn Pringle  
5:00 p.m.-Maureen Thorson  
5:20 p.m.-Carol Mirakove  
5:35 p.m.-A Brief View of the Hudson  
6:05 p.m.-Jen Benka  
6:20 p.m.-Todd Colby  
6:35 p.m.-Tisa Bryant  
6:55 p.m.-David Hadbawnik  
7:15 p.m.-Sharon Mesmer  
7:30 p.m.-Double Deuce

Directions: F/V to 2nd Ave.

Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books  
456 Bergen St.  
Brooklyn

Free

1:00 p.m.-Julia Cohen  
1:15 p.m.-Kyle Schlesinger  
1:30 p.m.-Ana Bo³/4ièeviæ  
1:45 p.m.-Yoko Kikuchi (music)  
2:05 p.m.-Corrine Fitzpatrick  
2:20 p.m.-Nick Piombino  
2:35 p.m.-Stacy Szymaszek  
2:50 p.m.-3:00-break

3:00 p.m.-Panel on "Action Poets"  
curated and moderated by Kristin Prevallet.  
This will be a forum for people to discuss intervention,  
performance, conceptual street agitations, and more.

4:30 p.m.-4:40-break  
4:40 p.m.-Yoko Kikuchi  
5:00 p.m.-Lee Ann Brown  
5:15 p.m.-John Coletti  
5:30 p.m.-Rachel Levitsky  
5:45 p.m.-Eileen Myles  
6:00 p.m.-Yoko Kikuchi  
6:20 p.m.-Edward Foster  
in conversation with Simon Pettet  
6:50 p.m.-Simon Pettet  
7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic  
Ave./Pacific St.; C to Lafayette Ave.  
Venue is bet. 5th/Flatbush aves.

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W. 28th St., Suite 6H  
NY, NY 10001-4754  
For event and publication information:  
<http://welcometoboogcity.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

[↑ Contents](#)

33. **susan maurer**

***Cutthroat***

*Wed 6 Aug 2008*

---

After reading a collection by William Pitt Root borrowed from Ron Price I learned Pitt Root is associated with the magazine "Cutthroat" . The latest online version just went up and I'm glad to be part of it. They also have a print version. Susan Maurer

Got Game? Win Prizes in the Windows Live Hotmail Mobile Summer Games Trivia Contest [http://www.gowindowslive.com/summergames?ocid=TXT\\_TAGHM](http://www.gowindowslive.com/summergames?ocid=TXT_TAGHM)

[↑ Contents](#)

34. **Dan Glass**

***With + Stand Makes Time***

*Wed 6 Aug 2008*

---

With + Stand will be accepting submissions for #2: the black & white issue through August 15th.

"Freedom would be not to choose between black and white but to abjure such prescribed choices." -Theodor Adorno

Details @ the usual place:

<http://withplusstand.blogspot.com>

[↑ Contents](#)

35. **Sarah Rosenthal**

***Lomax/Rosenthal/Karmin SF Thurs 8/7***

*Wed 6 Aug 2008*

---

BOOKS & BOOKSHELVES  
presents

JENNIFER KARMIN  
DANA TEEN LOMAX  
SARAH ROSENTHAL

THURSDAY, AUGUST 7  
7:30pm

99 SANCHEZ STREET  
between 14th St & Duboce Ave  
in San Francisco



JENNIFER KARMIN curates the Red Rover reading series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented in national festivals, on city streets, and at artist-run spaces such as the Urban Institute for Contemporary Arts, Woodland Pattern Book Center, and Betalevel. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies A Sing Economy (Flim Forum Press, 2008), The City Visible: Chicago Poetry for the New Century (Cracked Slab Books, 2007), and Growing Up Girl: An Anthology of Voices from Marginalized Spaces (GirlChild Press, 2006).

DANA TEEN LOMAX is the author of CurrenÂçy (Palm Press, 2006), Room (a+bend press, 1999), and the contributing co-editor of Letters To Poets, Conversations About Poetics, Politics and Community (Saturnalia Books, 2008). Her writing has been published in numerous journals and magazines, including Jacket, The Bay Poetics Anthology, Tripwire, Moria, sonaweb, Dusie, mem, and many others. She is presently working on Q, "home movies" about raising a daughter on prison grounds and a poetry manuscript entitled Shhh! Lullabies for a Tired Nation. She works as the Interim Director of Small Press Traffic Literary Arts Center in San Francisco, teaches writing at San Francisco State University and the University of San Francisco, and lives in northern California with her family.

SARAH ROSENTHAL is the author of How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poems, stories, reviews, essays, and interviews have appeared in numerous journals including How(2), Bird Dog, Fence, Lungfull, Denver Quarterly, and Boston Review. Her poetry has been anthologized in Bay Poetics (Faux Press, 2006), The Other Side of the Postcard (City Lights, 2005), and hinge (Crack Press, 2002). She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a Vermont Studio Center Artist's Grant. She recently edited a collection of interviews with Bay Area avant-garde writers, A Community Writing Itself. She writes curricula for the Developmental Studies Center, a nonprofit educational publishing house.

[↑ Contents](#)

36. **Kyle Schlesinger**  
***Ted Greenwald at the EPC***

*Wed 6 Aug 2008*

---

::::: NEW AT THE EPC :::::

::::: POET TED GREENWALD :::::

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

Includes:

GREENWALD POEMS Common Sense (excerpt corresponds to Greenwald reading on Close Listening) Anyway (one of three sections from Greenwald's new book 3) In Your Dreams (excerpt from Greenwald's 30th book, forthcoming from BlazeVox fall, 2008) Ride the Big Airplane (poem for Tom Raworth's 70th birthday)

GREENWALD READING (PENNSOUND)

Close Listening, hosted by Charles Bernstein (2005)

In the American Tree, hosted by Alan Bernheimer (1979)

GREENWALD AT ECLIPSE Lapstrake (Greenwald's first book, also the first book published under Aram Saroyan's LINES imprint. Printed in an edition of 150 numbered copies with a cover illustration by Joe Brainard, this long out of print edition is available as a pdf from Craig Dworkin's Eclipse).

BIO

Born in 1942, poet Ted Greenwald is from New York forever.

NEWS Two Wrongs, a collaboration with painter Hal Saulson (Cuneiform Press, 2007) and 3 (Cuneiform Press, 2008) are both available from Small Press Distribution. In Your Dreams, Greenwald's 30th book, will be published by BlazeVox this fall. Lyn Hejinian calls In Your Dreams <sup>3</sup>a masterpiece of the American variable foot.<sup>2</sup>

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

::::: POET TED GREENWALD :::::

::::: NEW AT THE EPC :::::

[↑ Contents](#)

37. **Andrew Jones**  
***Fwd: Call***

*Wed 6 Aug 2008*

---

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

From: Arthur Clay <[REDACTED]>

Date: Wed, Aug 6, 2008 at 6:35 AM

Subject: Call

To: Andrew Jones <[REDACTED]>

Andy

Can you send this around the poetry lists:

## CALL FOR SHORT STEREOPHONIC SOUNDSCAPE & HOERSPIEL WORKS

### >A DIAMOND IN THE MUD<

#### A Miniature Audio Exhibition of Stereophonic Soundscape & Hörspiel Works

Concept: It is an Asian concept rooted in Buddhism that self-cultivation can be developed at home as a householder and is not merely confined to a temple or monastery. Buddhist believe that enlightened beings are those who "grew" out of the "mud" of the material world. So, like the lotus flower, which penetrates through sullied mud and water, but emerges unspoiled, enlightened beings are beautiful and pure even though they grow up in the material world. The phrase "a diamond in the mud" is an analogy for this and in keeping with it the Digital Art Weeks would like to issue this call to artists and to submit pre recorded works (Soundscape, Hörspiel, Poetry) in regard to the beautiful and the sullied. The works will be chosen on their ability to transcend the listeners into a "moment of tranquilly" and out of the confines of the everyday, or as expressed in the Diamond Sutra: "Dwell upon nothing and produce the pure mind."

Playback System: Constructed as a dock for Apple's famed iPod, the iCarta stereophonic audio playback system will be used to play back all of the selected works. The systems not only offers an interesting solution for public pod-casting, but it also acts uniquely as a bathroom dispenser for the indispensable: Le papier toilette.

- Art Clay, DAW, Artistic Director (c) 2008

Submission: Please submit all works electronically in MP3 format and accompanied by a completed application (The title of the work, a short description of no more than 100 words, and a short biography of the author of the work of no more than 50 words). Submission should be made available for downloading at a link of the submitter's choice or can be sent per email or snail mail to the address below. Selected works will be presented at the Literaturhaus in Basel, Switzerland over a period of three days from the 25th to the 27th of September 2008. Information about the artist and the work will appear electronically and all of the works will be made available to download for pod-casting. A listening space will be provided that goes along with the concept of the project and the needed hardware and audio library (iPod shuffle) will be made available. Works should be no longer than 5 minutes in duration. Winning Prize: iCarta Audio Player

DEADLINE: Moday, 15th September 2008. Notification of acceptance of proposals will be sent out on or before Monday, 22nd September 2008.

For more information regarding the call please write directly to: [REDACTED]; for more on past Digital Art Weeks, please see: [www.digitalartweeks.ethz.ch](http://www.digitalartweeks.ethz.ch); for technical information on the iCarta, please see: <http://www.atechflash.com>

Please send all submissions to:

Email:

[REDACTED]

Snail Mail:

A Diamond in the Mud  
c/o ToneText GmbH  
P.O. Box 147,  
CH-4019 Basel  
Switzerland

eHQgR21iSCANUC5PLiBCb3ggMTQ3LCANQ0gtNDAxOSBCYXNlbA1Td2l0emVybGFuZA0NIA0-----=\_Part\_28672\_2924728.1218062895131--

[↑ Contents](#)

### 38. **David Chirot**

#### ***6 August 1945: for Hiroshima--Witnessed & as"After" Effects in Poetry--Spicer, Olson, Yasusada, Sciascia***

*Wed 6 Aug 2008*

---

The anniversary of Hiroshima 6 August 1945 8:15 a.m.

Sembrar la Memoria

This is in four parts--

one of which, longer & with images- is found here, at this link:

Wednesday, August 06, 2008 Before "Curveball": The "After" Effects Poetry of Baseball, the Radio, Espionage, & Hiroshima---Moe Berg, Jack Spicer, Araki Yasusada<<http://davidbaptistechirot.blogspot.com/2008/08/before-curveball-after-effects-poetry.html>>

<http://davidbaptistechirot.blogspot.com/2008/08/before-curveball-after-effects-poetry.html>

and three shorter ones which are here below-- eyewitness accounts by survivors of both Hiroshima and Nagasaki Leonardo's The Disappearance of Majoranna & Trying to Prevent the Bombs Olson's Projective Verse--& from Prevention to Pre-Emption

the following excerpts are from *Nine Who Survived Hiroshima and Nagasaki Personal Experiences of Nine Men Who Lived Through the Atomic Bombings* Robert Trumball, E.P Dutton, 1957.

Ten years after the bombings, it was learned that a search of all Japanese records indicated that 18 people had survived both the Hiroshima and the Nagasaki atomic blasts. An extensive search throughout Japan located eleven of the 18. Nine agreed to speak of their experiences. The bombs dropped on the two Japanese cities are barely firecrackers compared to the weapons that the USA and Israel are discussing dropping on Iran. Radioactive elements in weapons used in the First Gulf War and since in Iraq and Afghanistan, as well as the as yet unknown, unidentified Israeli weapons used in Lebanon last summer, have been causing new forms of illness, as yet inexplicable burns and wounds for which there are no cures as yet. The effects of nuclear weaponry being dispersed, in smaller doses, across populations and soldiers, using persons as "living laboratories" of effects bringing slower or faster deaths, polluting gene pools, and, via human waste, corpses, planting the poisons in water supplies and the soil. Populations and landscapes made radioactive, slowly burning alive, without having to drop the bombs first.

Trumball:

"Instantly the sky was blanked out by the incandescent white light of the monstrous fireball. Scientists estimated that the ball was 250 feet in diameter and a hundred times as bright as the sun, with a heat of 1,000,000 degrees Centigrade. The same as the sun's interior. There was a roar of sound that is indescribable. For there is nothing with which it can be compared. Then came a wave of concussion that instantly leveled 6,820 buildings, and badly damaged 3,750 more. The earth for a mile around the blast center was bombarded with deadly gamma rays and neutrons and showered with radioactive fission products.. The fireball sucked up millions of tons of dust and pulverized debris that quickly began to form the great, ugly mushroom cloud. The city fell under a dark pall, and a muddy rain began to fall . . . "In the city of approximately 255,000, more than half the population was instantly dead or incapacitated (dead above 64,000, injured 72,000). Casualties who escaped death in the blast were badly burned, or injured by falling timbers, or flying glass. No city was ever more prostrate. All means of communication were gone. Seventy per cent of the fire fighting equipment was destroyed, and 80 per cent of the fire-fighting personnel were killed, wounded or otherwise unable to respond to the emergency. Concussion had broken the water mains, and pipes were melted in the incredible heat. Many burning buildings were inaccessible anyway, blocked off as they were by the debris of fallen structures . . . "Of forty-five hospitals, only three were left standing. Only twenty-eight out of 290 physicians in the city were unhurt, and 126 of the 1,780 nurses . . .

"With all facilities virtually nonexistent, the city was at the mercy of the flames, and by two o'clock in the afternoon the six islands (of the city) were a sea of fire. Terror was heightened by the flaming windstorm caused by convection as the air was drawn at thirty to forty miles an hour to the blazing center of the blast . . .

"The door facing Yamaguchi opened, and five boys, fifteen or sixteen years old, came running out. They were unclothed except for torn underpants, and Yamaguchi saw that they were covered in blood . . . "I had never seen such a horrifying sight as those five shivering boys. Blood was pouring in streams from deep cuts all over their bodies, mingling with their perspiration, and their skin was burned deep red, like the color of cooked lobsters. At first it seemed, strangely, that their burned and lacerated backs and chests were growing green grass! Then I saw that hundreds of blades of sharp grass had been driven deep into their flesh, evidently by the force of the blast." . . . (these boys had been inside a small factory building--not outdoors)

"Hirata set out for home . . . "There was not a house standing as far as I could see . . . Although I knew the city well, it was actually difficult to find my way, for all the familiar landmarks were gone, and the streets I often walked were now buried in debris and ashes' . . . "Hirata noticed, with a shock, that there wasn't a living being in sight. "It was as if the people who had lived in this uncanny city had been reduced to ashes with their houses," he said . . . As he moved slowly through the ashes, he came to the first ghastly dead. "'The first was a little boy,' he recalls. 'He was completely naked, his skin was all peeled off as if he had been flayed, and the nails were falling from the ends of his fingers. His flesh was all deep red. When I first saw him I wasn't sure if I was looking at a human being

Morimoto-- "There were numberless injured persons all around me, lying on the ground, some held down by fallen timbers, all screaming and shouting for help. I saw that they were all still alive, but horribly injured. Many looked like ghosts, with the skin peeled off their faces and hanging down over their shoulders like thin silk pennants. All those facing in the direction of the blast had their exposed skin torn off in a thick layer which had blown back. The sight left me numb with horror.' . . .

#### FORESEEING THE BOMB AND TRYING TO PREVENT IT

In Leonarado Sciascia's beautiful book *The Disappearance of Majoranna*, he has a vision born of the startling synchronicity of information received during a telephone call with his own researchs into the mysterious and never solved vanishing of the great Italian physicist.

It is Sciascia's growing conviction that Majoranna "faked" his own death/disappearance in order for him to retire completely from the world to an

obscure Monastery, there to finish his days in the Peace of the Spirit he so desperately needed. For it is also Sciascia's belief that Majoranna, very early in the 1930's, during the period of his stay with the German physicist Werner Heisenberg, had foreseen the Atomic Bomb and all the dread implications that its unleashing had in store for all life on Earth. Sciascia posits that Majoranna, and Heisenberg also, being possessed of this knowledge, and loyal citizens, one of a Fascist country, the other of a country about to become so, determined never to reveal what they knew to anyone, in the desperate hope that this would prevent the A-bombs ever coming into existence. Having reached nearly the final goal of his enquiries, the visit to the Monastery where Majoranna may well have lived, the telephone call informs Sciascia that there is also a rumor about this monastery that the pilot of the Enola Gay, which dropped the Bomb on Hiroshima, had also been a resident at the monastery for a time, and most likely seeking the same Peace as the physicist. For Sciascia even the possibility, however remote, however imaginary, of the two men encountering each other in the obscure monastery, is a Vision of such powerful symmetry and "complete sense," that it's taking place in such a manner outstrips any "factual proof" of it's having "actually occurred."

For Sciascia, this Vision presents the quantum leap of the fictional, the imaginary, into a Truth which is, in fact, "irrefutable," given the scantiness of "the evidence to go on." For this Vision complements that Vision in which he finds Majoranna and Heisenberg foreseeing an event which they think they have a chance however small, to prevent occurring.

For the writer, this makes of these two physicists the truly great ones of the Atomic Age,, the ones who knew , yet refused to share the knowledge, how to make the Bomb and open a new age of unimaginable horrors.

Their foreseeing of the A-Bomb and efforts to prevent it, has since been turned into a different form of foresight in relation with Nuclear weapons. This is the kind of accelerated, forged, creation of the threat of a Future Bomb which has to be prevented by the pre-emptive strike made by a bomb already in existence.

This "saving of lives in danger in the future" " by killing a great many in the present, is related to logic claimed for the dropping of the two nuclear bombs on Japan, If the bombs could bring a stop to the war, this would mean the saving of perhaps millions of lives, so that the killing of some hundreds of thousands would be "worth it." By this line of reasoning, it is not the dead who "count," but the living. Lying inert, the "body count" of the dead do not represent Death in this vision, but instead New Life, all that Life of the Present and soon to be Future Saved by the Light Flash which "recorded" the "last



living instant" of the immediately about to be dead in the form of shadows imprinted in walls.

#### FORESEEING POST-HIROSHIMA TURNS PREVENTION INTO PRE-EMPTION

Olson's "Projective Verse" Manifesto and Accelerations of American Speeds into Annihilations of (Others') SPACE

Although he did not realize the fact until some time later, Charles Olson completed *Call Me Ishmael*, his study of Herman Melville's *Moby Dick*, on the day that the atom bomb was dropped on Hiroshima.

That clear morning in Hiroshima, the Nuclear Holocaust of the Gates of Hell opened, unleashing the heat of a new sun in a flash of light, a heat different in kind from the Hells of the Fire bombings of Tokyo, Hamburg, Dresden, and so many others. This was a Heat which continued burning long after, in the cells and tissues contaminated by radioactivity. From the first instant, the human organism began the processes of mutation which themselves mutated further in the Nuclear Accidents of Three Mile Island and in the huge area affected by Chernobyl.

For Olson, Melville's Pacific voyage in *Moby Dick* becomes the final stage in the Westward movement which finds itself in rejoining the East. The horizontal "BRIDGE" of vehicular modes of transportation, with their speeds which steadily abolish 'SPACE,' the American "Fact," turn into the vertical trajectory of Time in the airplane. The planes in the Pacific take off from the Carrier, itself a huge floating Bridge, from whose horizons are launched the engines of flight, carrying in their ever increasing speeds the annihilations of Space and the dawn of continuous global Real Time, in which it becomes possible to create the global "Accident" of Nuclear Total Destruction.

In the "Projective Verse" Manifesto (1950) Olson writes, (after Edward Dahlberg) ONE PERCEPTION MUST IMMEDIATELY AND DIRECTLY LEAD TO A FURTHER PERCEPTION . . . get on with it, keep moving, keep in, speed, the nerves, their speed, the perceptions, theirs, the acts, the split second acts, the whole business, keep it moving as fast as you citizens . . . always one perception must must must MOVE, INSTANTER, ON ANOTHER!

The acceleration of PERCEPTION--"split second acts, the whole business," --links the Poetic Projective avant-garde with that of the military, in which perception has always meant death. To be the first to perceive the enemy's movements, locations, encampments, strategies unfolding, is to be instantly setting the lines of sight directly at the target. To see at ever greater speeds, to See First, is to be able to AIM DEATH. To perceive is to annihilate.

As the world becomes ever more saturated by perception, the Open Field of a Projective Verse becomes "completely exposed" to the perceiving eyes of a



myriad machines at a myriad angles and distances, continually "lining up" the trajectories of high speed death. Yet--what if the Perception finds no target to be aimed at? No reason for an attack, "nothing to shoot for?"

Since the target is already "taking place, existing," as a concept, what remains is to fill in the blank spaces where the unseen target "should be." To "fill in the blanks" when Perception "comes up empty," the resort is to a conceptual language with which to "forge" the Seen into the Unseen, to impose objects and "readings," "information" where there is none. If Nature abhors a vacuum, the conceptual Perception cannot stand to "see a blank space" where the target it conceives of "should be."

To "forge" is to "forge" full speed ahead in Time, planting ahead of time what one has set out to find, and, finding it, being able to claim a complete "coherence" in one's methods and in one's "ability to not only See, but FOReSEE" the "dangers that are now exposed as having been there all this time."

To conceptually be filled with a "Vision" which is confronted with "a blank," "necessitates" the construction in language of "evidences, proofs" which "show" that "something is there," even if cleverly concealed or camouflaged, since one KNOWS it must be there, it will be there, and what is a blank shall be filled with the CERTAINTY of a target.

Emerson wrote in "Nature," that the "blank and ruin we perceive in Nature is in our own eye." In the rush to annihilate, such thinking in itself is an enemy. The "blank and ruin" of a Perception which "comes up empty" needs to be replaced by the blank and ruin of a Perception which is seeing the blank and ruins it has created, by destroying what it has "planted" and "forged" as a target to annihilate.

The work of Perception turns from "seeing what is there," to Projecting into the blank spaces what is Not There, in order to see what it is one needs to see to go about destroying it.

By these accelerations "hurried on" by forgeries of the required evidences, it is possible to manufacture "the presence of Unseen, Unheard of, previously non-existent and undreamed of Threats of the Utmost magnitude" where in fact there is "nothing. "Nothing," that "blank and ruin" is no longer THERE, nor is it any longer a "blank and ruin within my own eye" when the Secret of the Forged Evidences become "revealed"--not the Secret of their forgery, to be sure! But the Secret that where everyone has found "nothing," one has indeed been proven to have such a superior acuity of Vision as to see what is THERE among the appearances of the Not There.

This method seeing the There in the NOT There, also accelerates Time, for what one is seeing is not the "blank and ruin" of the present at all, which one has so stuffed and filled in. It is instead the FUTURE one sees, the blank and ruin of one's own landscapes, unless the THERE of the NOT THERE, aka the NOT YET THERE, is attacked pre-emptively.

By means of the pre-emptive attack, one "realizes" the concrete presence of indeed "real" blanks and ruins, which "prove," indeed, that the "blank and ruin one sees in one's own eye," is not a Nothing in the present, but indeed a great Something in the Future whose presence one has produced as the Now.

Among the "reasons" given to "justify" the dropping of the bombs on Hiroshima and Nagasaki was that they would stop the War, and so save an immense number of lives.

Rather than contemplating the number of the dead, the wounded, the radioactively sick, the traumatized and the sufferings of those suddenly afflicted by mutations, one was to "overlook" these corpses and see instead all the vast returning American soldiers and the still living Japanese as indeed the signs of Triumph of the A-Bomb.

By reversing the "body count" of the dead into that of the "countless numbers" saved, the Peace the A-Bomb brought could be seen to be the Saving of those living "who are not dead "

By envisioning the A-Bomb as a Saviour, "only called upon in the last resort," the language has been formulated with which to begin the series of forgeries and "alarms," which have already been in the building stages for at least over four years now, to pre-emptively attack yet again. And this time in Iran.

In the Light of the New Sun of the Nuclear Bombs, it is not Death which Mushrooms and Clouds the Skies, but the Saviour, the Sign of a God to the living.

"Let there be light"--

[↑ Contents](#)

### 39. **David Chirot**

***New & Recent Visual Poetry: "Cinema of Catharsis" flickr gallery link***

*Wed 6 Aug 2008*

---

I want to share some of my Flickr photos with you. They're in a set called "Cinema of Catharsis".

Hope you like them!

-- chirOt zerO \*Cinema of Catharsis\*

[http://www.flickr.com/photos/\[REDACTED\]/sets/72157605911632948](http://www.flickr.com/photos/[REDACTED]/sets/72157605911632948)

[↑ Contents](#)

40. **Jesse Glass**

***Yoko Danno's Songs and Stories Of The Kojiki Now Available from Ahadada Books***

Thu 7 Aug 2008

---

The Kojiki is arguably the earliest and most important collection of stories concerning the founding of Japan and the beginnings of Japanese culture. Dating from the sixth century, the Kojiki introduces us to a delightful host of gods and goddesses, heros and heroines, warriors and soothsayers, beautiful princesses and hideous demons. Yoko Danno's graceful retelling of the Kojiki in modern English brings this ancient classic to life for a new generation of readers. Illustrations (by Nihonga artist and master potter Horaku Nakamura), notes and bibliography are included to enhance the reader's enjoyment.

For more information go to [www.ahadadabooks.com](http://www.ahadadabooks.com)

Jess

[↑ Contents](#)

41. **derek beaulieu**

***publication announcement: LEGO 50-15***

Thu 7 Aug 2008

---

On January 28, 2008 I sent the following invitation:

"this is an invitation to participate in a collaborative / constraint-based writing & artwork portfolio. Lego was created 50 years ago this year, and has been an inspiration for generations of kids. Those kids are us. Lego was the toy-i know i spent endless full days creating cities, spaceships, creatures and more (and still have a box full of Lego)-it taught us to think. So many poets, writers and artists have since taken this modular thinking and applied it to their own oeuvre (how many of you have files, packages, piles and gatherings of inspiring things, tools for one day?) ..."

Fifteen writers and artists agreed to participate. Each received a PDF version of the original American patent application and were restricted to using some material from that patent. The responses were further restricted to a single sheet of 8 ½" x 11" (or A4 if international) paper.

\*

LEGO 50-15 contains work by Elizabeth Bachinsky, Jonathan Ball, Christian Bök, Steven Collis, Craig Dworkin, Chris Ewart, Jesse Ferguson, Helen Hajnoczky, Mark Laliberte, kevin mcpherson eckhoff, Ross Priddle, Jenny Samprisi, Blake Smith, Andrew Topel and Janine Vangool.

\*

This portfolio is published in an edition of 60 copies, of which 25 are for sale at \$10 each (including shipping). for more information, or to order copies please contact derek beaulieu at: 

[↑ Contents](#)

42. **Bill Berkson**  
***GOODS AND SERVICES***

Thu 7 Aug 2008

---

New BLUE PRESS Title  
available from bluepressbooks.com  
GOODS AND SERVICES  
by Bill Berkson.  
A fine, classic, and classy set of 9 poems.  
Clear, keen-eyed, subversive hilarity, <sup>3</sup>A  
panoply of perfect / luster bouncing<sup>2</sup> in  
sharp perceptive lines.  
Limited to 100 copies.  
Cover painting by Mitch Temple.  
2008. 5.25<sup>2</sup> x 8<sup>2</sup>, saddle-stitched. \$7.00

[↑ Contents](#)

43. **Mathias Svalina**  
***Julie Doxsee's Undersleep Available from Octopus Books & Reading Dates***

Thu 7 Aug 2008

---

Hello,

Julie Doxsee's debut book, Undersleep is available now & to celebrate that she will be giving a series of readings over the next weeks. Doxsee currently lives in Istanbul & will only be in America for a brief time so I hope you can make it to one of the readings!

bio: Born in London, Ontario, Julie Doxsee is a professor of writing and literature at Koç University in Istanbul, Turkey. She is the author of the chapbooks The Knife-Grasses (Octopus Books), and Fog Quartets (horse less press). Forthcoming publications include the book Objects for a Fog Death (Black Ocean) and two chapbooks: You Will Build a City Out of Rags (Whole Coconut) and New Body a Seafloor Body (Seeing Eye Books).

Undersleep is available via paypal at the Octopus Books website:

<http://www.octopusbooks.net>

& at SPD: <http://www.spdbooks.org>

### Reading Dates

Saturday, August 9th

6pm

Melville House

145 Plymouth Street

Brooklyn, NY 11201

Reading with Matvei Yankelevich & X-ing Press poets Justin Talyor & Jeremy Schmall

Sunday August 10th

2pm

Chop Suey Books

1317 West Cary St

Richmond, VA 23220

Reading with Sommer Browning, Julia Cohen & Mathias Svalina

Monday August 11th

7pm

Southern Rail

201-C East Main Street

Carrboro, North Carolina

Reading with Mathias Svalina

Tuesday August 12th

6pm

Robins Bookstore

108 S 13th St

Philadelphia, PA

Reading with Mathias Svalina

Wednesday, August 13th

7:30pm

Washington Literary Salon

email for details: [REDACTED]

Washington, DC

Reading with Mathias Svalina

Thursday, August 14th

7pm

Ada Books

330 Dean Street

Providence, RI  
Reading with Thibault Raoult & Mathias Svalina

Friday, August 15th

8pm

Amherst Books

8 Main Street

Amherst, MA

Reading with Betsy Wheeler & Mathias Svalina

Saturday, August 16th

7pm

Brookline Bookstore

279 Harvard Street

Brookline, MA

Reading with Janaka Stucky, Julia Cohen & Mathias Svalina

Wednesday, August 20th

9:30pm

Bedlam Theatre

1501 S. 6th St. ([www.bedlamtheatre.org](http://www.bedlamtheatre.org))

on the WEST BANK

Minneapolis, MN

Reading with Paula Cisewski & Laura Brandenburg

[↑ Contents](#)

#### 44. **amy king**

##### ***Advice -- Film/Lit course w "Poetry" angle***

*Thu 7 Aug 2008*

---

Dear Listees,

I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...

Did anyone see "Before Night Falls" who thinks it's worthwhile?

Thanks,

Amy

---

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

#### 45. **Jim Andrews**

***comic book -> graphic novel -> movie of them -> ?***

Thu 7 Aug 2008

---

lots of comic books/graphic novels being turned into movies.

a possible (?) parallel:

shakespearean tragedy arose, in part, from morality plays and revenge dramas.  
it feels like something more interesting than comic books is trying to emerge  
from the comic book -> graphic novel -> movie of them.

the stylized, concise, one-liner language moving toward something more flexibly  
poetical?

the black and white revenge morality moving toward something more complex?

the 'superhero' becoming less 'super' and less 'hero'.

probably not. just a thought.

maybe though. one for the shadow.

ja

<http://vispo.com>

[↑ Contents](#)

#### 46. **Danny Snelson**

***Re: Advice -- Film/Lit course w "Poetry" angle***

Thu 7 Aug 2008

---

I like this question -- The Arenas film is good, but fiction, isn't it? Tho I guess  
there is something in Arenas' historical distortions that verges poetic. In that  
zone, Cronenberg's take of Naked Lunch is better. (Tho Gysin's The Cut-ups of  
course trumps.) Ha, there's Quills, or Salo.

Narrative film: recently saw Mary Ellen Bute's Finnegans

Wake<[http://ubu.com/film/joyce\\_wake.html](http://ubu.com/film/joyce_wake.html)>, wch is marvelous. Looking for the

title of Tom & Viv (meh!) I stumbled on this funny list  
<<http://www.umich.edu/~mqr/poetryinmovies.htm>> wch ought to help --  
(Another chance to class-screen Blade Runner!) Also The Basketball Diaries are something.

But better, I think: the Hills films  
(!<<http://writing.upenn.edu/pennsound/x/Hills.html>>)  
& Abigail Child's work. The flux or lettrist films or those by Hans Arp.  
There are some to consider here <<http://www.ubu.com/film/index.html>>, I guess

...

Best poetry film about a poet, featuring a poet? --  
Sleep<<http://www.warholstars.org/filmch/sleep.html>> featuring  
John Girono!

xoxox  
Danny

On Thu, Aug 7, 2008 at 4:45 PM, amy king <[REDACTED]> wrote:

*Dear Listees,*

*I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...*

*Did anyone see "Before Night Falls" who thinks it's worthwhile?*

*Thanks,*

*Amy*

---

*Recent*

*<http://www.tarpaulinsky.com/Reviews/kiss-me.html>*

*<http://jacketmagazine.com/34/dickow-king.shtml>*



Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

#### 47. **Jason Quackenbush**

**Re: comic book -> graphic novel -> movie of them -> ?**

Thu 7 Aug 2008

comics have been more complex since the early eighties. there are any number of truly complex poetries going on in the world of comics. see for example the work of neil gaiman, alan moore, dave sim, terry moore, harvey pekar, and grant morrison

On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:

*lots of comic books/graphic novels being turned into movies.*

*a possible (?) parallel:*

*shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books*

*is trying*

*to emerge from the comic book -> graphic novel -> movie of them.*

*the stylized, concise, one-liner language moving toward something more flexibly poetical?*

*the black and white revenge morality moving toward something more complex?*

*the 'superhero' becoming less 'super' and less 'hero'.*

*probably not. just a thought.*

*maybe though. one for the shadow.*

ja  
<http://vispo.com>  
welcome.html

Jason Quackenbush

[↑ Contents](#)

48. **Adam Robinson**

**Re: Advice -- Film/Lit course w "Poetry" angle**

Thu 7 Aug 2008

Cathy Cook has a really essential experimental doc about Lorine Niedecker.

On Thu, Aug 7, 2008 at 5:18 PM, Danny Snelson <[REDACTED]> wrote:

*I like this question --*

*The Arenas film is good, but fiction, isn't it? Tho I guess there is something in Arenas' historical distortions that verges poetic. In that zone, Cronenberg's take of Naked Lunch is better. (Tho Gysin's The Cut-ups of course trumps.) Ha, there's Quills, or Salo.*

*Narrative film: recently saw Mary Ellen Bute's Finnegans Wake<[http://ubu.com/film/joyce\\_wake.html](http://ubu.com/film/joyce_wake.html)>, wch is marvelous. Looking for the title of Tom & Viv (meh!) I stumbled on this funny list <<http://www.umich.edu/~mqr/poetryinmovies.htm>> wch ought to help -- (Another chance to class-screen Blade Runner!) Also The Basketball Diaries are something.*

*But better, I think: the Hills films (!<<http://writing.upenn.edu/pennsound/x/Hills.html>>) & Abigail Child's work. The flux or lettrist films or those by Hans Arp. There are some to consider here <<http://www.ubu.com/film/index.html>>, I guess*

...

*Best poetry film about a poet, featuring a poet? -- Sleep<<http://www.warholstars.org/filmch/sleep.html>> featuring John Girono!*

xoxox  
Danny

On Thu, Aug 7, 2008 at 4:45 PM, amy king <[REDACTED]> wrote:

*Dear Listees,*

*I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...*

*Did anyone see "Before Night Falls" who thinks it's worthwhile?*

*Thanks,*

*Amy*

---

*Recent*

*<http://www.tarpaulinsky.com/Reviews/kiss-me.html>*

*<http://jacketmagazine.com/34/dickow-king.shtml>*

*Alias*

*<http://www.amyking.org>*

*Your Suggestions*

*<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>*

*guidelines*

[↑ Contents](#)

49. **Skip Fox**

**Re: comic book -> graphic novel -> movie of them -> ?**

Thu 7 Aug 2008

---

Gary Sullivan!

On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:

*lots of comic books/graphic novels being turned into movies.*

*a possible (?) parallel:*

*shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.*

*the stylized, concise, one-liner language moving toward something more flexibly poetical?*

*the black and white revenge morality moving toward something more complex?*

*the 'superhero' becoming less 'super' and less 'hero'.*

*probably not. just a thought.*

*maybe though. one for the shadow.*

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

*welcome.html*

Jason Quackenbush



[↑ Contents](#)

50. **Mendi Lewis Obadike**

**Re: OT: Advice -- Film/Lit course w "Poetry" angle**

Thu 7 Aug 2008

---

The Maya Angelou tv movie, \*I Know Why The Caged Bird Sings\*. And what about \* Looking for Langston\* by Isaac Julien? Of course, I suppose it depends

on what you mean by "disintegrating the person". Peace to all, apologies to Poetics for the lack of intro. I will when I can. Mendi

On Thu, Aug 7, 2008 at 4:46 PM, amy king <[REDACTED]> wrote:

*Dear Listees,*

*I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...*

*Did anyone see "Before Night Falls" who thinks it's worthwhile?*

*Thanks,*

*Amy*

---

*Recent*

*<http://www.tarpaulinsky.com/Reviews/kiss-me.html>*

*<http://jacketmagazine.com/34/dickow-king.shtml>*

*Alias*

*<http://www.amyking.org>*

*Your Suggestions*

*<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>*

[↑ Contents](#)

## 51. **Alison Croggon**

**Re: comic book -> graphic novel -> movie of them -> ?**

Thu 7 Aug 2008

---

Graphic novels have long been complex and interesting. If you check out the work of Shaun Tan (Australian graphic novelist whose book *The Arrival*, a parable about immigration, is exquisite) or Marjane Satrapi's graphic novel *Persepolis*, about her childhood in Iran under the revolution (soon to be a movie) or indeed David Lloyd and Alan Moore's graphic novel collaborations (including *V for Vendetta*), Art Spiegelman's *Maus: A Survivor's Tale* (about the

Holocaust) and many many others, you'll see a rich vein of stuff. Not to mention the whole tradition of manga and anime...

A

On Fri, Aug 8, 2008 at 7:55 AM, Skip Fox <[REDACTED]> wrote:

*Gary Sullivan!*

*On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*

*lots of comic books/graphic novels being turned into movies.*

*a possible (?) parallel:*

*shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.*

*the stylized, concise, one-liner language moving toward something more flexibly poetical?*

*the black and white revenge morality moving toward something more complex?*

*the 'superhero' becoming less 'super' and less 'hero'.*

*probably not. just a thought.*

*maybe though. one for the shadow.*

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

*welcome.html*

*Jason Quackenbush*  
[REDACTED]

--

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

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

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

[↑ Contents](#)

52. **Murat Nemet-Nejat**

**Re: comic book -> graphic novel -> movie of them -> ?**

Thu 7 Aug 2008

---

Gary Sullivan's Elsewhere Comics sequence is a wonder.

Murat

On Thu, Aug 7, 2008 at 5:55 PM, Skip Fox <[REDACTED]> wrote:

Gary Sullivan!

On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:

*lots of comic books/graphic novels being turned into movies.*

*a possible (?) parallel:*

*shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.*

*the stylized, concise, one-liner language moving toward something more flexibly poetical?*

*the black and white revenge morality moving toward something more complex?*

*the 'superhero' becoming less 'super' and less 'hero'.*

*probably not. just a thought.*

*maybe though. one for the shadow.*

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

*welcome.html*

*Jason Quackenbush*  
[REDACTED]

[↑ Contents](#)

53. **Catherine Daly**  
***beyond baroque (again)***

Thu 7 Aug 2008

---

PRESS RELEASE JULY 22 2008 After a delay of four months since the unanimous passage of the Los Angeles City Council's Resolution of February 29, 2008 renewing Beyond Baroque's lease to all its current space at 681 Venice Blvd., for the next 25 years, the lease remains unsigned.

We have learned from sources inside City Hall that, contrary to the City Council Resolution, Beyond Baroque, a nationally recognized cultural institution based in Venice, may lose the part of the lease pertaining to its historic theater, the heart of its operations since 1979. Loss of the lease to its historic theater would cripple Beyond Baroque's control over its future and severely impair its capacity to represent and serve the community as it has for forty years.

We, representatives of the Friends of Beyond Baroque, call upon all people who care about Beyond Baroque to contact Councilman Bill Rosendahl at [REDACTED] or [REDACTED] to urge him to uphold the Council Resolution awarding Beyond Baroque's lease to all its historic space and protect this precious Venice institution intact. Please cc: [REDACTED] on your e-mails to Councilman Rosendahl.

Sincerely,

The Friends of Beyond Baroque

Representatives:

Jim Smith [REDACTED]

Grace Godlin [REDACTED]

Emily Winters (Venice Arts Council) [REDACTED]

--

All best,

Catherine Daly

[REDACTED]

[↑ Contents](#)

54. **jared schickling**

***Re: Advice -- Film/Lit course w "Poetry" angle***

Fri 8 Aug 2008

---

Dear Amy,

I'd recommend The River Niger starring Louis Gossett Jr., James Earl Jones, and Cicely Tyson. All's framed by James Earl's character composing a single poem, which he finally reads. If I'm remembering right the poet's a commercial painter.



JS

---

Get more from your digital life. Find out how.

<http://www.windowlive.com/default.html?>

[ocid=TXT\\_TAGLM\\_WL\\_Home2\\_082008](#)

[↑ Contents](#)

55. **Maria Damon**

***Re: comic book -> graphic novel -> movie of them -> ?***

*Fri 8 Aug 2008*

---

yeah baybeeee!!!!

Skip Fox wrote:

> Gary Sullivan!

>

>

> On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:

>

>

>> lots of comic books/graphic novels being turned into movies.

>>

>> a possible (?) parallel:

>>

>> shakespearean tragedy arose, in part, from morality plays and revenge

>> dramas. it feels like something more interesting than comic books

>> is trying

>> to emerge from the comic book -> graphic novel -> movie of them.

>>

>> the stylized, concise, one-liner language moving toward something more

>> flexibly poetical?

>>

>> the black and white revenge morality moving toward something more

>> complex?

>>

>> the 'superhero' becoming less 'super' and less 'hero'.

>>

>> probably not. just a thought.

>>

>> maybe though. one for the shadow.

>>

>> ja

>> <http://vispo.com>

>>  
>> welcome.html  
>>  
>  
> Jason Quackenbush  
> [REDACTED]  
>  
>  
>

[↑ Contents](#)

56. **Maria Damon**

***Re: OT: Advice -- Film/Lit course w "Poetry" angle***

*Fri 8 Aug 2008*

---

Hi and welcome!

I found Looking for Langston beautiful but a bit unsubstantial and speculative, but then i guess that was the point, since no one really knows anything for sure abt Hughes's sexuality...

I was a sucker for Il Postino.

Mendi Lewis Obadike wrote:

> The Maya Angelou tv movie, \*I Know Why The Caged Bird Sings\*. And what about

> \* Looking for Langston\* by Isaac Julien? Of course, I suppose it depends on  
> what you mean by "disintegrating the person". Peace to all, apologies to  
> Poetics for the lack of intro. I will when I can. Mendi

>

> On Thu, Aug 7, 2008 at 4:46 PM, amy king <[REDACTED]> wrote:

>

>

>> Dear Listees,

>>

>> I'm teaching a Film/Lit course in the fall and wonder if anyone can  
>> recommend a few good films that offer up poetic content, to put it vaguely,  
>> or a representation of a poet that doesn't completely romanticize the poet,  
>> disintegrating the person in the process. For instance, I wouldn't use that  
>> Sylvia Plath film that came out a few years ago, starring Gweneth  
>> Paltrow. Anything that incorporates the poet's writing would be wonderful  
>> ...

>>

>> Did anyone see "Before Night Falls" who thinks it's worthwhile?

>>

>> Thanks,  
>>  
>> Amy  
>>  
>>  
>> \_\_\_\_\_  
>>  
>> Recent  
>> <http://www.tarpaulinsky.com/Reviews/kiss-me.html>  
>> <http://jacketmagazine.com/34/dickow-king.shtml>  
>>  
>> Alias  
>> <http://www.amyking.org>  
>>  
>> Your Suggestions  
>> <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>  
>>  
>>  
>  
>

[↑ Contents](#)

57. **Jim Andrews**  
**"Fitting the Pattern" by Christine Wilks**

*Fri 8 Aug 2008*

---

Fitting the Pattern

[http://www.crisscross.net/elit/fitting\\_the\\_pattern.html](http://www.crisscross.net/elit/fitting_the_pattern.html)

Christine Wilks

'Fitting the Pattern (or being a dressmaker's daughter)' is a hyperpoem or hyperfiction. I read it. My mom was a dressmaker too. But presumably Christine's piece is interesting even if your mom wasn't.

Christine calls it "an interactive story". Now, I enjoyed the piece, but the interactivity is glorified page turning.

To be worthy of the term "interactive", I think the interactivity should be more than that.

But I enjoyed the piece anyway. It's quite well-written and the interface fits the pattern. Although the interactivity is glorified page turning, it goes a bit further than that: one is reminded in the activity of page turning not of page turning but of the making. dressmaking but other makings also. a connection

with the activity of the mother. a sympathetic connection. so although the interactivity is weak in some ways, its affect is strong.

The art of programming is not just about formal things but also about the feel of it, and its affect. If a piece is strong formally but the affect is disconnected, it's one less important human dimension to connect with. I felt Christine's piece was pretty cool in its affect.

The feel of it, on the other hand, is clumsy Flash. I mean the actual physical feel of the scissors and so on. Clumsy programming. The concept and design is pretty good, but the actual feel is clumsy; she's not a good enough programmer to do something interesting with the scissors and pins and so on.

But the concept is good enough that it isn't necessary.

I'm being critical but, overall, as I said, I really enjoyed this piece.

How would this piece work solely as a text? Probably quite well.

Do the graphics and interface add to it? Ya they do. They situate you in the activity of dressmaking, they put you more in mom's shoes than the speaker's. Which is important to the affect and sympathies of the piece.

ja

<http://vispo.com>

[↑ Contents](#)

58. **Andrew Jones**

***Re-post: Call***

*Fri 8 Aug 2008*

---

CALL FOR SHORT STEREOPHONIC SOUNDSCAPE & HOERSPIEL WORKS

>A DIAMOND IN THE MUD<

A Miniature Audio Exhibition of Stereophonic Soundscape & Hörspiel Works

Concept: It is an Asian concept rooted in Buddhism that self-cultivation can be developed at home as a householder and is not merely confined to a temple or monastery. Buddhist believe that enlightened beings are those who "grew" out of the "mud" of the material world. So, like the lotus flower, which penetrates through sullied mud and water, but emerges unspoiled, enlightened beings are beautiful and pure even though they grow up in the material world. The phrase "a diamond in the mud" is an analogy for this and in keeping with it the Digital Art Weeks would like to issue this call to artists and to submit pre recorded works (Soundscape, Hörspiel, Sonic Poetry) in regard to the beautiful and the sullied. The works will be chosen on their ability to transcend the listeners into a "moment of tranquilly" and out of the confines of the everyday, or as

expressed in the Diamond Sutra: "Dwell upon nothing and produce the pure mind."

Playback System: Constructed as a dock for Apple's famed iPod, the iCarta stereophonic audio playback system will be used to play back all of the selected works. The systems not only offers an interesting solution for public pod-casting, but it also acts uniquely as a bathroom dispenser for the indispensable: Le papier toilette.

- Art Clay, DAW, Artistic Director (c) 2008

Submission: Please submit all works electronically in MP3 format and accompanied by a completed application (The title of the work, a short description of no more than 100 words, and a short biography of the author of the work of no more than 50 words). Submission should be made available for downloading at a link of the submitter's choice or can be sent per email or snail mail to the address below. Selected works will be presented at the Literaturhaus in Basel, Switzerland over a period of three days from the 25th to the 27th of September 2008. Information about the artist and the work will appear electronically and all of the works will be made available to download for pod-casting. A listening space will be provided that goes along with the concept of the project and the needed hardware and audio library (iPod shuffle) will be made available. Works should be no longer than 5 minutes in duration. Winning Prize: iCarta Audio Player

DEADLINE: Moday, 15th September 2008. Notification of acceptance of proposals will be sent out on or before Monday, 22nd September 2008.

For more information regarding the call please write directly to: [REDACTED]; for more on past Digital Art Weeks, please see: [www.digitalartweeks.ethz.ch](http://www.digitalartweeks.ethz.ch); for technical information on the iCarta, please see: <http://www.atechflash.com>

Please send all submissions to:

Email:

[REDACTED]

Snail Mail:

A Diamond in the Mud  
c/o ToneText GmbH  
P.O. Box 147,  
CH-4019 Basel  
Switzerland

[↑ Contents](#)

59. **Mary Kasimor**

**Re: OT: Advice -- Film/Lit course w "Poetry" angle**

Fri 8 Aug 2008

---

I remember a video about William Carlos Williams that I used to show my Intro. to Lit. students.. Marjorie Perlman (spelling?) appears and has interesting comments to make about how Williams created his poetry. I love the video. It tends to be more educational, but it is done in such an interesting fashion.

Mary Kasimor

--- On Fri, 8/8/08, Maria Damon <[REDACTED]> wrote:

From: Maria Damon <[REDACTED]>

Subject: Re: OT: Advice -- Film/Lit course w "Poetry" angle

To: [REDACTED]

Date: Friday, August 8, 2008, 1:43 AM

Hi and welcome!

I found Looking for Langston beautiful but a bit unsubstantial and speculative, but then i guess that was the point, since no one really knows anything for sure abt Hughes's sexuality...

I was a sucker for Il Postino.

Mendi Lewis Obadike wrote:

> The Maya Angelou tv movie, \*I Know Why The Caged Bird Sings\*. And what about

> \* Looking for Langston\* by Isaac Julien? Of course, I suppose it depends on

> what you mean by "disintegrating the person". Peace to all, apologies to

> Poetics for the lack of intro. I will when I can. Mendi

>

> On Thu, Aug 7, 2008 at 4:46 PM, amy king <[REDACTED]> wrote:

>

>

>> Dear Listees,

>>

>> I'm teaching a Film/Lit course in the fall and wonder if anyone can

>> recommend a few good films that offer up poetic content, to put it vaguely,

>> or a representation of a poet that doesn't completely romanticize the poet,

>> disintegrating the person in the process. For instance, I

wouldn't use that

>> Sylvia Plath film that came out a few years ago, starring Gweneth  
>> Paltrow. Anything that incorporates the poet's writing would be  
wonderful

>> ...

>>

>> Did anyone see "Before Night Falls" who thinks it's  
worthwhile?

>>

>> Thanks,

>>

>> Amy

>>

>>

>> \_\_\_\_\_

>>

>> Recent

>> <http://www.tarpaulinsky.com/Reviews/kiss-me.html>

>> <http://jacketmagazine.com/34/dickow-king.shtml>

>>

>> Alias

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

>>

>> Your Suggestions

>> <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

>>

>>

>

>

[↑ Contents](#)

## 60. **David Baratier**

### ***Final Call Transcontinental Award, deadline 8/15, next Friday***

*Fri 8 Aug 2008*

---

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in

length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives \$1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord.. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2008, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of \$20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add \$3 ( US ) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send \$27.00 via paypal to [REDACTED]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your



manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This "editors choice" manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press  
Transcontinental Award Entry  
321 Empire Street  
Montpelier, OH 43543

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: [REDACTED]

Be well

David Baratier, Editor

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

Subscribe to our e-mail listserv at  
<http://pavementsaw.org/list/?p=subscribe&id=1>

[↑ Contents](#)

## 61. **mIEKAL aND**

***Re: comic book -> graphic novel -> movie of them -> ?***

*Fri 8 Aug 2008*

---

(A bit off topic since these are not being turned into movies.) If there is any interest in a more vispo approach to the graphic novel the work of Paul Zelevansky has always struck a chord with me. I especially like "The Book of Takes" & "The Case for the Burial of Ancestors."

& of course there is the amazing & otherworldly Codex Seraphinianus created by Luigi Seraphini

[http://en.wikipedia.org/wiki/Codex\\_Seraphinianus](http://en.wikipedia.org/wiki/Codex_Seraphinianus)

~mIEKAL

[↑ Contents](#)

62. **Bobbie Lurie**

***for Amy: film/ lit course w "poetry" angle***

*Fri 8 Aug 2008*

---

Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus on writers--in a pretty horrible way but it's playing now so...thought I'd suggest it though don't recommend in sense of "good film" since it's not since there was no viewing "pleasure" on my part--but students might relate--Bobbi Date: Thu, 7 Aug 2008 13:45:00 -0700 From: amy king <[REDACTED]> Subject: Advice -- Film/Lit course w "Poetry" angle

Dear Listees,

I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...

Did anyone see "Before Night Falls" who thinks it's worthwhile?

Thanks,

Amy

---

[↑ Contents](#)

63. **William Sylvester**

***Re: for Amy: film/ lit course w***

*Fri 8 Aug 2008*

---

There is a wonderful film about a variety of responses to art, called Le Gou<sup>^</sup>t des autres. Specifically it has a scene from Racine's play Be're'nice-- but done in "modern way" that has satirical overtones. It might cause some argument about how people "should" behave.

If not for your class, it holds your attention throughout.

[REDACTED]

On Fri Aug 8 11:02 , Bobbie Lurie <[REDACTED]> sent:

>Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus

>on writers--in a pretty horrible way but it's playing now so...thought I'd

suggest

>it though don't recommend in sense of "good film" since it's not since there

>was no viewing "pleasure" on my part--but students might relate--Bobbi

>Date: Thu, 7 Aug 2008 13:45:00 -0700

>From: amy king [REDACTED]>

>Subject: Advice -- Film/Lit course w "Poetry" angle

>

>Dear Listees,

>

>I'm teaching a Film/Lit course in the fall and wonder if anyone can recomme=

>nd a few good films that offer up poetic content, to put it vaguely, or a r=

>epresentation of a poet that doesn't completely romanticize the poet, disin=

>tegrating the person in the process.=A0 For instance, I wouldn't use that S=

>ylvia Plath film that came out a few years ago, starring Gweneth Paltrow.=

>=A0 Anything that incorporates the poet's writing would be wonderful ...

>

>Did anyone see "Before Night Falls" who thinks it's worthwhile?

>

>Thanks,

>

>Amy

>

>

>\_\_\_\_\_

>

>

>

[↑ Contents](#)

#### 64. **Murat Nemet-Nejat**

***Re: for Amy: film/ lit course w "poetry" angle***

*Fri 8 Aug 2008*

---

There are lots of movies about writers. The trick is finding the good ones.

Possibilities:

Knut Hamsun's *\*Hunger\**.

*\*The Curse of the Spider Woman\**. At first blush, this is not be about writing or a writer at all. But one of the inmates in jail in that movie spins a fascinating Nazi love story (a gay sado-masochistic fantasy) to pass time. To me, *\*The Curse\** is one of the best films about the process of writing, how writing is associated with creating a style and how writing's relationship with political

and personal events is often tangential. It is a great movie about the fusion of politics with art.

\*Under the Volcano

\*Ciao,

Murat\*

\*

On Fri, Aug 8, 2008 at 11:02 AM, Bobbie Lurie <[REDACTED]> wrote:

*Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus on writers--in a pretty horrible way but it's playing now so...thought I'd suggest*

*it though don't recommend in sense of "good film" since it's not since there*

*was no viewing "pleasure" on my part--but students might relate--Bobbi*

*Date: Thu, 7 Aug 2008 13:45:00 -0700*

*From: amy king <[REDACTED]>*

*Subject: Advice -- Film/Lit course w "Poetry" angle*

*Dear Listees,*

*I'm teaching a Film/Lit course in the fall and wonder if anyone can recomme> nd a few good films that offer up poetic content, to put it vaguely, or a r> epresentation of a poet that doesn't completely romanticize the poet, disin> tegrating the person in the process. For instance, I wouldn't use that S> ylvia Plath film that came out a few years ago, starring Gweneth Paltrow.> Anything that incorporates the poet's writing would be wonderful ...*

*Did anyone see "Before Night Falls" who thinks it's worthwhile?*

*Thanks,*

*Amy*

\_\_\_\_\_

[↑ Contents](#)

65. **aslongasittakes**  
**call for work-- sound poetry**  
*Fri 8 Aug 2008*

---

just wanted to let folks know we are looking for work for issue 2 of aslongasittakes--- submissions are rolling, but we hope to have issue 2 out in the next month and half or so-- the official call for work is below thanks, james sanders

"How long is a poem? As long as it takes to perform it." --Bob Cobbing

a s l o n g a s i t t a k e s, a sound poetry magazine published by the Atlanta Poets Group, is seeking submissions. We are looking for sound poetry, scores for sound poetry and essays on sound poetry. "What is 'sound poetry'?" you ask. Good question. It's one of those know it when you see (hear) it kind of things. It's probably not music (thanks Dick Higgins). It might be noise. If you think about a spectrum of possible noise made by the human body (or simulations thereof or substitutions therefor), and at one end of the spectrum is a person reading her poem and at the other end is abstract noise, we're looking for works that fall towards the latter end. We are looking for works in/of/against the tradition(s) of Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . hopefully by now you get the idea. We're looking for stuff that will push/redefine the limits. The magazine is Web-based.

Please send submissions to [REDACTED] <mailto:[REDACTED]> in one of the following formats: .mp3, .wav, .wma, or flac. Please query before sending in other formats. If you can't get us the work via email, just send an email and let us know, and we can find another way. We don't know how long it will take to get back to you on your submissions, just be cool. We can't pay you anything for your work. All work that appears in the magazine will be available for download from the magazine's site under the Creative Commons' /Attribution Non-commercial Share Alike/ license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>); if you are not comfortable with making your work available in that way, let us know and we can probably work something out.

"How long is a poem? As long as it takes to perform it." --Bob Cobbing

a s l o n g a s i t t a k e s, ein Webmagazin für Lautpoesie, das bei der Atlanta Poets Group erscheint, akzeptiert noch Beiträge für die Erstausgabe. Wir sind auf der Suche nach Lautpoesie, Scores und Essays über Lautpoesie. "Was ist Lautpoesie?" fragt man. Gute Frage. Man erkennt sie, wenn man sie sieht oder hört. Wahrscheinlich ist es keine Musik (danke Dick Higgins). Es könnte Lärm sein, Geräusche. Man stelle sich das gesamte Spektrum menschlicher Geräusche vor (oder auch Simulationen und Nachahmungen dieser) und an

einem Ende dieses Spektrums ist jemand, der ein Gedicht liest und am anderen Ende ist ein abstrakter Laut, dann suchen wir eher nach Beiträgen, die zu letzterem Ende tendieren. Wir suchen nach Arbeiten in der-, beziehungsweise in Anlehnung an-, oder auch gegen die Tradition Balls, Schwitters', Dûfrènes, Henri Chopins, Jandls, Cobbings, The Four Horsemens ... Hoffentlich ist jetzt klar was gemeint ist. Wir suchen Arbeiten, die an die Grenzen gehen und sie neu definieren. a s l o n g a s i t t a k e s ist als Onlinemagazin konzipiert.

Bitte sendet uns (Geräusch-)Beiträge als mp3, wav, wma, oder flac files an [REDACTED] <mailto:[REDACTED]>. Scores und Essays gerne als Word oder pdf Dokumente. Falls ihr andere Formate bevorzugt, fragt bitte vorher an. Wenn ihr eure Beiträge nicht per E-Mail schicken könnt, sagt bescheid und wir finden eine andere Lösung. Reicht ihr eine Arbeit ein, wissen wir nicht, wie lange es dauert bis wir uns zurückmelden, habt Geduld. Wir können kein Honorar zahlen. Alle Beiträge, die im Magazin erscheinen, werden zum download von unserer Seite zur Verfügung stehen, gemäß der Creative Commons' Attribution Non-commercial Share Alike license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>). Sollte es nicht in deinem Sinne sein, deine Arbeit so zur Verfügung zu stellen, sag uns bescheid und wir einigen uns anders.

<>aslongasittakes, un magazine de poésie publié par le group, the Atlanta Poets Group cherche des soumissions. Nous cherchons la poésie du son, les scores pour la poésie du son et des rédactions sur la poésie du son. Qu'est-ce que la poésie du son ? Bonne question. C'est quelque chose que vous reconnaissez lorsque vous l'entendez. En toute probabilité, ce n'est la musique (grâce a Dick Higgins) Il est possible que ce soit des bruits. Si vous pensez à un Spectrum de bruit faits par le corps humain(ou bien donc des simulations ou substitutions), et qu' à un côté du Spectrum soit quelqu'un qui lit sa poésie, et qu'a l'autre côté soit le bruit abstrait, sachez que nous cherchons des travaux qui mènent à ceux-là. Nous cherchons celles qui sont dans la tradition de, de la même tradition que ou bien contre la tradition de Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . peut-être que vous ayez l'idée ? Nous cherchons des travaux qui redéfiniront ou pousseront les limites. Le magazine n'est qu'à l'internet.

Veillez de soumettre vos travaux à [REDACTED] <mailto:[REDACTED]> en un des formats suivants, .mp3, .wav, .wma, or flac. Veillez de vous renseigner sur d'autre format avant d'en envoyer. Actuellement, nous ne savons pas le temps qu'il faudra pour choisir celles que nous publierons, veuillez de patienter. Nous ne sommes pas capables de vous payer les soumissions. Tous les travaux apparaissant dans le magazine seront disponibles à télécharger par the Creative Commons' /Attribution Non-commercial Share Alike/ license

(<http://creativecommons.org/licenses/by-nc-sa/3.0/>); si vous n'est pas a l'aise avec ce règle, il possible de trouver d'autres solutions. <>

“Hur långt är ett poem? Så långt som det tar att framföra det.” –Bob Cobbing

a s l o n g a s i t t a k e s, ett ljudpoesi magasin publicerat av Atlanta Poets Group söker förslag till öppningsnumret. Vi söker efter rader av ljudpoesi och essäer av ljudpoesi. “Vad är ‘ljudpoesi’?” Kanske du undrar, bra fråga. Det är en sån där sak som man vet vad det är när man ser (hör) det. Det är nog inte musik (tack Dick Higgins) det kan vara oväsen. Om du tänker dig ett spektra av möjliga oväsen gjorda av den mänskliga kroppen (eller simuleringar därav eller ersättningar därför), i en ända av spektrat är en person som läser hennes dikt och i den andra ändan är det abstrakt oväsen, vi letar efter verk som lutar mot det sistnämnda. Vi letar efter verk i/av/i mot traditionen av Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström... Förhoppningsvis förstår du nu vad vi menar. Vi letar efter saker som kommer att flytta/omdefiniera gränserna. Magasinet kommer att vara webb-baserat.

Vänligen skicka in bidrag till [REDACTED] i något av följande format: .mp3, .wav, .wma, eller .flac. Noter eller essäer som Word-dokument eller .pdf. Var vänlig kontrollera med oss innan du skickar i något annat format. Ifall du inte kan skicka in ditt bidrag via e-post, var vänlig hör av dig för alternativa vägar. Vi vet ej hur lång tid det tar innan vi hör av oss gällande ditt bidrag, var tålmodig. Vi kan ej betala för ditt verk, alla verk som förekommer i magasinet kommer finnas tillgängliga för nedladdning från magasinets hemsida i enlighet med Creative Commons’ Attribution Non-commercial Share Alike licens (<http://creativecommons.org/licenses/by-nc-sa/3.0/>). Ifall du inte är bekväm med att göra dina verk tillgängliga på detta sett, hör av dig så kan vi nog lösa det på annat sätt.

<>Aslongasittakes, una rivista di poesia sonora pubblicata da Atlanta Poets Group, sta cercando proposte per il suo numero inaugurale. Cerchiamo sia poesie sonore che saggi sulla poesia sonora. Che cos’è la “poesia sonora”? Bella domanda. E’ una di quelle cose che capisci quando le vedi (senti). Probabilmente non e’ musica (grazie Dick Higgins). Potrebbe essere rumore. Se si pensa a uno spettro di possibile rumore creato dal corpo umano (oppure simulazioni o sostituzioni di esso), a un capo dello spettro c’è una persona che legge una sua poesia e all’altro capo dello spettro c’è del rumore astratto, noi cerchiamo lavori che inclinino di più verso il secondo capo. Cerchiamo opere nella/della/contro la tradizione di Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen... speriamo di aver reso l’idea. Cerchiamo roba che spinga/ridefinisca i limiti. La rivista si pubblica sul web. <>

Per favore spedite le vostre proposte a [redacted] <mailto:[redacted]> in uno di questi formati: .mp3, .wav, .wma, or .flac. Vi preghiamo di chiedere prima di spedirli in altri formati. Se non potete spedire il lavoro tramite email, fatecelo sapere via email e troveremo un altro sistema. Non sappiamo quanto tempo ci vorrà per rispondervi, perciò' abbiate pazienza. Non potremo pagare niente per i vostri lavori. Tutte le opere che appaiono nella rivista potranno essere scaricate dal sito della rivista, secondo la licenza Creative Commons Attribution Non-Commercial Share Alike (<http://creativecommons.org/licenses/by-nc-sa/3.0/>). Se non vuoi che il tuo lavoro sia reso disponibile in questo modo faccelo sapere e probabilmente riusciremo a trovare una soluzione. <>

a s l o n g a s i t t a k e s, ek awaaz ya swar ki patrika, joki Atlanta Poets Group dwara prakashit hai, apne agle ank ke liye kaam dhond rahi hai. Hum awaaz par nirdharit kavitaen, ya phir yin kavitaon ka score ya phir yin par likhe lekh, ke ikchuk hain. Aap puchein ge ki, yeh awaaz par nirdharit kavitaen kya hein? Yeh aacha prashn hein. Yeh un cheezon jaisi hai, jo aap jab dekhein ya sune, to jane. Yeh sangeet nahi hai. Yeh shore ho sakta hai. Agar aap un sabhi aawazon ke barein mein sochein jo ki ek insan ka shareer bana sakta hein (ya phir koi aur cheez so inke jaise aawazeen nikal sakti hain), ek taraf koi apni kavita pharta ho aur dosri taraf koi nirakar, ya phir tatva ke paas, ki awaaz ya shore. Hum un kaam ke ikchuk hein jo dosre palre ki taraf bhari partein hein. Hum waise kaam ki khoj mein hain jo ki alag sa ho, ya phir angreezi mein yin kaviyeon ki tarah/ yinke khilaf mein ho: Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen . . . Aasha hein ab aap humare khyal se jankaar ho gayein honge. Hum us tarah ke kaam dhoond rahe hein jo ki simaon ko lalkare, aur nayi simayein banaay. Yeh patrika Web mein hi milegi.

<>Kripya kar apne swar or awaaz wale kaam, [redacted] <mailto:[redacted]> ko yin formats mein bhejein: .mp3, .wav, .wma, or .flac. Lekh aur scores Word documents ya .pdfs mein bhejein. Kripya kisi aur format mein kuch bhejnein se pahle, humse jankari ley lain. Agar aap email se apna kaam humein nahi bejh sakte, to hamein bataein, taki hum koi aur intezaam kar sakein. Ho sakta hai ki apke kaam milne ke baad hume aapko kuch batein mein kuch ya kafi waqt lage, isliye kripya shanti se intezaar karein. Hum apko, apke kaam ke liye, kuch de to nahi sakte, magar sabhi ke kaam, jo bhi hamare patrika mein honge, wo hamari site se Creative Commons' /Attribution Non-commercial Share Alike/ license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>) mein download ke liyen uplabdh honge. Agar, aapko apna kaam is tarah se sabhi ke dwara uplabdh hote dekh, pareshani hoti hai, to hamein batayein aur hum koi aur intezaam karne ki koshish karein ge.

[↑ Contents](#)



66. **Deborah M. Poe**

***Re: for Amy: film/ lit course w "poetry" angle***

*Fri 8 Aug 2008*

---

I saw *Before Night Falls* and thought it worthwhile. Julian Schnabel is an interesting director. The New York Review of Books recently had an article on his art and film recently that might be worth reading. It's that article that brought me to viewing not only *The Diving Bell and the Butterfly* but also *Before Night Falls*. There's also, of course, Wim Wender's *Wings of Desire* (Rilke's poetry utilized in the film so beautifully).

I just discovered this while trying to jog my memory of other films:  
<http://www.umich.edu/~mqr/poetryinmovies.htm> Might be an interesting tangent...

All best, Deborah

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

From: Poetics List (UPenn, UB) [mailto: ] On

Behalf Of Bobbie Lurie

Sent: Friday, August 08, 2008 11:03 AM

To:

Subject: for Amy: film/ lit course w "poetry" angle

Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus on writers--in a pretty horrible way but it's playing now so...thought I'd suggest it though don't recommend in sense of "good film" since it's not since there

was no viewing "pleasure" on my part--but students might relate--Bobbi

Date: Thu, 7 Aug 2008 13:45:00 -0700

From: amy king < >

Subject: Advice -- Film/Lit course w "Poetry" angle

Dear Listees,

I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...

Did anyone see "Before Night Falls" who thinks it's worthwhile?

Thanks,

Amy

---

[↑ Contents](#)

## 67. **David Chirot**

***Re: comic book -> graphic novel -> movie of them -> ?***

*Fri 8 Aug 2008*

---

The level of artistry, writing and production in comics has changed continually and radically over the last forty years, with the inclusion of ever more "forms of content" and "content of forms." Changing technologies greatly affected everything involved at every level of production, whether it is a DIY project or one of the truly incredible Japanese graphic novels. The UK also produces some extraordinary works, often far more interesting in terms of ideas and visual art than American ones.

On the other hand, especially since Punk DIY, you can find a continual outpouring of really great low-fi, low-tech, low-budget comics and Zines entirely hand made, hand drawn, painted, collaged, cheaply xeroxed or printed off any old printer available. Many aspects of the hand made works are very exciting and stimulating. Among them are the "dirtiness" which vanishes from the more high tech productions, and especially in the use of digital technologies. The roughness brings texture in a rawer, more direct way, and, done by a practised person, conveys shades of emotion and thought that elude for the most part the digital. There's also more inclusion of the spontaneous aspect of the accident, as opposed to the mechanisms of "chance operations." As many DIY comix and Zines show, it's an excellent media for Anarchisms and Anarchists.

The Japanese have invented an incredible variety of genres, styles of images, methods of "telling a story" in comics with often a great many frames not using any language at all. Comics in Japan are the most widely read form of literature.

(Japan's bestseller lists now include also "cell phone novels" written using text messaging. The huge international hit *Girls of Riyadh* by the Saudi writer Rajaa Alsanea is constructed of emails from an anonymous member of an Internet group about the life of her friends and herself. This book, though banned in Saudi Arabia, has generated an explosion of "chick lit" and more serious writing by women in the Arabic speaking world. The Internet, which does not involve physical meeting, and other constrictions of strictly practised Islamic social and private lives. creates a contemporary secular space in which otherwise forbidden forms of communication are allowed to take place. I wrote here before of the cell phone novels and of being at a reading by Rajaa Alasanea. )

The wave of films made from comics over the last thirty years has a lot to do with the series of writers' strikes in Hollywood. After the collapse of the old

model of the studio system in the 1950's, the pay and use of writers began to change. Increasingly, a writer could demand much more pay than ever before, At the same time, with many writers growing up with television, the understandings of the uses of dialogue began to shift. Dialogue grew more spare, with ever more emphasis on special effects and action. Between 1950 and 1990 dialogue in mainstream American films declined by 40 percent. (And after Desert Storm, International news on American TV declined 40 percent "almost overnight"and continues to decline.)

The series of Writers Strikes since 1990 have helped fuel the heavy dependence on remakes of American and foreign films, the film versions of comics and the transfers of TV shows to film. The already familiar "concept" of a film via its previous versions and incarnations, becomes far more important than the actual "content" within the film. The necessity for writers, or skilled writers, declines, except perhaps in the advertising and marketing departments. The huge sums poured into promotion also means there's less reason to pay for writers who will cost more than a sort of "minimum wage."

As so many films became increasingly like comic books it was only logical that there are more films made from comic books and tv cartoons.

A movie which made use of alterations of "straight" cinema and rotoscope, which has the look and feel of a comic, is A Scanner Darkly, from Philip K. Dicks' novel. The switching back and forth from cinema to rotoscope images emphasizes the the "slit vision" and "split identity" of the protagonist and his simultaneously being a drug addict and the narcotics agent who is assigned to spy on himself, with a complete surveillance system set up in his shared residence that he observes on the screens at his place of employment.

The films where one finds a real Visual Poetry of the image in recent years are primarily from Hong Kong and especially in the last decade, South Korea and Thailand. The best "experimental" oriented films I have seen in a long time were from Malaysia, Thailand and Lebanon/Palestine.

Since the early years of the Cinema's mass popularity around the world, there have been "Cine-Romans"--"Film-Novels," which are told through fotos (also called "Foto-Roman")--of actors/models who "act out" the scenes. The camera angles used are often a hybrid of a comic and cinema "look," primarily using the close-up for "dramatic effect," to be sure. There are some genres of these that are made for persons who are illiterate or barely literate. Everything is told through the framing of the images, their sequence and within the frames through the facial and gestural expressions of the "actors."

These were supplemented historically by the appearance of the "Tele-Romans" which use a style modeled after television. The imagery is actually different from the Cine-Romans in many ways, that is, the framing of it and the

difference in "definition" of the image, a matter of difference one finds in drawing as done in various kinds of comics. There are ones I have seen that use the same actors posing and gesturing a kind of short hand version of the soap operas they appear in on tv.

Interestingly, the Tele-Romans I have seen followed closely the changes in the Tele-Image on screen, with of course, additions in the gaudier ones of color and an increased definition in the images. Also a greater variety of tele-angles and the appearance of more "background scenery" as well as more detailed interiors. More trees, distant mountains outdoors; more furniture, pots and pans, elaborate bedrooms in the interiors. This greatly aids the "appearance of wealth," necessary to some of the major characters, who before had only one or two objects by which it was indicated that they were, indeed, fabulously rich.

Some of the really old Tele-Romans a friend in France had were on really cheap paper and the images were almost fuzzy, as though the "Tele" the artist used for inspiration had poor reception. Or perhaps just a poor eyesight! As was often charged to M. Cezanne by those who found his work so abominable, including those writing his obituaries.

(The obituaries for Cezanne are the most virulent I have ever seen for an artist in any media. "An abomination in the face of Nature!" is a typical of the phrases employed, and rather mild compared to many. While a few acknowledge some young artists find Cezanne an inspiration and a "genius," this is usually attributed to being a "prank" on the part of the young artists, to jerk the chain of their elders and the critics.)

The problem often is, as with these enraged critics still heaping dung on Cezanne even as he enters at last a peaceful rest from their strident, annoying noise, that it is not simply "new forms, technologies, materials" which make a work "new, radical, innovative," it is the Art of Looking itself which is different from that of the constraints of the contemporary "scene."

Significantly, Cezanne's "problems" were often depicted--derivisively as well as by scholars-- as being an undiagnosed form of astigmatism. This "bad eyesight," as well as his obviously "crude drawing" and "wrong perspectives," and in his later works, the "atrocious" of many being appearing to be "unfinished," "incomplete," "massive failures before the work of the Creator," all these things added up to "proofs" that the painter from Aix was not only unable to see properly at all, he was also completely crazy in persisting to fob off these atrocities as "paintings."

The paradox is that the "bad and crazy vision" of the dead artist was perceived by Picasso and others, and much earlier by Pere Tanguy and Vollard, as in actuality the work of a lifetime devoted to a new way of seeing, and finding the language in painting with which to convey it. The depth of this vision is so

profound that it completely changed what was possible to think of as painting, such as for example, to conceive of an "abstract" painting which is at the same a "still life with chair caning " or newspaper glued into it. To be able to see simulatensouly the abstract and the concrete not as sepearte, but in fact, right before one's eyes, in Nature.

Very soon after his death, Cezanne's seeing provided a great opening for the first artists to be influenced by comics, the cinema, the automobile, the ariplane, telegraph, radio, telephone and al the new machines of war.

It is not so much new machines, new objects, which change the "appearances of things," but the ways in which they are seen, by what Robert Smitshon called "the Art of Looking," or by way of the "New Visions" which are produced in order to perpuate ownership and control. These create their own "ways of seeing" according to specific standards, which become the "accepted versions." Acceleartations of these "versions" and "stanadrds" create a sense of the speed of the New. The concept of "new ways of seeing" becomes a proliferating series of more or less imposed and enforced illusions. The vaccum created in the eye of what had been "an Art of Looking" becomes filled with the never ceasing, massive production of "new objects of sight" and the entropy of the ability to see outside a sphere of illusion, which does indeed begin in "the blank and ruin within one's own eye."

On Thu, Aug 7, 2008 at 11:41 PM, Maria Damon <[REDACTED]> wrote:

*yeah baybeeee!!!!*

*Skip Fox wrote:*

*Gary Sullivan!*

*On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*

*lots of comic books/graphic novels being turned into movies.*

*a possible (?) parallel:*

*shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.*

*the stylized, concise, one-liner language moving toward something more*

*flexibly poetical?*

*the black and white revenge morality moving toward something more complex?*

*the 'superhero' becoming less 'super' and less 'hero'.*

*probably not. just a thought.*

*maybe though. one for the shadow.*

*ja*

*<http://vispo.com>*

*Jason Quackenbush*



*guidelines*

[↑ Contents](#)

68. **amy king**

***Sun, Aug. 10th @ 5 p.m. --Bryant & Kaipa [on behalf of Sueyeun Juliette Lee]***

*Fri 8 Aug 2008*

---

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

From: Sueyeun Juliette Lee

Subject: listing for the poetics listserve?

To: amy king

Dear Lovely Friends,I've organized a reading for one of my stellar Corollary authors, Summi Kaipa, on Sunday August 10th in Brooklyn. It is a rare treat to have her on the East Coast, and I'm thrilled at the opportunity to introduce her work to new audiences as well as invite those already familiar with her writing to have the pleasure of hearing her read. She'll be reading with the equally talented Tisa Bryant, whose recent book Unexplained Presence ought to be on everyone's reading list. Their bios are located below. Sunday, August 10th5pmCorollary Press Presents Summi Kaipa and Tisa BryantUnnameable

Books (Previously Adam's Books) 456 Bergen Street,  
Brooklyn [www.unnameablebooks.net](http://www.unnameablebooks.net) [www.corollarypress.blogspot.com](http://www.corollarypress.blogspot.com) Tisa Bryant is the author of *Unexplained Presence* (Leon Works, 2007), 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 is currently working on [the curator], a fiction that meditates on identity, visual culture and the lost films of auteur Justine Cable, co-editing an anthology for AIDS Project Los Angeles, and is madly working to get Vol. 2 F-K of the Encyclopedia Project in the hopper. 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. Once a resident of SF's bustling Mission District, Kaipa now resides in a quiet neighborhood in North Berkeley, where she has been earning a degree in clinical psychology and making excruciatingly slow progress on her first full-length manuscript. Corollary Press is a small chapbook series devoted to new work by writers of color. Published out of Philadelphia, all books are hand-sewn in small editions of 150. Sueyeun Juliette Lee, the editor, specifically seeks out work by authors that challenge notions of difference, aesthetics, and genre.

[www.unnameablebooks.net](http://www.unnameablebooks.net) [www.corollarypress.blogspot.com](http://www.corollarypress.blogspot.com)

---

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

69. **amy king**

***Sun, Aug. 10th @ 5 p.m. --Bryant & Kaipa [on behalf of Sueyeun Juliette Lee] CORRECTED***

*Fri 8 Aug 2008*

---

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

From: Sueyeun Juliette Lee

Subject: listing for the poetics listserve?

To: amy king

Dear Lovely Friends,

I've organized a reading for one of my stellar Corollary authors, Summi Kaipa, on Sunday August 10th in Brooklyn. It is a rare treat to have her on the East Coast, and I'm thrilled at the opportunity to introduce her work to new audiences as well as invite those already familiar with her writing to have the pleasure of hearing her read. She'll be reading with the equally talented Tisa Bryant, whose recent book *Unexplained Presence* ought to be on everyone's reading list. Their bios are located below.

Sunday, August 10th

5pm

Corollary Press Presents Summi Kaipa and Tisa Bryant

Unnameable Books (Previously Adam's Books)

456 Bergen

Street, Brooklyn

[www.unnameablebooks.net](http://www.unnameablebooks.net)

[www.corollarypress.blogspot.com](http://www.corollarypress.blogspot.com)

Tisa Bryant is the author of *Unexplained Presence* (Leon Works, 2007), 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 is currently working on [the curator], a fiction that meditates on identity, visual culture and the lost films of auteur Justine Cable, co-editing an anthology for AIDS Project Los Angeles, and is madly working to get Vol. 2 F-K of the Encyclopedia Project in the hopper.

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. Once a resident of SF's bustling Mission District, Kaipa now resides in a quiet neighborhood in North Berkeley, where she has been earning a degree in clinical psychology and making excruciatingly slow progress on her first full-length manuscript.



Corollary Press is a small chapbook series devoted to new work by writers of color. Published out of Philadelphia, all books are hand-sewn in small editions of 150. Sueyeun Juliette Lee, the editor, specifically seeks out work by authors that challenge notions of difference, aesthetics, and genre.

[www.unnameablebooks.net](http://www.unnameablebooks.net)

[www.corollarypress.blogspot.com](http://www.corollarypress.blogspot.com)

[↑ Contents](#)

## 70. **Stephen Baraban**

***Re: comic book -> graphic novel -> movie of them -> ?***

*Fri 8 Aug 2008*

---

Please note that Marjane Satrapi's graphic novel "Persepolis" will not attain cinematic adaptation in the *\*future\**, as per Alison C.'s statement. The animated film version has been made, and was released in the US on December 25, 2007, in the UK in April, 2008. One can now get a DVD of it. I was delighted to read just now in the Wikipedia article about "Persepolis" that in Tehran there was *\*some\** chance to see the film in February, though with excisions for sexual content.

Having been entranced by the film in early 2008, I had thought of writing something about it on the List at that time but I shied away. I was struck by the moment when Marjane is newly married (having returned to Iran after running into very hard times in Vienna, where her parents had sent her to be schooled because they were afraid of how outspoken she was and how much trouble she would thus encounter from the guardians of the Revolution). Her husband suggests that they leave the country and its morality police behind and go to the West. Marjane says oh no the West is where they don't care if you starve and die in the streets.

So there you have it, I thought. The film elaborates for the audience the specific issues of living in a country like Iran (the heavy presence of morality police scrutinizing women's clothing, scrutinizing everyone to try to stop illicit partying from going on, and life-drawing class in Art School involves drawing a woman in a burqa, etc. etc. etc.) and the issues of living in the West (including sheer indifference to utterly unfortunate people right in front of one's eyes).

One sees in the film and the graphic novel upon which it is based vivid depictions of contrasting sorts of societies. But one is NOT in the realm of the sort of facile argumentation, not unknown on this List, that says, oh you think there is something wrong with the restrictions put on women in Iran, well all over the United States women are being forced, forced I tell you, to wear high heels.

S

--- On Thu, 8/7/08, Alison Croggon <[REDACTED]> wrote:

*From: Alison Croggon <[REDACTED]>  
Subject: Re: comic book -> graphic novel -> movie of them -> ?  
To: [REDACTED]  
Date: Thursday, August 7, 2008, 6:23 PM  
Graphic novels have long been complex and interesting. If you check out the work of Shaun Tan (Australian graphic novelist whose book *The Arrival*, a parable about immigration, is exquisite) or Marjane Satrapi's graphic novel *Persepolis*, about her childhood in Iran under the revolution (soon to be a movie) or indeed David Lloyd and Alan Moore's graphic novel collaborations (including *V for Vendetta*), Art Spiegelman's *Maus: A Survivor's Tale* (about the Holocaust) and many many others, you'll see a rich vein of stuff. Not to mention the whole tradition of manga and anime...*

A

*On Fri, Aug 8, 2008 at 7:55 AM, Skip Fox  
<[REDACTED]> wrote:*

*Gary Sullivan!*

*On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*

*lots of comic books/graphic novels being turned into movies.*

*a possible (?) parallel:*

*shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.*

*the stylized, concise, one-liner language moving toward something more*

*flexibly poetical?*

*the black and white revenge morality moving  
toward something more  
complex?*

*the 'superhero' becoming less  
'super' and less 'hero'.*

*probably not. just a thought.*

*maybe though. one for the shadow.*

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

*accept all posts. Check*  
*[http://epc.buffalo.edu/poetics/](http://epc.buffalo.edu/poetics/welcome.html)*  
*welcome.html*

*Jason Quackenbush*



*all posts. Check guidelines*

*all posts. Check guidelines*

--

*Editor, Masthead: <http://www.masthead.net.au>*  
*Blog: <http://theatrenotes.blogspot.com>*  
*Home page: <http://www.alisoncroggon.com>*

[↑ Contents](#)

## 71. **Stephen Vincent**

### ***New de Blog - Google Bus line et al***

*Fri 8 Aug 2008*

---

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

Some pieces - City/San Francisco photographs juxtaposed with commentary:

Google Bus line (that is, in line for the Google Bus)

Franz Kline - Ghost

Pink Couple at the Door  
City Psyche #2 - Up Against the Church  
Pictures wrestling with text, text wrestling with pictures.  
As always, comments appreciated.  
Stephen Vincent

[↑ Contents](#)

72. **David Kirschenbaum**

***Small Press Needed for Sept. 21 at Boog Fest***

*Fri 8 Aug 2008*

---

Greetings,

Boog City<sup>1</sup>s looking for a small press to pinch-hit here in nyc during our second annual Welcome to Boog City poetry and music festival as part of <sup>3</sup>d.a. levy lives: celebrating the renegade press<sup>2</sup> series in exile. The event is on Sun. Sept. 21, 2008 at 3:00 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 18th year. I'd like to invite you to take part in year six of our <sup>3</sup>d.a. levy lives: celebrating the renegade press<sup>2</sup> series.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we<sup>1</sup>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 the 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.)

Normally the series is held at Chelsea's ACA Galleries (<http://acagalleries.com/>), but for this bonus event it will be at Unnameable

Books (456 Bergen St., Brooklyn) on Sun. Sept. 21 at 3:00 p.m. as part of our our second annual Welcome to Boog City poetry and music festival.

We started the series in August 2003. In our first five seasons we<sup>1</sup>ve hosted:

(locations are at the time of the event)

**\*\*Non-NYC levy lives presses, 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 Sendeki, 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.

BookThug (Toronto, Canada), Jay Millar, 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.

Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.

Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,  
Patricia Dienstfrey and Rena Rosenwasser, eds.  
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.  
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.  
Mooncalf Press (Philadelphia), 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.  
Paper Kite Press (Kingston, Penn.),  
Jennifer Hill-Kaucher and Dan Waber, eds.  
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.  
The Poker (Cambridge, Mass.), Dan Bouchard, ed.  
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.  
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.  
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.  
Talonbooks (Vancouver, Canada).  
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.  
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.  
Tougher Disguises (Oakland, Calif.), James Meetze, ed.  
Tripwire (San Francisco), David Buuck, ed.  
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.  
\*\*NYC levy lives presses, 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  
For event and publication information:  
<http://welcometoboogcity.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

[↑ Contents](#)

73. **Ann Stedt**  
***use these words seeks submissions***

*Fri 8 Aug 2008*

---

A new quarterly online poetry journal, \*use these words\*, seeks submissions.

Along with a brief contributor's note, send 1-3 poems, each using all of the following words to

usethesewords( at)gmail. com (replace (at) with @)

\*fiddle, sleep, window, lip, fish, shoulder, pluck\*

Please paste your poems into the body of your e-mail. Attachments will not be read.

[↑ Contents](#)

74. **andrew burke**

**Re: Advice -- Film/Lit course w "Poetry" angle**

Sat 9 Aug 2008

---

Barfly by Buk. or that movie about Wordsworth his sister and Coleridge etc ... one word title, starting with R ... Any help here?

Andrew

2008/8/8 jared schickling <[REDACTED]>:

> Dear Amy,

>

> I'd recommend The River Niger starring Louis Gossett Jr., James Earl Jones, and Cicely Tyson. All's framed by James Earl's character composing a single poem, which he finally reads. If I'm remembering right the poet's a commercial painter.

>

> JS

>

> 

---

Get more from your digital life. Find out how.

> [http://www.windowlive.com/default.html?](http://www.windowlive.com/default.html?ocid=TXT_TAGLM_WL_Home2_082008)

[ocid=TXT\\_TAGLM\\_WL\\_Home2\\_082008](http://www.windowlive.com/default.html?ocid=TXT_TAGLM_WL_Home2_082008)

>

--

Andrew

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

<http://www.flickr.com/photos/aburke/>

[↑ Contents](#)

75. **Tammy Ho**

**Cha: New Issue and Call for Submissions**

Sat 9 Aug 2008

---

THE FOURTH ISSUE OF CHA: AN ASIAN LITERARY JOURNAL IS NOW AVAILABLE

We are pleased to announce the publication of the fourth issue of Cha: An Asian Literary Journal (August 2008). The new issue features 24 writers/artists: Gil Azouri, Isabela Banzon, David Braden, Winnie Chau, Grace V. S. Chin, SuzAnne C. Cole, Rocco De Giacomo, Lee Herrick, Louise Ho, Philip Holden, Kristy Joe, Ken Kamoche, William Kimzey, Gilbert Koh, Franky Lau, Mary Lee, Manuel Libres Librodo Jr, Lyn Lifshin, Reid Mitchell, Evelde Mourne, Papa Osmubal,



Thaila Ramanujam, Margaret Stawowy and Ouyang Yu. To read the issue, please visit our website at [www.asiancha.com](http://www.asiancha.com).

Our first anniversary issue is due out in November 2008. Poet and historian Reid Mitchell will lend us his expertise in the role of guest editor. If you are interested in having your works considered for publication in this special issue of Cha, please read our submission guidelines for details.

Tammy Ho & Jeff Zroback/ The Editors  
Cha: An Asian Literary Journal/ [www.asiancha.com](http://www.asiancha.com)

[↑ Contents](#)

76. **Obododimma Oha**

***Re: use these words seeks submissions***

*Sat 9 Aug 2008*

---

i would like to visit the website of usethesewords. could you provide the page, please? obododimma.

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

From: Ann Stedt <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 8, 2008 10:24:44 PM

Subject: use these words seeks submissions

A new quarterly online poetry journal, \*use these words\*, seeks submissions.

Along with a brief contributor's note, send 1-3 poems, each using all of the following words to

usethesewords( at)gmail. com (replace (at) with @)

\*fiddle, sleep, window, lip, fish, shoulder, pluck\*

Please paste your poems into the body of your e-mail. Attachments will not be read.

[↑ Contents](#)

77. **Gary Sullivan**

***Blurred Vision 4 launch party in NYC***

*Sat 9 Aug 2008*

---

Blurred Vision 4 launch party tonight, Saturday Aug 9, from 7-10pm, at People Lounge, 163 Allen Street, in Manhattan, between Ludlow and Eldridge, a block and a half south of Houston.

<http://www.podgallery.com/html/blurredbookspages/bv4preview.html>

A review of BV4 in Broken Frontier:

<http://www.brokenfrontier.com/reviews/details.php?id=1976>

See a page from "The Feminist," Brandon Downing and my contribution to BV4:

<http://garysullivan.blogspot.com>

---

Got Game? Win  
Prizes in the Windows Live Hotmail Mobile Summer Games Trivia Contest  
[http://www.gowindowslive.com/summergames?ocid=TXT\\_TAGHM](http://www.gowindowslive.com/summergames?ocid=TXT_TAGHM)

[↑ Contents](#)

---

78. **Rob McLennan**  
*new(ish) on rob's clever blog*

*Sat 9 Aug 2008*

---

-- N 49 15.832 - W 123 05.921, ::::: POSITIONS COLLOQUIUM :::::  
(Vancouver)  
-- house: a (tiny) memoir  
-- A brief note on D.G. Jones  
-- above/ground press: fifteen (long) years  
-- Revisiting Lake Nora Arms  
-- what paper eats away (poem)  
-- A Sing Economy  
-- The Capilano Review 3.5: The Sharon Thesen Issue  
-- Sarah Manguso's The Two Kinds of Decay  
-- JAILBREAKS: 99 CANADIAN SONNETS, edited by Zachariah Wells  
-- some (further) notes on Diane Schoemperlen  
etcetera...

[www.robmcclennan.blogspot.com](http://www.robmcclennan.blogspot.com)

+ some other new things at the alberta, writing blog  
[www.albertawriting.blogspot.com](http://www.albertawriting.blogspot.com)

+ some other new things at ottawa poetry newsletter,  
[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)

+ some other new things at the Chaudiere Books blog,  
[www.chaudierebooks.blogspot.com](http://www.chaudierebooks.blogspot.com)

-- writer/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 ...novel - white  
[www.abovegroundpress.blogspot.com](http://www.abovegroundpress.blogspot.com) \* <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

## 79. **Poetics List**

### ***Poetics List Welcome - Posting Reminders***

*Sat 9 Aug 2008*

---

**\*\*June 2008: Refocussed List Policy** In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

**\*\*All posts to the list must provide your full real name, as registered.** If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

**\*\*"Flame" messages will not be tolerated on the Poetics List.** We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

~~~~~

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Post:



Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queries for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [REDACTED].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listserv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email <[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send
[REDACTED] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always (c) the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

[↑ Contents](#)

80. **Eireene Nealand**

UC Santa Cruz Associate/Assistant professor opening

Sat 9 Aug 2008

Hello,

Just writing to let you all know that Santa Cruz is reopening its search in poetry. Despite all my complaining about the handling of the recent strike, it really is a pretty darn luxurious place to live & work.

http://www2.ucsc.edu/apo/academic_employment/jobs/509-09.pdf

e

[↑ Contents](#)

81. **Pierre Joris**

Nomadics blog is Back

Sun 10 Aug 2008

After a month-long break, I have started posting again. Enjoy by going to:

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

Recent posts:

Mahmud Darwish (1941-2008)

Travel abuses

A tribute to Abdelwahab Elmessiri

Catchin' up is hard to do...

Thomas M. Disch, 1940-2008

Week to Come

Rising seas threaten west Antarctic

& I do hope to get back to cruisin' speed soon as I get back to the US at the end of the week.

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Paris: 09.52.80.14.18

Euro cell: (011 33) 6 75 43 57 10
email: [REDACTED]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

[↑ Contents](#)

82. **David-Baptiste Chirot**

Sad news--Palestinian Poet Mahmoud Darwish dies--(AP,NY times)

Sun 10 Aug 2008

INTERNATIONAL / MIDDLE EAST

| August 9, 2008

Mahmoud Darwish, Palestinian Poet, Is Dead at 67

By THE ASSOCIATED PRESS

Mr. Darwish's prose gave voice to the Palestinian experience of exile, occupation and infighting.

Reveal your inner athlete and share it with friends on Windows Live.
http://revealyourinnerathlete.windowlive.com?locale=en-us&ocid=TXT_TAGLM_WLYIA_whichathlete_us

[↑ Contents](#)

83. **Nicholas Karavatos**

Reading in Portland on Monday the 11th

Sun 10 Aug 2008

Nicholas Karavatos

MONDAY, August 11th at 7:00pm

"I Love Mondays" Reading Series - Hosted by Dan Rafael

Broadway Books
1714 NE Broadway
Portland, OR

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

[Get Windows](#)

Live and get whatever you need, wherever you are. Start here.

[http://www.windowslive.com/default.html?](http://www.windowslive.com/default.html?ocid=TXT_TAGLM_WL_Home_082008)

[ocid=TXT_TAGLM_WL_Home_082008](http://www.windowslive.com/default.html?ocid=TXT_TAGLM_WL_Home_082008)

[↑ Contents](#)

84. **Charles Alexander**

CHARLES OLSON: Language as Physical Fact

Mon 11 Aug 2008

ANNOUNCING A CONFERENCE IN TUCSON, ARIZONA, sponsored by Chax Press

For more information, please visit the conference web pages at <http://chax.org/olson.htm>

CHARLES OLSON: Language as Physical Fact

A Conference and Exhibition sponsored by Chax Press.

All events take place at the University of Arizona Poetry Center, 1508 E. Helen St., Tucson, Arizona. The UA Poetry Center is a cosponsor of this event, providing venue, staff time, technical assistance, and promotional support.

Chax Press acknowledges the support of the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts, and the support of the Tucson Pima Arts Council.

Conference Price:

Students \$25, \$15 if paid by September 26, 2008

Others \$100, \$70 if paid by September 26, 2008

Some scholarships and special pricing are available. Please inquire by email to [REDACTED], or by telephone to [REDACTED].

You may register 1) on the web site by clicking the appropriate button on the right hand side of the web page 2) by telephoning [REDACTED] and registering with a credit card or 3) by sending a registration note with your name and a check enclosed to Chax Press, 411 N 7th Ave Ste 103, Tucson, AZ 85705-8332.

Conference Schedule

1. Friday, October 10

1. Exhibition open for viewing, 4pm – 7pm: CHARLES OLSON: Language as Physical Fact, a Suite of Broadsides from Chax Press

2. 7pm: Keynote & Welcome, by Charles Alexander

3. 7:30pm: Poetry Reading

1. Myung Mi Kim (introduced by Wendy Burk)
2. Anne Waldman (introduced by Barbara Henning)

2. Saturday, October 11

1. 10am: Film, POLIS IS THIS: CHARLES OLSON AND THE PERSISTENCE OF PLACE, by Vincent Ferrini, & discussion

2. 12:30pm: Brown Bag Lunch

1. a brief talk on the exhibition of broadside prints, by Charles Alexander and Chax Press assistants

3. 2:30pm: Panel on Charles Olson: Language as Physical Fact

1. Barbara Henning, Myung Mi Kim, Steve McCaffery, Tenney Nathanson, Cole Swensen, Anne Waldman (moderator to be announced)

4. 7:30pm: Poetry Reading

1. Steve McCaffery (introduced by Tenney Nathanson)
2. Cole Swensen (introduced by Charles Alexander)

Question & Answer, Closing Comments

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



[↑ Contents](#)

85. **Gabrielle Welford**

my dissertation up at a new on-demand publisher

Mon 11 Aug 2008

dear folks, i've just found out that my dissertation (_too many deaths: decolonizing western academic research on indigenous cultures_) has been picked up by an on-demand publisher in england. in case you're interested, want to write a review at the site (which might interest a paper publisher), want to support me by buying a copy (a pdf file), or just go take a look (jenny james' atlantis books are also at this site), go to

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

the previous site that held the diss didn't allow you to buy a copy. this one does. thanks for looking! (check out the other books there.) :-) gabrielle

Gabrielle Welford, Ph.D.
freelance writer, editor, teacher



No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

[↑ Contents](#)

86. **Adam Fieled**
PFS Post: Coming this Fall....
Mon 11 Aug 2008

It's going to be a helluva season this fall on PFS Post. Here is the schedule of events, which is tentative as more poets may be added and some days and dates may become "doubled up":

10/6-- Leonard Gontarek (Philly)
10/13-- Brooklyn Copeland (Oxford, UK)
10/20-- Jordan Stempleman (Prairie Village, Kansas)
10/27-- Jeff Hilson (UK)
11/3-- Paul Siegell (Philly)
11/10-- Gabriel Gudding (Bloomington, Illinois)
11/17-- Eileen Tabios (St Helena, California)
12/1-- Lars Palm (Sweden)
12/-8-- Jason Zuzga (Philly)
12/15-- Sarah Birl (Philly)

Jam-packed, loaded, and all wonderful poets' wonderful work. It's all happening on PFS Post (<http://www.artrecess.blogspot.com>). Please stay tuned!!!

[↑ Contents](#)

87. **Michael Kelleher**
Literary Buffalo Newsletter 08.11.08-08.17.08
Mon 11 Aug 2008

LITERARY BUFFALO
08.11.08-08.17.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: \$75.

New subscription: \$100.

Patron subscription: \$250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)

Patron Pair: \$400.

WE ARE ALREADY 93% SOLD OUT FOR NEXT SEASON

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

In a miraculous quirk of fate, there are no literary events scheduled in Buffalo this week (none that we're aware of, at least).

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

[feed://www.justbuffalo.org/rss/](http://www.justbuffalo.org/rss/)

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

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
██████████

[↑ Contents](#)

88. **Scott Howard**

Book Reviewers Wanted: Reconfigurations

Mon 11 Aug 2008

We are looking for writers to review the following books:

Joel Chace, *Cleaning the Mirror: New and Selected Poems* (BlazeVox Books, 2008); poetry Cyrus Console, *Brief Under Water* (Burning Deck, 2008); poetry Caroline Dubois, *You are the Business* (Burning Deck, 2008); poetry Catherine Meng, *Tonight's the Night* (Apostrophe Books, 2007); poetry Gary Schanbacher, *Migration Patterns* (Fulcrum Books, 2008); short fiction

If you are interested, be in touch soon.

Reviews: 1,000 words

Deadline: October 15

Publication: November, 2008

///

W. Scott Howard

██████████

Reconfigurations

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

///

[↑ Contents](#)

89. **charles alexander**

Re: The Poetics List

Mon 11 Aug 2008

One small error, for which I apologize.

The message I sent out about the Chax Press conference titled CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, mentions the showing of the film POLIS IS THIS: CHARLES OLSON AND THE PERSISTENCE OF PLACE, which is a film of course by Henry Ferrini, not Vincent Ferrini, as our earlier announcement stated. That was an unfortunate slip on my part. It has been changed on our web site.

Please visit <http://chax.org/olson.htm> for more information.

Thank you,

Charles Alexander

Charles Alexander

Chax Press

411 N 7th Ave Suite 103

Tucson, AZ 85705-8332

██████████ (Chax Press)

██████████ (cell)

██████████

<http://chax.org>

[↑ Contents](#)

90. **amy king**

The List of Movies with Poetry

Mon 11 Aug 2008

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a line.

Enjoy:

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

91. **J. A. Lee | Crane's Bill Books**

Fw: A review of Todd Moore's books are up on the new LummoX Journal issue

Mon 11 Aug 2008

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

From: "Raindog" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, August 11, 2008 10:53 AM

Subject: A review of Todd Moore's books are up on the new LummoX Journal issue

The review was written by John Yamrus and appears in the latest issue of the LJ. Just go to www.lummoXpress.com and click on the LJ3 picture.

*RD Armstrong
LummoX Press*

[↑ Contents](#)

92. **Doug Holder**

Interview with Clayton Eshleman: The Man Who Translated Vallejo

Mon 11 Aug 2008

Check this interview out on the Boston Area Small Press and Poetry Scene:

<http://dougholder.blogspot.com>

[↑ Contents](#)

93. **Pam Brown**

the deletions

Mon 11 Aug 2008

Visit 'the deletions' for notes, events, pics and poems

<http://thedeletions.blogspot.com>

The Reality Street Book of Sonnets was
recently...<<http://thedeletions.blogspot.com/2008/08/reality-street-book-of-sonnets-was.html>>

The famous Lee Marvin reading series in
Adelaide...<<http://thedeletions.blogspot.com/2008/08/famous-lee-marvin-reading-series-in.html>>

late night streetscapes
melbourne...<<http://thedeletions.blogspot.com/2008/07/late-night-swanston-street-melbourne.html>>

Just back from the Poetry and the Trace
conferen...<<http://thedeletions.blogspot.com/2008/07/just-back-from-poetry-and-trace.html>>

World Youth Gay I'll
b...<<http://thedeletions.blogspot.com/2008/07/world-youth-gay-ill-be-in-melbourne-so.html>>

Cover image : one panel from the four
panel...<<http://thedeletions.blogspot.com/2008/07/ive-recently-read-maggie-nelsons.html>>

société jamais-jamais & gleebooks present Three
...<<http://thedeletions.blogspot.com/2008/06/socit-jamais-jamais-geebooks-present.html>>

I read Julia Leigh's second book Disquiet when
...<<http://thedeletions.blogspot.com/2008/06/i-read-julia-leighs-second-book.html>>

Just back from a couple of days in the Forbes
r...<<http://thedeletions.blogspot.com/2008/06/just-back-from-two-days-in-forbes.html>>

best wishes from Pam Brown

blog : <http://thedeletions.blogspot.com>
website : <http://www.geocities.com/p.brown/>
associate editor : <http://jacketmagazine.com/>

[↑ Contents](#)

94. **Deborah M. Poe**
news on the modern review?

Tue 12 Aug 2008

Anyone know what happened to
<http://parsifal-press.blogspot.com/2007/09/modern-review-iii1.html> (Modern Review)? I think I must have missed some news?

Thank you, Deborah

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

From: Poetics List (UPenn, UB) [mailto:████████] On
Behalf Of Michael Kelleher

Sent: Monday, August 11, 2008 12:04 PM

To: ██████████

Subject: Literary Buffalo Newsletter 08.11.08-08.17.08

LITERARY BUFFALO

08.11.08-08.17.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: \$75.

New subscription: \$100.

Patron subscription: \$250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)

Patron Pair: \$400.

WE ARE ALREADY 93% SOLD OUT FOR NEXT SEASON

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

In a miraculous quirk of fate, there are no literary events scheduled in Buffalo this week (none that we're aware of, at least).

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

[feed://www.justbuffalo.org/rss/](http://www.justbuffalo.org/rss/)

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

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



[↑ Contents](#)

95. **blacksox**

Connecting through poetry post cards

Tue 12 Aug 2008

My dear friend and wonderful poet Carmen Lopez,
who is living in Guatamala--teaching. She is hoping a similar post card project
can be done between her High school students and possibly an American
Spanish class? Poetry on post cards would be a wonderful exchange
contact her [REDACTED]

Peace

Russ Golata

[↑ Contents](#)

96. **David Chirot**

The List of Movies with Poetry

Tue 12 Aug 2008

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack
Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete
(Blood of a Poet) probably the first film to take place entirely between an
opening of a building collapsing and a final "scene" of the conclusion of the
building's collapse----a play on the "film within a film" and also an
expression of the speed of poetic thought traveling faster than a building
collapsing, the "film of the imagination" NOT shown in the "documentary"--yet
existing simultaneously--"mental trajectories" within a "jump cut"--

a lot of films made in France begining with Feuillades' serials (Les Vampyrs,
etc)-- France culminating in the work of Jean Vigo, L'atalante esp and the
Dali/Bunuel l'Age d'or & Chien Andalu--(one dould add Buneul's Los Olvidados
also)

Pier Paulo Pasolini -a great poet who made many superb films--including
Chuacer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration
by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from
the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963, Brakhage writes long letter to his wife Jane re his first encounter with Olson--

there must be thousands more considering how many films in so many languages from so many cultures there are! many come to mind but at moment can't recall the titles clearly enough--from, Japan and India alone--

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]> wrote:

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a line.

Enjoy:

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

97. **Aryanil Mukherjee**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

Amy/David

Yes, absolutely.....there is no film-poetry without Cocteau. Please consider adding the one David mentions and to that let me append - La Sang d'un Poete (The Blood of a Poet). These are probably two of the earliest made "poetry" films. And how could we forget - Pull My Daisy where several Beat poets star!

The Bunuel list, David, is unshrinkable...

and the Japanese films you forget probably come from the quartet - Kurosawa, Mizoguchi, Ozu, Toru. Its worthwhile to check out the much forgotten Ritwik Ghatak and Buddhadeb Dasgupta, an acclaimed poet himself.

http://www.filmref.com/notes/archives/2007/03/subarnarekha_1965.html

<http://filmref.com/directors/dirpages/dasgupta.html>

Finally, Amy, a re-request to keep this wonderful web-resource alive for good.

Aryanil

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

From: Poetics List (UPenn, UB) [mailto:] On
Behalf Of David Chiro

Sent: Tuesday, August 12, 2008 1:24 PM

To:

Subject: The List of Movies with Poetry

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete (Blood of a Poet) probably the first film to take place entirely between an opening of a building collapsing and a final "scene" of the conclusion of the building's collapse---a play on the "film within a film" and also an expression of the speed of poetic thought traveling faster than a building collapsing, the "film of the imagination" NOT shown in the "documentary"--yet existing simultaneously--"mental trajectories" within a "jump cut"--

a lot of films made in France beginning with Feuillades' serials (Les Vampyrs, etc)-- France culminating in the work of Jean Vigo, L'atolante esp and the Dali/Bunuel l'Age d'or & Chien Andalou--(one should add Bunuel's Los Olvidados also)

Pier Paolo Pasolini -a great poet who made many superb films--including Chuacrer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes long letter to his wife Jane re his first encounter with Olson--

there must be thousands more considering how many films in so many languages from so many cultures there are! many come to mind but at moment can't recall the titles clearly enough--from, Japan and India alone--

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]> wrote:

> Thanks to everyone who made suggestions!

>

>

>

> If you want me to add your last name for your credit, just drop me a line.

>

>

>

> Enjoy:

>

> <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

> <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

>

> <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

>

> Amy

>

>

>

>

>

>

> _____

>

>

>

> Recent

>

> <http://www.tarpaulinsky.com/Reviews/kiss-me.html>

>

> <http://jacketmagazine.com/34/dickow-king.shtml>

>

>
>
> Alias
>
> <http://www.amyking.org>
>
>
>
> Your Suggestions
>
> <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>
>
>
>
>
>
guidelines
>
>

[↑ Contents](#)

98. **Alison Croggon**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

Yes, Pasolini and Cocteau are odd oversights. And also Andrei Tarkovsky, to me an arch poet of film, especially in *Stalker*. He quotes poems in most (if not all) of his film, mostly those of his father, Arsey Tarkovsky. I wrote an essay on *Stalker* - Tarkovsky's *Stalker*: A poet in a destitute time - last year, if anyone is interested -

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>

All best

Alison

On Wed, Aug 13, 2008 at 3:23 AM, David Chirot <[REDACTED]> wrote:

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete (Blood of a Poet) probably the first film to take place entirely between an

opening of a building collapsing and a final "scene" of the conclusion of the building's collapse---a play on the "film within a film" and also an expression of the speed of poetic thought traveling faster than a building collapsing, the "film of the imagination" NOT shown in the "documentary"--yet existing simultaneously--"mental trajectories" within a "jump cut"--

a lot of films made in France begining with Feuillades' serials (Les Vampyrs, etc)-- France culminating in the work of Jean Vigo, L'atallante esp and the Dali/Bunuel l'Age d'or & Chien Andalu--(one should add Bunuel's Los Olvidados also)

Pier Paolo Pasolini -a great poet who made many superb films--including Chiuaccer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes long letter to his wife Jane re his first encounter with Olson--

*there must be thousands more considering how many films in so many languages
from so many cultures there are! many come to mind but at moment can't
recall the titles clearly enough--from, Japan and India alone--*

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]> wrote:

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a line.

Enjoy:

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

guidelines

--

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

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

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

[↑ Contents](#)

99. **Anny Ballardini**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

And I should have been the one to remind you of Pasolini, thanks. To the *Canterbury Tales* you should add *Decameron* (taken from Giovanni Boccaccio's homonymous work) in which the same Pasolini appears with Giuseppe Zigaina (painter and most important friend of the poet), the movie was also shot in this town at the Civic Museum defined by Pasolini "the most beautiful museum he has ever seen", and

A Thousand and One Nights (the original title is *The Flower of the One Thousand and One Nights*) a sublime poem by itself. Later on these three movies will be defined *The Trilogy of life*. Moreover, Pasolini chose his actors from the paintings of the masters and reproduced the same scenes directly from the paintings. He preferred Mannerism to all other styles, and his favorite painter was (if I am not wrong) Andrea del Sarto. He studied at the University of Bologna, one of his professors was Roberto Longhi (main Italian art critic, no wonder he started out from Art).

On Tue, Aug 12, 2008 at 7:23 PM, David Chirot <[REDACTED]> wrote:

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete (Blood of a Poet) probably the first film to take place entirely between

an

opening of a building collapsing and a final "scene" of the conclusion of the building's collapse---a play on the "film within a film" and also an expression of the speed of poetic thought traveling faster than a building collapsing, the "film of the imagination" NOT shown in the "documentary"--yet existing simultaneously--"mental trajectories" within a "jump cut"--

a lot of films made in France beginning with Feuillades' serials (Les Vampyrs, etc)-- France culminating in the work of Jean Vigo, L'atallante esp and the Dali/Bunuel l'Age d'or & Chien Andalu--(one should add Bunuel's Los Olvidados also)

Pier Paolo Pasolini -a great poet who made many superb films--including Chaucer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963, Brakhage writes long letter to his wife Jane re his first encounter with Olson--

*there must be thousands more considering how many films in so many languages
from so many cultures there are! many come to mind but at moment can't
recall the titles clearly enough--from, Japan and India alone--*

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]> wrote:

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a line.

Enjoy:

*<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>*

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

guidelines

--

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!

[↑ Contents](#)

100. **amy king**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

Dear David,

Thanks, I added your suggestions!

Best,

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

101. **amy king**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

Okee dokie -- I think I added all the ones that weren't already on there. A few folks suggested some films that already appear on the list, while I also have a few repeats that I'll leave up for emphasis-sake.

Feel free to send more if you think they're worth noting! I'll keep the list intact~ <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Thanks & best,

Amy

[↑ Contents](#)

102. **steve d. dalachinsky**

Re: The List of Movies with Poetry

Wed 13 Aug 2008

yes this is true also a weird film with david hemmings playing the "older" gun runner rimbaud greawt film italian? maybe

On Tue, 12 Aug 2008 16:32:52 -0400 Aryanil Mukherjee <[REDACTED]> writes:

> Amy/David

>

> Yes, absolutely.....there is no film-poetry without Cocteau. Please

> consider

> adding the one David mentions and to that let me append - La Sang

> d'un Poete

> (The Blood of a Poet). These are probably two of the earliest made

> "poetry"

> films. And how could we forget - Pull My Daisy where several Beat

> poets

> star!

>

> The Bunuel list, David, is unshrinkable...

>

> and the Japanese films you forget probably come from the quartet -

> Kurosawa,

> Mizoguchi, Ozu, Toru. Its worthwhile to check out the much forgotten

> Ritwik

> Ghatak and Buddhadeb Dasgupta, an acclaimed poet himself.
> http://www.filmref.com/notes/archives/2007/03/subarnarekha_1965.html
>
> <http://filmref.com/directors/dirpages/dasgupta.html>
>
> Finally, Amy, a re-request to keep this wonderful web-resource alive
> for
> good.
>
>
> Aryanil
>
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:]
> On
> Behalf Of David Chiot
> Sent: Tuesday, August 12, 2008 1:24 PM
> To:
> Subject: The List of Movies with Poetry
>
> Dear Amy--
>
> oddly no one seems to have noted Cocteau's ORPHEE, which inspired
> Jack
> Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du
> poete
> (Blood of a Poet) probably the first film to take place entirely
> between an
> opening of a building collapsing and a final "scene" of the
> conclusion of
> the building's collapse----a play on the "film within a film"
> and also
> an expression of the speed of poetic thought traveling faster than
> a
> building collapsing, the "film of the imagination" NOT shown in the
> "documentary"--yet existing simultaneously--"mental trajectories"
> within a
> "jump cut"--
>
> a lot of films made in France beginning with Feuillades' serials
> (Les

- > Vampyr, etc)-- France culminating in the work of Jean Vigo,
- > L'atolante esp
- > and the Dali/Bunuel l'Age d'or & Chien Andalou--(one should add
- > Bunuel's Los
- > Olvidados also)
- >
- > Pier Paolo Pasolini -a great poet who made many superb
- > films--including
- > Chaucer's Canterbury Tales-
- >
- > Robert Frank's Pull My Daisy with spontaneous bo prosody voice over
- > narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-
- >
- > The Howard Hawks western "El Dorado" which includes recitation of
- > lines from
- > the Poe poem of that name--
- >
- > Samuel Beckett films done with Buster Keaton
- >
- > Antonin Artaud's astonishing screen appearances and film writing--
- >
- > Eisenstein wrote essays detailing the influences of Chinese
- > calligraphic
- > poetry and influences of literature in his works
- >
- > Dziga Vertov's films influenced by the art and poetry of Russian
- > Futurism
- > and Constructivism and also Mayakovsky's starring roles in some
- > films--
- >
- > the poems and prose of Poe inspired lot of avant-garde French cinema
- > of the
- > Twenties and of course the Roger Corman cult classics of early
- > 1960's--
- >
- > there's even a pretty silly Hollywood "bio-pic" of Villon--
- >
- > Bertolucci's early film "The Spider Strategem" is from a great
- > Borges
- > story--
- >
- > Susan Howe in Writing 19 wrote a really interesting essay on Olson's

> "seeing
> in a poem" and cinema of Pudovkin and others--
>
> Stan Brakhage influenced by many of the poets he encountered-for
> example,
> -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes
> long letter
> ot his wife Jane re his first encounter with Olson--
>
> there must be thousands more considering how many films in so many
> languages
> from so many cultures there are! many come to mind but at moment
> can't
> recall the titles clearly enough--from, Japan and India alone--
>
>
> On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]>
> wrote:
>
> > Thanks to everyone who made suggestions!
> >
> >
> >
> > If you want me to add your last name for your credit, just drop me
> a line.
> >
> >
> >
> > Enjoy:
> >
> > <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> >
> > <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> >
> > Amy
> >
> >
> >
> >
> >
> >
> > _____

> >

> >

> >

> > Recent

> >

> > <http://www.tarpaulinsky.com/Reviews/kiss-me.html>

> >

> > <http://jacketmagazine.com/34/dickow-king.shtml>

> >

> >

> >

> > Alias

> >

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

> >

> >

> >

> > Your Suggestions

> >

> > <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

> >

> >

> >

> >

> >

> guidelines

> >

> >

>

> guidelines

>

>

>

[↑ Contents](#)

103. **steve d. dalachinsky**

Re: The List of Movies with Poetry

Wed 13 Aug 2008

decaprio film total eclipse i think was name
i mentioned tarkovsky's dad earlier

On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <[REDACTED]>
writes:

> Yes, Pasolini and Cocteau are odd oversights. And also Andrei
> Tarkovsky, to
> me an arch poet of film, especially in Stalker. He quotes poems in
> most (if
> not all) of his film, mostly those of his father, Arsey Tarkovsky.
> I wrote
> an essay on Stalker - Tarkovsky's Stalker: A poet in a destitute
> time - last
> year, if anyone is interested -
>
>

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>

>
> All best
>
> Alison
>

> On Wed, Aug 13, 2008 at 3:23 AM, David Chirot
> <[REDACTED]> wrote:

>
> > Dear Amy--
> >
> > oddly no one seems to have noted Cocteau's ORPHEE, which inspired
> Jack
> > Spicer's receiving poetry from the radio, nor Cocteau's Le Sang
> du poete
> > (Blood of a Poet) probably the first film to take place entirely
> between
> > an
> > opening of a building collapsing and a final "scene" of the
> conclusion of
> > the building's collapse----a play on the "film within a film"
> and also
> > an expression of the speed of poetic thought traveling faster than
> a
> > building collapsing, the "film of the imagination" NOT shown in
> the
> > "documentary"--yet existing simultaneously--"mental trajectories"
> within a

> > "jump cut"--
> >
> > a lot of films made in France beginning with Feuillades' serials
> (Les
> > Vampyrs, etc)-- France culminating in the work of Jean Vigo,
> L'atalante esp
> > and the Dali/Bunuel l'Age d'or & Chien Andalu--(one could add
> Buneul's Los
> > Olvidados also)
> >
> > Pier Paolo Pasolini -a great poet who made many superb
> films--including
> > Chuacer's Canterbury Tales-
> >
> > Robert Frank's Pull My Daisy with spontaneous bo prosody voice
> over
> > narration by Kerouac and "starring" Ginsberg, Corso & Larry
> Rivers-
> >
> > The Howard Hawks western "El Dorado" which includes recitation of
> lines
> > from
> > the Poe poem of that name--
> >
> > Samuel Beckett films done with Buster Keaton
> >
> > Antonin Artaud's astonishing screen appearances and film
> writing--
> >
> > Eisenstein wrote essays detailing the influences of Chinese
> calligrpahic
> > poetry and influences of literature in his works
> >
> > Dziga Vertov's films influenced by the art anbd poetry of Russian
> Futurism
> > and Constructivism and also Mayakovsky's starring roles in some
> films--
> >
> > the poems and prose of Poe inspired lot of avant-garde French
> cinema of the
> > Twenties and of course the Roger Corman cult classics of early
> 1960's--

> >
> > there's even a pretty silly Hollywood "bio-pic" of Villon--
> >
> > Bertolucci's early film "The Spider Strategem" is from a great
> Borges
> > story--
> >
> > Susan Howe in Writing 19 wrote a really intersting essay on
> Olson's "seeing
> > in a poem" and cinema of Pudovkin and others--
> >
> > Stan Brakhage influenced by many of the poets he encountered-for
> example,
> > -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes
> long
> > letter
> > ot his wife Jane re his first encounter with Olson--
> >
> > there must be thousands more considering how many films in so
> many
> > languages
> > from so many cultures there are! many come to mind but at moment
> can't
> > recall the tiles clearly enough--from, Japan and India alone--
> >
> >
> > On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]>
> wrote:
> >
> > > Thanks to everyone who made suggestions!
> > >
> > >
> > >
> > > If you want me to add your last name for your credit, just drop
> me a
> > line.
> > >
> > >
> > >
> > > Enjoy:
> > >
> > > <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

> > > <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > >
> > > <http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > >
> > > Amy
> > >
> > >
> > >
> > >
> > >
> > >
> > > _____
> > >
> > >
> > >
> > > Recent
> > >
> > > <http://www.tarpaulinsky.com/Reviews/kiss-me.html>
> > >
> > > <http://jacketmagazine.com/34/dickow-king.shtml>
> > >
> > >
> > >
> > > Alias
> > >
> > > <http://www.amyking.org>
> > >
> > >
> > >
> > > Your Suggestions
> > >
> > >
> <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>
> > >
> > >
> > >
> > >
> > >
> > >
> Check
> > guidelines
> > >
> > >
> >

> guidelines
> >
>
>
>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
>
>
>

[↑ Contents](#)

104. **Bobbie Lurie**
the list of movies with poetry

Wed 13 Aug 2008

David, yes, your list--of course--that these were forgotten...i have another film/ not quite like others in same sense but one of my favorite films "Songs From The Second Floor" (Roy Andersson, Sweden)--a repeating scene in the mental hospital the father laments in words such as "he wrote poetry until he went mad" or "if only he would have stopped writing poetry"--and this film is magnificent and it's a question i often pose to myself. Thanks, David. Bobbi Lurie

Date: Tue, 12 Aug 2008 10:23:52 -0700
From: David Chirot <[REDACTED]>
Subject: The List of Movies with Poetry

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete (Blood of a Poet) probably the first film to take place entirely between an opening of a building collapsing and a final "scene" of the conclusion of the building's collapse----a play on on the "film within a film" and also an expression of the speed of poetic thought traveling faster than a building collapsing, the "film of the imagination" NOT shown in the "documentary"--yet existing simultaneously--"mental trajectories" within a "jump cut"--

a lot of films made in France begining with Feuillades' serials (Les Vampyrs, etc)-- France culminating in the work of Jean Vigo, L'atalante esp and the Dali/Bunuel l'Age d'or & Chien Andalu--(one could add Buneul's Los Olvidados also)

Pier Paolo Pasolini -a great poet who made many superb films--including Chaucer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963, Brakhage writes long letter to his wife Jane re his first encounter with Olson--

there must be thousands more considering how many films in so many languages from so many cultures there are! many come to mind but at moment can't recall the titles clearly enough--from, Japan and India alone--

[↑ Contents](#)

105. **Jennifer Karmin**

Les Figues Press: Give A Fig Blog

Wed 13 Aug 2008

Les Figues Press creates aesthetic conversations between readers, writers and artists, through the publication of the TrenchArt series and other works, and through events, including Mrs. Porter's Art Salon.

Guest writers on the Les Figues Blog, Give A Fig, are sharing their thoughts about books they're reading, or events they're planning/attending, pieces they're writing, or collaborations they're working on.

RECENT POSTS

Harold Abramowitz's Chapter Two (parts 1-4)

Jennifer Calkins on Taking the Human Out of the Thing

Jennifer Karmin on Translation; or, The Ear

Sawako Nakayasu on The Bear Valley Massacre and the Making of History

Vanessa Place on Now what that is (Dear Extant Text)

Join the conversation!

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

<http://www.lesfigues.com>

[↑ Contents](#)

106. **Joel Lewis**

Re: the list of movies with poetry

Wed 13 Aug 2008

Two mainstream movies with poetry in the plot worth mentioning--

BACK TO SCHOOL --millionaire slob RODNEY DANGERFIELD decides to go to college, with all the predictable results. In order to pass a crucial test, he recites Dylan Thomas' "Do Not Go Gentle " a la' Dangerfield. His recitation was included on the film's soundtrack CD (for all you high school teacher on the list trying to get your charges interested in the sullen art)

IN HER SHOES -- Cameron Diaz as a dyslexic ditz-moocher who has burnt out good will with family and is now an aide at a nursing home. One of her charges is a blind retired English prof who has Diaz recite poetry to her, watch film and her the lovely Ms. Diaz stumble through Elizabeth Bishop. Prof dies, but Diaz improves her reading skills through intervention of poetry.

I must add here an amazing episode of NAKED CITY which features a show about cops investigating the murder of a poet. Played by Burgess Merideth, it seems to be based on life of Maxwell Bodenheim, famous Village habitue' who had been murdered only a few years back. Filmed entirely in Greenwich Village, the climatic moment occurs in an early version of a poetry slam filmed in a real coffee house. Merideth is exposed by a young (angry) poet --played by Alan Alda-- to be passing off a poem by Kenneth Fearing as one of his own (& the Fearing poem is accurately quoted). Also features a rare screen appearance by famed acting teacher sanford Mesner (naked City four year run is filled with many future stars ranging from Dustin Hoffman to Robert Redford who were then playing in Off-broadway as Naked City was done in NYC)This episode can be found on one of the DVD compilations of the show.

Joel Lewis

[↑ Contents](#)

107. **David Chirot**

Re: The List of Movies with Poetry

Wed 13 Aug 2008

Dear Alison, Anny & Bobbi--

thanks so much for your insights re the film you write of.

The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing the trajectory Pasolini's films make--from the neo-realist Roman accented speech of ACCATONE, which in a strange way (i saw it light years ago) made me think of a version of Narcissus, and a meditation on beauty, the great film of Gospel According to Saint Matthew and the austere Greek trageies--then the bizarre invasion of decadence by even greater decadence in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of (Capitalist?) human pigs in Porcione--

There is an amzing long poem by Pasolini that continas as one of the tributaries entertwining like snakes in its flow a meditation on some as I recall interview with Godard--in which Pasolini remarks that with clinical lucidty he now sees hiw own complete lack of lucidty.

It's a bit like the film Bobbi writes of--the "clinical lucidty" gives a "viewpoint" for the poet/filmmaker of his own "lack of lucidity"--which may simply mean--"lack of clinical lucidity," or "lucidty" as considere by the clinical lucidty--

So, donning the persona of a psychiatrist ("Super ego?") for a moment, the poet judges himself "lacking in lucidity," and so "nuts, ""lost in the obscurity of madness," or "seeing as through a glass DARKLY"-- (lucidity being light)--

Pasolini's self-questioning is put a different way in a scene using poetry in the film Apocalypse Now (from Conrad's Heart of Darkness.) . Marlon Brando's Colonel Kurtz, accused by the Army of using "unsound methods," breaks off reading and reciting from T S Eliot's "The Hollow Men" to himself and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods "unsound." To which Marlow replies "I see no method . . . at all, Sir."

It seems part of the Army's "judgement" of Kurtz has to do with his reciting poetry while leading an Army who worship him as a God. Marlow has already witnessed Robert Duvall's "weird glow" of surfing-obsessed Invincibility, which makes him kind of a God to his Command, too. In the midst of all the insanity and mass slaughter, the only thing that really sets Kurz apart seems to be his obsesion with questions asked in poems, combined with his leading "savages" and the "re-created" previous American assassins sent to kill him.

The other "artist" figure on the scene, Dennis Hopper's photo-journalist, pleads with Marlow "not to judge" Kurtz. The only thing comensurate to such a being, the photographer tells Marlow, is the jungle. "When it dies, he dies and when he dies, it dies." The "only solution" in the final "Apocalypse" is simply to send a massive air strike agsint Kurtz's jungle realm, bombing and napalming into oblivion the T. S. Eliot reciting renegade and all his followers. So much for asking questions regarding a scuttling crab and Hollow Men!

Maybe becasse, like *Apocalypse Now*, it's an "epic" film, *Dr Zhivago* seems to have been neglected of mention. The story of a poet-doctor written by a poet from an artistic and musical family, who when very young knew Leo Tolstoy, and later Myakovksy, Eisenstein, everyy one, for a glorious, open period,-until forced into "retirement" for decades, translating Shakespeare and Gothe to survive, the film of Pasternak's novel doesn't really allude all that much to *Zhivago's* own poetry. (Even in the novel, the poems are an Appenidix as it were.) All the same, *Dr Zhivago* is one of the rare Western poets other than Homer to recieve truly the "epic" treatment on a truly grand scale in the cinema. (Homer turns up in Goadard's *Contempt*, along with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as launching who knows how many ships and armies from Italy's Cinecitta alone.)

And who can forget the procession through the entire history of cinema from all corners of the world of films with poetry generated by Shakespeare alone?

Even in the 1970's remake of *Invasion of the Body Snatchers*, a main character is a poet--"Beatnik" poets in the Corman classic *Bucket of Blood*--the Blake reciting painter Gulley Jimson in *The Horse's Mouth* from Joyce Cary's novel--there are thousands and thousands of poets stowed away in the hulks of bulky old metal film containers, filled with deteriorating celluloid and the disintegrating lines of fragements uttered and scribbled by ever more obscure characters--real poets,make believe poets, ghosts of poets, poets' ghost writers, poets' plagiarizers and imitators and forgers, posthumously known poets, almost completley and permanently unknown poets--except in their "appearances on film"--poets only known to have existed by showing up in a fragment in a dim, jerky, blotchy old reel--and then vanishing into the shadows of rooms of places long ago tumbled down and becoming much for the unwitting descendents of Whitman's *Leaves of Grass*--

The films and film writings of Blaise Cendrars--of the Lettriste founder Isidore Isou--a short film colab by Julio Cortazar--

Not to mention the serial-killing fascist, poetry plagiarizing, sky-writing, polaroid photographer of the gory remains of his "disappeared" victims, (following Pinochet's Coup), the "atrocitiy exhibit" creator and founder of the "New Chilean Poetry." poet Carlos Weider aka Ruiz-Tagle in Roberto Bolano's

Distant Star, who is the shadowy second camera man of porno films made in Italy, and most likely the killer of their entire casts and crews.

Deep sea divers of the depths of film, more specialized than some of the various other forms of Cinephiles and Cinefous, while be employed on "treasure hunts" among these "lost vaults" corroding in the Davy Jones' lockers of the world's cinematic waters--even the Rivers will be trawled for the remains of any poems that may have been in the pockets of some drowned cinematic poet, pushed off a bridge, or died in a ditch like Omar Caseres--divers in search of" the forensic details of the drowned but undying voices of poets rocked in the Waters of a perhaps no longer altogether obdurate and unyielding Oblivion . . .

While floating overhead among the Armada of Ishamels clinging to coffins and ships' furnishings, there goes Orpheus, floating on his back and spouting water and lines high, high into the air, like a beaming whale painted by Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic hymns--

Or perhaps this is already a movie, just one among the hundreds and hundreds one remembers only vaguely---and that come back to haunt one while watching clouds far larger than any drive in screens--loud and lurid with the Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old film too ecstatically decrepit to any longer "keep it a secret"--and launhed into the flows of time like water borne lanterns and wine cups in an thousand year old Chinese poem--

(Or is that the great Chinese film maker's Olympic Opening ceremeony?--)

*On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <[REDACTED]>
writes:*

*Yes, Pasolini and Cocteau are odd oversights. And also Andrei
Tarkovsky, to
me an arch poet of film, especially in Stalker. He quotes poems in
most (if
not all) of his film, mostly those of his father, Arsey Tarkovsky.
I wrote
an essay on Stalker - Tarkovsky's Stalker: A poet in a destitute
time - last
year, if anyone is interested -*

*[http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti
tute.html](http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html)<<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>>*

All best

Alison

On Wed, Aug 13, 2008 at 3:23 AM, David Chirot

<[REDACTED]> wrote:

Dear Amy--

oddly no one seems to have noted Cocteau's *ORPHEE*, which inspired Jack

Spicer's receiving poetry from the radio, nor Cocteau's *Le Sang du poete*

(*Blood of a Poet*) probably the first film to take place entirely between

an

opening of a building collapsing and a final "scene" of the conclusion of

the building's collapse---a play on the "film within a film" and also

an expression of the speed of poetic thought traveling faster than a

building collapsing, the "film of the imagination" NOT shown in the

"documentary"--yet existing simultaneously--"mental trajectories" within a

"jump cut"--

a lot of films made in France beginning with Feuillades' serials (*Les*

*Vampyr*s, etc)-- France culminating in the work of Jean Vigo, *L'atolante esp*

and the Dali/Bunuel *L'Age d'or* & Chien Andalu--(one should add Buneul's *Los*

Olvidados also)

Pier Paolo Pasolini -a great poet who made many superb films--including

Chuacer's *Canterbury Tales*-

Robert Frank's *Pull My Daisy* with spontaneous bo prosody voice over

narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "*El Dorado*" which includes recitation of lines

from

the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes long letter ot his wife Jane re his first encounter with Olson--

there must be thousands more considering how many films in so many languages from so many cultures there are! many come to mind but at moment can't recall the titles clearly enough--from, Japan and India alone--

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]> wrote:

Thanks to everyone who made suggestions!

*If you want me to add your last name for your credit, just drop
me a
line.*

Enjoy:

*<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>*

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

Check
guidelines

guidelines

--

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

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

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

[↑ Contents](#)

108. **Anny Ballardini**

Re: The List of Movies with Poetry

Wed 13 Aug 2008

Total Eclipse by Agnieszka Holland based on the play by Christopher Hampton about Verlaine and Rimbaud. Someone mentioned this movie somewhere else, I will have to keep it in mind and watch it. Thanks.

On Wed, Aug 13, 2008 at 6:53 PM, steve d. dalachinsky <[REDACTED]> wrote:

*decaprio film total eclipse i think was name
i mentioned tarkovsky's dad earlier*

Anny Ballardini

<http://annyballardini.blogspot.com/><mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730!/x-usc:<http://annyballardini.blogspot.com/>>
<http://www.fieralingue.it/modules.php?name=poetshome><mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730!/x-usc:<http://www.fieralingue.it/modules.php?name=poetshome>>
<http://www.moriapoetry.com/ebooks.html><mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730!/x-usc:<http://www.moriapoetry.com/ebooks.html>>
in Letters to Nowhere

[↑ Contents](#)

109. **Murat Nemet-Nejat**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

David,

Keeping your expanding approach going:

a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.

b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.

c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.

d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot <[REDACTED]>wrote:

Dear Alison, Anny & Bobbi--

thanks so much for your insights re the film you write of.

The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing the trajectory Pasolini's films make--from the neo-realist Roman accented speech of ACCATONE, which in a strange way (i saw it light years ago) made me think of a version of Narcissus, and a meditation on beauty, the great film of Gospel According to Saint Matthew and the austere Greek trageies--then the bizarre invasion of decadence by even greater decadence in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of (Capitalist?) human pigs in Porcione--

There is an amazing long poem by Pasolini that continues as one of the tributaries intertwining like snakes in its flow a meditation on some as I recall interview with Godard--in which Pasolini remarks that with clinical lucidity he now sees his own complete lack of lucidity.

It's a bit like the film Bobbi writes of--the "clinical lucidity" gives a "viewpoint" for the poet/filmmaker of his own "lack of lucidity"--which may simply mean--"lack of clinical lucidity," or "lucidity" as considered by the clinical lucidity--

So, donning the persona of a psychiatrist ("Super ego?") for a moment, the poet judges himself "lacking in lucidity," and so "nuts, ""lost in the obscurity of madness," or "seeing as through a glass DARKLY"-- (lucidity being light)--

Pasolini's self-questioning is put a different way in a scene using poetry in the film Apocalypse Now (from Conrad's Heart of Darkness.) . Marlon Brando's Colonel Kurtz, accused by the Army of using "unsound methods," breaks off reading and reciting from T S Eliot's "The Hollow Men" to himself and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods "unsound." To which Marlow replies "I see no method . . . at all, Sir."

It seems part of the Army's "judgement" of Kurtz has to do with his reciting poetry while leading an Army who worship him as a God. Marlow has already witnessed Robert Duvall's "weird glow" of surfing-obsessed Invincibility, which makes him kind of a God to his Command, too. In the midst of all the insanity and mass slaughter, the only thing that really sets Kurtz apart seems to be his obsession with questions asked in poems, combined with his leading "savages" and the "re-created" previous American assassins sent to kill him.

The other "artist" figure on the scene, Dennis Hopper's photo-journalist, pleads with Marlow "not to judge" Kurtz. The only thing commensurate to such a being, the photographer tells Marlow, is the jungle. "When it dies, he dies and when he dies, it dies." The "only solution" in the final "Apocalypse" is simply to send a massive air strike against Kurtz's jungle realm, bombing and napalming into oblivion the T. S. Eliot reciting renegade and all his followers. So much for asking questions regarding a scuttling crab and Hollow Men!

Maybe because, like Apocalypse Now, it's an "epic" film, Dr Zhivago seems to have been neglected of mention. The story of a poet-doctor written by a

poet from an artistic and musical family, who when very young knew Leo Tolstoy, and later Myakovsky, Eisenstein, everyy one, for a glorious, open period,-until forced into "retirement" for decades, translating Shakespeare and Goethe to survive, the film of Pasternak's novel doesn't really allude all that much to Zhivago's own poetry. (Even in the novel, the poems are an

Appendix as it were.) All the same, Dr Zhivago is one of the rare Western poets other than Homer to receive truly the "epic" treatment on a truly grand scale in the cinema. (Homer turns up in Goadard's Contempt, along with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as launching who knows how many ships and armies from Italy's Cinecitta alone.)

And who can forget the procession through the entire history of cinema from all corners of the world of films with poetry generated by Shakespeare alone?

Even in the 1970's remake of Invasion of the Body Snatchers, a main character is a poet--"Beatnik" poets in the Corman classic Bucket of Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth from Joyce Cary's novel--there are thousands and thousands of poets stowed away in the hulks of bulky old metal film containers, filled with deteriorating celluloid and the disintegrating lines of fragments uttered and scribbled by ever more obscure characters--real poets, make believe poets, ghosts of poets, poets' ghost writers, poets' plagiarizers and imitators and forgers, posthumously known poets, almost completely and permanently unknown poets--except in their "appearances on film"--poets only known to have existed by showing up in a fragment in a dim, jerky, blotchy old reel--and then vanishing into the shadows of rooms of places long ago tumbled down and

becoming much for the unwitting descendants of Whitman's Leaves of Grass--

The films and film writings of Blaise Cendrars--of the Lettriste founder Isidore Isou--a short film colab by Julio Cortazar--

Not to mention the serial-killing fascist, poetry plagiarizing, sky-writing, polaroid photographer of the gory remains of his "disappeared" victims, (following Pinochet's Coup), the "atrocities exhibit" creator and founder of the "New Chilean Poetry." poet Carlos Weider aka Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second camera man of porno films made in Italy, and most likely the killer of their entire casts and crews.

Deep sea divers of the depths of film, more specialized than some of the various other forms of Cinephiles and Cinefous, while employed on "treasure hunts" among these "lost vaults" corroding in the Davy Jones' lockers of the world's cinematic waters--even the Rivers will be trawled

for
the remains of any poems that may have been in the pockets of some drowned
cinematic poet, pushed off a bridge, or died in a ditch like Omar
Caseres--divers
in search of the forensic details of the drowned but undying voices of
poets rocked in the Waters of a perhaps no longer altogether obdurate and
unyielding Oblivion . . .

While floating overhead among the Armada of Ishamels clinging to coffins
and
ships' furnishings, there goes Orpheus, floating on his back and spouting
water and lines high, high into the air, like a beaming whale painted by
Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic
hymns--

Or perhaps this is already a movie, just one among the hundreds and
hundreds
one remembers only vaguely--and that come back to haunt one while watching
clouds far larger than any drive in screens--loud and lurid with the
Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old
film too ecstatically decrepit to any longer "keep it a secret"--and
launched
into the flows of time like water borne lanterns and wine cups in an
thousand year old Chinese poem--

(Or is that the great Chinese film maker's Olympic Opening ceremony?--)

On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <[REDACTED]>
writes:

Yes, Pasolini and Cocteau are odd oversights. And also Andrei
Tarkovsky, to
me an arch poet of film, especially in *Stalker*. He quotes poems in
most (if
not all) of his film, mostly those of his father, Arsey Tarkovsky.
I wrote
an essay on *Stalker* - Tarkovsky's *Stalker*: A poet in a destitute
time - last
year, if anyone is interested -

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti>

tute.html<

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>

All best

Alison

On Wed, Aug 13, 2008 at 3:23 AM, David Chirot

<[REDACTED]> wrote:

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack

Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete

(Blood of a Poet) probably the first film to take place entirely between

an

opening of a building collapsing and a final "scene" of the conclusion of

the building's collapse---a play on the "film within a film" and also

an expression of the speed of poetic thought traveling faster than a

building collapsing, the "film of the imagination" NOT shown in the

"documentary"--yet existing simultaneously--"mental trajectories" within a

"jump cut"--

a lot of films made in France beginning with Feuillades' serials (Les

Vampyrs, etc)-- France culminating in the work of Jean Vigo, L'atalante esp

and the Dali/Bunuel l'Age d'or & Chien Andalu--(one should add Buneul's Los

Olvidados also)

Pier Paolo Pasolini -a great poet who made many superb films--including

Chuacer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over

narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes long letter to his wife Jane re his first encounter with Olson--

there must be thousands more considering how many films in so many languages from so many cultures there are! many come to mind but at moment can't recall the titles clearly enough--from, Japan and India alone--

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]> wrote:

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a line.

Enjoy:

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

*Check
guidelines*

guidelines

--

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

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

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

guidelines

[↑ Contents](#)

110. **Murat Nemet-Nejat**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

One should not forget Miami Blues in which the psychopathic Alec Baldwin character burgles a house to steal a coin collection, simultaneously composing a haiku about it, the middle line of which is "breaking and entering." Absolutely priceless! Does anyone remember the entire gem?

Ciao,

Murat

On Thu, Aug 14, 2008 at 6:03 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

Keeping your expanding approach going:

a) *The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.*

b) *Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.*

c) *Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.*

d) *In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.*

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot <[REDACTED]> wrote:

Dear Alison, Anny & Bobbi--

thanks so much for your insights re the film you write of.

The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing the trajectory Pasolini's films make--from the neo-realist Roman accented speech of ACCATONE, which in a strange way (i saw it light years ago) made me think of a version of Narcissus, and a meditation on beauty, the great film of Gospel According to Saint Matthew and the austere Greek trageies--then the bizarre invasion of decadence by even greater decadence in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of (Capitalist?) human pigs in Porcione--

There is an amzing long poem by Pasolini that continas as one of the

tributaries intertwining like snakes in its flow a meditation on some as I recall interview with Godard--in which Pasolini remarks that with clinical lucidity he now sees his own complete lack of lucidity.

It's a bit like the film Bobbi writes of--the "clinical lucidity" gives a "viewpoint" for the poet/filmmaker of his own "lack of lucidity"--which may simply mean--"lack of clinical lucidity," or "lucidity" as considered by the clinical lucidity--

So, donning the persona of a psychiatrist ("Super ego?") for a moment, the poet judges himself "lacking in lucidity," and so "nuts, ""lost in the obscurity of madness," or "seeing as through a glass DARKLY"-- (lucidity being light)--

Pasolini's self-questioning is put a different way in a scene using poetry in the film Apocalypse Now (from Conrad's Heart of Darkness.) . Marlon Brando's Colonel Kurtz, accused by the Army of using "unsound methods," breaks off reading and reciting from T S Eliot's "The Hollow Men" to himself and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods "unsound." To which Marlow replies "I see no method . . . at all, Sir."

It seems part of the Army's "judgement" of Kurtz has to do with his reciting poetry while leading an Army who worship him as a God. Marlow has already witnessed Robert Duvall's "weird glow" of surfing-obsessed Invincibility, which makes him kind of a God to his Command, too. In the midst of all the insanity and mass slaughter, the only thing that really sets Kurtz apart seems to be his obsession with questions asked in poems, combined with his leading "savages" and the "re-created" previous American assassins sent to kill him.

The other "artist" figure on the scene, Dennis Hopper's photo-journalist, pleads with Marlow "not to judge" Kurtz. The only thing commensurate to such a being, the photographer tells Marlow, is the jungle. "When it dies, he dies and when he dies, it dies." The "only solution" in the final "Apocalypse" is simply to send a massive air strike against Kurtz's jungle realm, bombing and napalming into oblivion the T. S. Eliot reciting renegade and all his followers. So much for asking questions regarding a scuttling crab and Hollow Men!

Maybe because, like Apocalypse Now, it's an "epic" film, Dr Zhivago seems to have been neglected of mention. The story of a poet-doctor written by a

poet from an artistic and musical family, who when very young knew Leo Tolstoy, and later Myakovsky, Eisenstein, every one, for a glorious, open period, until forced into "retirement" for decades, translating Shakespeare and Goethe to survive, the film of Pasternak's novel doesn't really allude all that much to Zhivago's own poetry. (Even in the novel, the poems are an Appendix as it were.) All the same, Dr Zhivago is one of the rare Western poets other than Homer to receive truly the "epic" treatment on a truly grand scale in the cinema. (Homer turns up in Goadard's Contempt, along with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as launching who knows how many ships and armies from Italy's Cinecitta alone.)

And who can forget the procession through the entire history of cinema from all corners of the world of films with poetry generated by Shakespeare alone?

Even in the 1970's remake of Invasion of the Body Snatchers, a main character is a poet--"Beatnik" poets in the Corman classic Bucket of Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth from Joyce Cary's novel--there are thousands and thousands of poets stowed away in the hulks of bulky old metal film containers, filled with deteriorating celluloid and the disintegrating lines of fragments uttered and scribbled by ever more obscure characters--real poets, make believe poets, ghosts of poets, poets' ghost writers, poets' plagiarizers and imitators and forgers, posthumously known poets, almost completely and permanently unknown poets--except in their "appearances on film"--poets only known to have existed by showing up in a fragment in a dim, jerky, blotchy old reel--and then vanishing into the shadows of rooms of places long ago tumbled down and becoming much for the unwitting descendants of Whitman's Leaves of Grass--

The films and film writings of Blaise Cendrars--of the Lettriste founder Isidore Isou--a short film collaboration by Julio Cortazar--

Not to mention the serial-killing fascist, poetry plagiarizing, sky-writing, polaroid photographer of the gory remains of his "disappeared" victims, (following Pinochet's Coup), the "atrocities exhibit" creator and founder of the "New Chilean Poetry." poet Carlos Weider aka Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second camera man of porno films made in Italy, and most likely the killer of

their
entire casts and crews.

Deep sea divers of the depths of film, more specialized than some of the various other forms of Cinephiles and Cinefous, while be employed on "treasure hunts" among these "lost vaults" corroding in the Davy Jones' lockers of the world's cinematic waters--even the Rivers will be trawled for the remains of any poems that may have been in the pockets of some drowned cinematic poet, pushed off a bridge, or died in a ditch like Omar Caseres--divers in search of" the forensic details of the drowned but undying voices of poets rocked in the Waters of a perhaps no longer altogether obdurate and unyielding Oblivion . . .

While floating overhead among the Armada of Ishamels clinging to coffins and ships' furnishings, there goes Orpheus, floating on his back and spouting water and lines high, high into the air, like a beaming whale painted by Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic hymns--

Or perhaps this is already a movie, just one among the hundreds and hundreds one remembers only vaguely---and that come back to haunt one while watching clouds far larger than any drive in screens--loud and lurid with the Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old film too ecstatically decrepit to any longer "keep it a secret"--and launhed into the flows of time like water borne lanterns and wine cups in an thousand year old Chinese poem--

(Or is that the great Chinese film maker's Olympic Opening ceremeony?--)

On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <[REDACTED]> writes:
Yes, Pasolini and Cocteau are odd oversights. And also Andrei Tarkovsky, to me an arch poet of film, especially in *Stalker*. He quotes poems in most (if not all) of his film, mostly those of his father, Arsey Tarkovsky.

*I wrote
an essay on Stalker - Tarkovsky's Stalker: A poet in a destitute
time - last
year, if anyone is interested -*

*<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>
<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>*

All best

Alison

*On Wed, Aug 13, 2008 at 3:23 AM, David Chirot
<[REDACTED]> wrote:*

Dear Amy--

*oddly no one seems to have noted Cocteau's ORPHEE, which inspired
Jack
Spicer's receiving poetry from the radio, nor Cocteau's Le Sang
du poete
(Blood of a Poet) probably the first film to take place entirely
between
an
opening of a building collapsing and a final "scene" of the
conclusion of
the building's collapse---a play on on the "film within a film"
and also
an expression of the speed of poetic thought traveling faster than
a
building collapsing, the "film of the imagination" NOT shown in
the
"documentary"--yet existing simultaneously--"mental trajectories"
within a
"jump cut"--*

*a lot of films made in France begining with Feuillades' serials
(Les
Vampyrs, etc)-- France culminating in the work of Jean Vigo,
L'atalante esp
and the Dali/Bunuel l'Age d'or & Chien Andalu--(one dould add
Buneul's Los
Olvidados also)*

Pier Paolo Pasolini -a great poet who made many superb films--including Chuacer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really intersting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes long letter

ot his wife Jane re his first encounter with Olson--

*there must be thousands more considering how many films in so
many
languages
from so many cultures there are! many come to mind but at moment
can't
recall the titles clearly enough--from, Japan and India alone--*

*On Mon, Aug 11, 2008 at 4:16 PM, amy king <[REDACTED]>
wrote:*

Thanks to everyone who made suggestions!

*If you want me to add your last name for your credit, just drop
me a
line.*

Enjoy:

*<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>*

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

*Check
guidelines*

guidelines

--

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

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

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

guidelines

[↑ Contents](#)

111. **Mary Kasimor**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

Has Eternal Sunshine of the Spotless Mind been mentioned? The title is based on a line from an Alexander Pope poem. (I have to admit that I am not familiar

with it, although I did study Pope at one time--long ago.) The movie does support the title. Jim Carrey and Kate Winslett are in it--both have their minds erased and thus their love affair. Well, I am sure that you have all seen it, and perhaps it has been mentioned in the posts about movies with poetry.

Best,
Mary Kasimor

--- On Thu, 8/14/08, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: The List of Movies with Poetry
To: [REDACTED]
Date: Thursday, August 14, 2008, 5:03 AM

David,

Keeping your expanding approach going:

- a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.
- b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.
- c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.
- d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot
<[REDACTED]> wrote:

> Dear Alison, Anny & Bobbi--
>
> thanks so much for your insights re the film you write of.
>
> The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing
> the trajectory Pasolini's films make--from the neo-realist Roman accented
> speech of ACCATONE, which in a strange way (i saw it light years ago) made
> me think of a version of Narcissus, and a meditation on beauty, the great
> film of Gospel According to Saint Matthew and the austere Greek
> trageies--then the bizarre invasion of decadence by even greater decadence
> in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of
> (Capitalist?) human pigs in Porcione--
>
> There is an amazing long poem by Pasolini that continues as one of the
> tributaries intertwining like snakes in its flow a meditation on some as I
> recall interview with Godard--in which Pasolini remarks that with clinical
> lucidity he now sees his own complete lack of lucidity.
>
> It's a bit like the film Bobbi writes of--the "clinical
lucidity" gives a
> "viewpoint" for the poet/filmmaker of his own "lack of
lucidity"--which may
> simply mean--"lack of clinical lucidity," or "lucidity"
as considered by the
> clinical lucidity--
>
> So, donning the persona of a psychiatrist ("Super ego?") for a
moment, the
> poet judges himself "lacking in lucidity," and so "nuts,
""lost in the
> obscurity of madness," or "seeing as through a glass
DARKLY"-- (lucidity
> being light)--
>
> Pasolini's self-questioning is put a different way in a scene using
poetry
> in the film Apocalypse Now (from Conrad's Heart of Darkness.) .
Marlon
> Brando's Colonel Kurtz, accused by the Army of using "unsound
methods,"

> breaks off reading and reciting from T S Eliot's "The Hollow Men" to
> himself
> and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods
> "unsound." To which Marlow replies "I see no method . . .
at all, Sir."
>
> It seems part of the Army's "judgement" of Kurtz has to do
with his
> reciting
> poetry while leading an Army who worship him as a God. Marlow has already
> witnessed Robert Duvall's "weird glow" of surfing-obsessed
Invincibility,
> which makes him kind of a God to his Command, too. In the midst of all the
> insanity and mass slaughter, the only thing that really sets Kurtz apart
> seems to be his obsession with questions asked in poems, combined with his
> leading "savages" and the "re-created" previous
American assassins sent to
> kill him.
>
> The other "artist" figure on the scene, Dennis Hopper's
photo-journalist,
> pleads with Marlow "not to judge" Kurtz. The only thing
comensurate to
> such
> a being, the photographer tells Marlow, is the jungle. "When it dies,
he
> dies and when he dies, it dies." The "only solution" in the
final
> "Apocalypse" is simply to send a massive air strike against
Kurtz's jungle
> realm, bombing and napalming into oblivion the T. S. Eliot reciting
> renegade
> and all his followers. So much for asking questions regarding a scuttling
> crab and Hollow Men!
>
> Maybe because, like Apocalypse Now, it's an "epic" film, Dr
Zhivago seems
> to
> have been neglected of mention. The story of a poet-doctor written by a
> poet from an artistic and musical family, who when very young knew Leo
> Tolstoy, and later Myakovsky, Eisenstein, every one, for a glorious,

open

> period,-until forced into "retirement" for decades, translating Shakespeare

> and Goethe to survive, the film of Pasternak's novel doesn't really allude

> all that much to Zhivago's own poetry. (Even in the novel, the poems are

> an

> Appendix as it were.) All the same, Dr Zhivago is one of the rare Western

> poets other than Homer to receive truly the "epic" treatment on a truly

> grand scale in the cinema. (Homer turns up in Goadard's Contempt, along

> with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as

> launching who knows how many ships and armies from Italy's Cinecitta alone.)

>

> And who can forget the procession through the entire history of cinema from

> all corners of the world of films with poetry generated by Shakespeare alone?

>

> Even in the 1970's remake of Invasion of the Body Snatchers, a main

> character is a poet--"Beatnik" poets in the Corman classic

Bucket of

> Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth from

> Joyce Cary's novel--there are thousands and thousands of poets stowed away

> in the hulks of bulky old metal film containers, filled with deteriorating

> celluloid and the disintegrating lines of fragments uttered and scribbled

> by ever more obscure characters--real poets, make believe poets, ghosts of

> poets, poets' ghost writers, poets' plagiarizers and imitators and forgers,

> posthumously known poets, almost completely and permanently unknown

> poets--except in their "appearances on film"--poets only known

to have

> existed by showing up in a fragment in a dim, jerky, blotchy old reel--and

> then vanishing into the shadows of rooms of places long ago tumbled down

> and

> becoming much for the unwitting descendants of Whitman's Leaves of

Grass--

>

> The films and film writings of Blaise Cendrars--of the Lettriste founder

> Isidore Isou--a short film colab by Julio Cortazar--

>

> Not to mention the serial-killing fascist, poetry plagiarizing,

> sky-writing, polaroid photographer of the gory remains of his

> "disappeared" victims, (following Pinochet's Coup), the

"atrocities exhibit"

> creator and founder of the "New Chilean Poetry." poet Carlos

Weider aka

> Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second

> camera man of porno films made in Italy, and most likely the killer of

> their

> entire casts and crews.

>

> Deep sea divers of the depths of film, more specialized than some of the

> various other forms of Cinephiles and Cinefous, while employed on

> "treasure hunts" among these "lost vaults" corroding

in the Davy Jones'

> lockers of the world's cinematic waters--even the Rivers will be

trawled

> for

> the remains of any poems that may have been in the pockets of some

drowned

> cinematic poet, pushed off a bridge, or died in a ditch like Omar

> Caseres--divers

> in search of" the forensic details of the drowned but undying voices

of

> poets rocked in the Waters of a perhaps no longer altogether obdurate and

> unyielding Oblivion . . .

>

> While floating overhead among the Armada of Ishamels clinging to coffins

> and

> ships' furnishings, there goes Orpheus, floating on his back and

spouting

> water and lines high, high into the air, like a beaming whale painted by

> Gulley Jimson, surrounded by porpoises and surfing sirens singing Sapphic

> hymns--

>

> Or perhaps this is already a movie, just one among the hundreds and

> hundreds

> one remembers only vaguely---and that come back to haunt one while watching

> clouds far larger than any drive in screens--loud and lurid with the

> Ultra-Technicolors of a Most Dramatic Sunset--a scene escaped from some old

> film too ecstatically decrepit to any longer "keep it a secret"--and

> launhed

> into the flows of time like water borne lanterns and wine cups in an

> thousand year old Chinese poem--

>

> (Or is that the great Chinese film maker's Olympic Opening ceremony?--)

>

>

>

>

>

> >

> > On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon

< [REDACTED] >

> > writes:

> > > Yes, Pasolini and Cocteau are odd oversights. And also Andrei

> > > Tarkovsky, to

> > > me an arch poet of film, especially in Stalker. He quotes poems in

> > > most (if

> > > not all) of his film, mostly those of his father, Arsey Tarkovsky.

> > > I wrote

> > > an essay on Stalker - Tarkovsky's Stalker: A poet in a destitute

> > > time - last

> > > year, if anyone is interested -

> > >

> > >

> >

> [http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti](http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html)

> > tute.html<

>

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>

> >
> > >
> > > All best
> > >
> > > Alison
> > >
> > > On Wed, Aug 13, 2008 at 3:23 AM, David Chirot
> > > <[REDACTED]> wrote:
> > >
> > > > Dear Amy--
> > > >
> > > > oddly no one seems to have noted Cocteau's ORPHEE,
which inspired
> > > > Jack
> > > > Spicer's receiving poetry from the radio, nor
Cocteau's Le Sang
> > > > du poete
> > > > (Blood of a Poet) probably the first film to take place
entirely
> > > > between
> > > > an
> > > > opening of a building collapsing and a final
"scene" of the
> > > > conclusion of
> > > > the building's collapse----a play on on the "film
within a film"
> > > > and also
> > > > an expression of the speed of poetic thought traveling
faster than
> > > > a
> > > > building collapsing, the "film of the
imagination" NOT shown in
> > > > the
> > > > "documentary"--yet existing
simultaneously--"mental trajectories"
> > > > within a
> > > > "jump cut"--
> > > >
> > > > a lot of films made in France beginning with Feuillades'
serials
> > > > (Les
> > > > Vampyr, etc)-- France culminating in the work of Jean

Vigo,

> > > L'atalante esp

> > > > and the Dali/Bunuel l'Age d'or & Chien

Andalu--(one could add

> > > Buneul's Los

> > > > Olvidados also)

> > > >

> > > > Pier Paulo Pasolini -a great poet who made many superb

> > > films--including

> > > > Chuacer's Canterbury Tales-

> > > >

> > > > Robert Frank's Pull My Daisy with spontaneous bo

prosody voice

> > > over

> > > > narration by Kerouac and "starring" Ginsberg,

Corso & Larry

> > > Rivers-

> > > >

> > > > The Howard Hawks western "El Dorado" which

includes recitation of

> > > lines

> > > > from

> > > > the Poe poem of that name--

> > > >

> > > > Samuel Beckett films done with Buster Keaton

> > > >

> > > > Antonin Artaud's astonishing screen appearances and

film

> > > writing--

> > > >

> > > > Eisenstein wrote essays detailing the influences of Chinese

> > > calligraphic

> > > > poetry and influences of literature in his works

> > > >

> > > > Dziga Vertov's films influenced by the art and poetry

of Russian

> > > Futurism

> > > > and Constructivism and also Mayakovsky's starring roles

in some

> > > films--

> > > >

> > > > the poems and prose of Poe inspired lot of avant-garde

French

> > > cinema of the
> > > Twenties and of course the Roger Corman cult classics of
early
> > > 1960's--
> > > >
> > > > there's even a pretty silly Hollywood
"bio-pic" of Villon--
> > > >
> > > > Bertolucci's early film "The Spider
Strategem" is from a great
> > > Borges
> > > > story--
> > > >
> > > > Susan Howe in Writing 19 wrote a really intersting essay on
> > > Olson's "seeing
> > > > in a poem" and cinema of Pudovkin and others--
> > > >
> > > > Stan Brakhage influenced by many of the poets he
encountered-for
> > > example,
> > > > -in Film Culture's Brakhage issue of Fall 1963 ,
Brakhage writes
> > > long
> > > > letter
> > > > ot his wife Jane re his first encounter with Olson--
> > > >
> > > > there must be thousands more considering how many films in
so
> > > many
> > > > languages
> > > > from so many cultures there are! many come to mind but at
moment
> > > can't
> > > > recall the tiles clearly enough--from, Japan and India
alone--
> > > >
> > > >
> > > > On Mon, Aug 11, 2008 at 4:16 PM, amy king
<[REDACTED]>
> > > wrote:
> > > >

> > > > > Thanks to everyone who made suggestions!
> > > > >
> > > > >
> > > > >
> > > > > If you want me to add your last name for your credit,
just drop
> > > me a
> > > > line.
> > > > >
> > > > >
> > > > >
> > > > > Enjoy:
> > > > >
> > > > >
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > > > >
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > > > >
> > > > >
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > > > >
> > > > > Amy
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > > > _____
> > > > >
> > > > >
> > > > >
> > > > > Recent
> > > > >
> > > > > <http://www.tarpaulinsky.com/Reviews/kiss-me.html>
> > > > >
> > > > > <http://jacketmagazine.com/34/dickow-king.shtml>
> > > > >
> > > > >
> > > > >
> > > > > Alias
> > > > >
> > > > > <http://www.amyking.org>

> > > > >

> > > > >

> > > > >

> > > > > Your Suggestions

> > > > >

> > > > >

> > > <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

all posts.

> > > Check

> > > > guidelines

> > > > >

> > > > >

> > > >

posts. Check

> > > guidelines

> > > >

> > >

> > >

> > >

> > > --

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

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

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

> > >

Check

> > >

> > >

> >

> guidelines

> >

>

guidelines

>

[↑ Contents](#)

112. **Gerald Schwartz**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

Please excuse the possible redundancy,
but how's about the Ken Russell flicks:

_Dante's Inferno

_Gothic (featuring both Shelley's and a Byron)

And his two Clouds of Glory films:

_William and Dorothy (the Wordsworths)

_The Rime of the Ancient Mariner

Gerald S.

Has Eternal Sunshine of the Spotless Mind been mentioned? The title is based on a line from an Alexander Pope poem. (I have to admit that I am not familiar with it, although I did study Pope at one time--long ago.) The movie does support the title. Jim Carrey and Kate Winslett are in it--both have their minds erased and thus their love affair. Well, I am sure that you have all seen it, and perhaps it has been mentioned in the posts about movies with poetry.

Best,

Mary Kasimor

--- On Thu, 8/14/08, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: The List of Movies with Poetry

To: [REDACTED]

Date: Thursday, August 14, 2008, 5:03 AM

David,

Keeping your expanding approach going:

a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.

b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.

c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.

d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot

<[REDACTED]>wrote:

> Dear Alison, Anny & Bobbi--

>

> thanks so much for your insights re the film you write of.

>

> The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing

> the trajectory Pasolini's films make--from the neo-realist Roman accented

> speech of ACCATONE, which in a strange way (i saw it light years ago) made

> me think of a version of Narcissus, and a meditation on beauty, the great

> film of Gospel According to Saint Matthew and the austere Greek

> trageies--then the bizarre invasion of decadence by even greater decadence

> in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of

> (Capitalist?) human pigs in Porcione--

>

> There is an amzing long poem by Pasolini that continas as one of the

> tributaries entertwining like snakes in its flow a meditation on some as I

> recall interview with Godard--in which Pasolini remarks that with clinical

> lucidty he now sees hiw own complete lack of lucidty.

>

> It's a bit like the film Bobbi writes of--the "clinical lucidty" gives a

> "viewpoint" for the poet/filmmaker of his own "lack of lucidity"--which may

> simply mean--"lack of clinical lucidity," or "lucidty"

as considere by the

> clinical lucidty--

>
> So, donning the persona of a psychiatrist ("Super ego?") for a moment, the
> poet judges himself "lacking in lucidity," and so "nuts,"
""lost in the
> obscurity of madness," or "seeing as through a glass
DARKLY"-- (lucidity
> being light)--
>
> Pasolini's self-questioning is put a different way in a scene using poetry
> in the film Apocalypse Now (from Conrad's Heart of Darkness.) .
Marlon
> Brando's Colonel Kurtz, accused by the Army of using "unsound methods,"
> breaks off reading and reciting from T S Eliot's "The Hollow Men" to
> himself
> and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods
> "unsound." To which Marlow replies "I see no method . . .
at all, Sir."
>
> It seems part of the Army's "judgement" of Kurtz has to do with his
> reciting
> poetry while leading an Army who worship him as a God. Marlow has already
> witnessed Robert Duvall's "weird glow" of surfing-obsessed
Invincibility,
> which makes him kind of a God to his Command, too. In the midst of all the
> insanity and mass slaughter, the only thing that really sets Kurtz apart
> seems to be his obsession with questions asked in poems, combined with his
> leading "savages" and the "re-created" previous
American assassins sent to
> kill him.
>
> The other "artist" figure on the scene, Dennis Hopper's photo-journalist,
> pleads with Marlow "not to judge" Kurtz. The only thing
comensurate to
> such
> a being, the photographer tells Marlow, is the jungle. "When it dies,
he

> dies and when he dies, it dies." The "only solution" in the final
> "Apocalypse" is simply to send a massive air strike against Kurtz's jungle
> realm, bombing and napalming into oblivion the T. S. Eliot reciting
> renegade
> and all his followers. So much for asking questions regarding a scuttling
> crab and Hollow Men!
>
> Maybe because, like Apocalypse Now, it's an "epic" film, Dr Zhivago seems
> to
> have been neglected of mention. The story of a poet-doctor written by a
> poet from an artistic and musical family, who when very young knew Leo
> Tolstoy, and later Myakovsky, Eisenstein, every one, for a glorious,
open
> period, until forced into "retirement" for decades, translating
Shakespeare
> and Goethe to survive, the film of Pasternak's novel doesn't really
allude
> all that much to Zhivago's own poetry. (Even in the novel, the poems
are
> an
> Appendix as it were.) All the same, Dr Zhivago is one of the rare Western
> poets other than Homer to receive truly the "epic" treatment on
a truly
> grand scale in the cinema. (Homer turns up in Goadard's Contempt,
along
> with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as
well as
> launching who knows how many ships and armies from Italy's Cinecittà
> alone.)
>
> And who can forget the procession through the entire history of cinema
from
> all corners of the world of films with poetry generated by Shakespeare
> alone?
>
> Even in the 1970's remake of Invasion of the Body Snatchers, a main
> character is a poet--"Beatnik" poets in the Corman classic
Bucket of
> Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth

from

- > Joyce Cary's novel--there are thousands and thousands of poets stowed away
- > in the hulks of bulky old metal film containers, filled with deteriorating
- > celluloid and the disintegrating lines of fragments uttered and scribbled
- > by ever more obscure characters--real poets, make believe poets, ghosts of
- > poets, poets' ghost writers, poets' plagiarizers and imitators and forgers,
- > posthumously known poets, almost completely and permanently unknown
- > poets--except in their "appearances on film"--poets only known to have
- > existed by showing up in a fragment in a dim, jerky, blotchy old reel--and
- > then vanishing into the shadows of rooms of places long ago tumbled down
- > and
- > becoming much for the unwitting descendants of Whitman's Leaves of Grass--
- >
- > The films and film writings of Blaise Cendrars--of the Lettriste founder
- > Isidore Isou--a short film colab by Julio Cortazar--
- >
- > Not to mention the serial-killing fascist, poetry plagiarizing,
- > sky-writing, polaroid photographer of the gory remains of his
- > "disappeared" victims, (following Pinochet's Coup), the "atrocities exhibit"
- > creator and founder of the "New Chilean Poetry." poet Carlos Weider aka
- > Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second
- > camera man of porno films made in Italy, and most likely the killer of
- > their
- > entire casts and crews.
- >
- > Deep sea divers of the depths of film, more specialized than some of the
- > various other forms of Cinephiles and Cinefous, while employed on
- > "treasure hunts" among these "lost vaults" corroding in the Davy Jones'
- > lockers of the world's cinematic waters--even the Rivers will be trawled
- > for
- > the remains of any poems that may have been in the pockets of some drowned
- > cinematic poet, pushed off a bridge, or died in a ditch like Omar
- > Caseres--divers

> in search of" the forensic details of the drowned but undying voices
of

> poets rocked in the Waters of a perhaps no longer altogether obdurate and

> unyielding Oblivion . . .

>

> While floating overhead among the Armada of Ishamels clinging to coffins

> and

> ships' furnishings, there goes Orpheus, floating on his back and spouting

> water and lines high, high into the air, like a beaming whale painted by

> Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic

> hymns--

>

> Or perhaps this is already a movie, just one among the hundreds and

> hundreds

> one remembers only vaguely---and that come back to haunt one while watching

> clouds far larger than any drive in screens--loud and lurid with the

> Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old

> film too ecstatically decrepit to any longer "keep it a secret"--and

> launhed

> into the flows of time like water borne lanterns and wine cups in an

> thousand year old Chinese poem--

>

> (Or is that the great Chinese film maker's Olympic Opening ceremeony?--)

>

>

>

>

>

>

>>

>> On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <>

>> writes:

>>> Yes, Pasolini and Cocteau are odd oversights. And also Andrei

>>> Tarkovsky, to

>>> me an arch poet of film, especially in Stalker. He quotes poems in

>>> most (if

> > > not all) of his film, mostly those of his father, Arsey
Tarkovsky.
> > > I wrote
> > > an essay on Stalker - Tarkovsky's Stalker: A poet in a
destitute
> > > time - last
> > > year, if anyone is interested -
> > >
> > >
> > >
> <http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti>
> > tute.html<
>
<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>
> >
> > >
> > > All best
> > >
> > > Alison
> > >
> > > On Wed, Aug 13, 2008 at 3:23 AM, David Chiot
> > > <[REDACTED]> wrote:
> > >
> > > > Dear Amy--
> > > >
> > > > oddly no one seems to have noted Cocteau's ORPHEE,
which inspired
> > > Jack
> > > > Spicer's receiving poetry from the radio, nor
Cocteau's Le Sang
> > > du poete
> > > > (Blood of a Poet) probably the first film to take place
entirely
> > > between
> > > > an
> > > > opening of a building collapsing and a final
"scene" of the
> > > conclusion of
> > > > the building's collapse----a play on on the "film
within a film"
> > > and also

> > > > an expression of the speed of poetic thought traveling
faster than
> > > a
> > > > building collapsing, the "film of the
imagination" NOT shown in
> > > the
> > > > "documentary"--yet existing
simultaneously--"mental trajectories"
> > > within a
> > > > "jump cut"--
> > > >
> > > > a lot of films made in France begining with Feuillades'
serials
> > > (Les
> > > > Vampyr, etc)-- France culminating in the work of Jean
Vigo,
> > > L'atolante esp
> > > > and the Dali/Bunuel l'Age d'or & Chien
Andalu--(one could add
> > > Bunuel's Los
> > > > Olvidados also)
> > > >
> > > > Pier Paolo Pasolini -a great poet who made many superb
> > > films--including
> > > > Chaucer's Canterbury Tales--
> > > >
> > > > Robert Frank's Pull My Daisy with spontaneous bo
prosody voice
> > > over
> > > > narration by Kerouac and "starring" Ginsberg,
Corso & Larry
> > > Rivers--
> > > >
> > > > The Howard Hawks western "El Dorado" which
includes recitation of
> > > lines
> > > > from
> > > > the Poe poem of that name--
> > > >
> > > > Samuel Beckett films done with Buster Keaton
> > > >
> > > > Antonin Artaud's astonishing screen appearances and

film

> > > writing--

> > > >

> > > > Eisenstein wrote essays detailing the influences of Chinese

> > > calligraphic

> > > > poetry and influences of literature in his works

> > > >

> > > > Dziga Vertov's films influenced by the art and poetry
of Russian

> > > Futurism

> > > > and Constructivism and also Mayakovsky's starring roles
in some

> > > films--

> > > >

> > > > the poems and prose of Poe inspired lot of avant-garde
French

> > > cinema of the

> > > > Twenties and of course the Roger Corman cult classics of
early

> > > 1960's--

> > > >

> > > > there's even a pretty silly Hollywood
"bio-pic" of Villon--

> > > >

> > > > Bertolucci's early film "The Spider
Strategem" is from a great

> > > Borges

> > > > story--

> > > >

> > > > Susan Howe in Writing 19 wrote a really interesting essay on

> > > Olson's "seeing

> > > > in a poem" and cinema of Pudovkin and others--

> > > >

> > > > Stan Brakhage influenced by many of the poets he
encountered-for

> > > example,

> > > > -in Film Culture's Brakhage issue of Fall 1963 ,
Brakhage writes

> > > long

> > > > letter

> > > > ot his wife Jane re his first encounter with Olson--

> > > >

> > > > there must be thousands more considering how many films in
so

> > > many

> > > > languages

> > > > from so many cultures there are! many come to mind but at
moment

> > > can't

> > > > recall the tiles clearly enough--from, Japan and India
alone--

> > > >

> > > >

> > > > On Mon, Aug 11, 2008 at 4:16 PM, amy king

<[REDACTED]>

> > > wrote:

> > > >

> > > > > Thanks to everyone who made suggestions!

> > > > >

> > > > >

> > > > >

> > > > > If you want me to add your last name for your credit,
just drop

> > > me a

> > > > line.

> > > > >

> > > > >

> > > > >

> > > > > Enjoy:

> > > > >

> > > > >

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

> > > > >

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

> > > > >

> > > > >

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

> > > > >

> > > > > Amy

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >


```
> > > > > _____
> > > > >
> > > > >
> > > > >
> > > > > Recent
> > > > >
> > > > > http://www.tarpaulinsky.com/Reviews/kiss-me.html
> > > > >
> > > > > http://jacketmagazine.com/34/dickow-king.shtml
> > > > >
> > > > >
> > > > >
> > > > > Alias
> > > > >
> > > > > http://www.amyking.org
> > > > >
> > > > >
> > > > >
> > > > > Your Suggestions
> > > > >
> > > > >
> > > http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
all posts.
> > > Check
> > > > guidelines
> > > > >
> > > > >
> > > >
posts. Check
> > > guidelines
> > > >
> > >
> > >
> > >
> > > --
> > > Editor, Masthead: http://www.masthead.net.au
> > > Blog: http://theatrenotes.blogspot.com
```

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

> > >

Check

> > >

> > >

> >

> guidelines

> >

>

guidelines

>

[↑ Contents](#)

113. **Eric Dickey**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

if lines of poems it is, then

No Country for Old Men should be included, it's the first line of Yeats' Sailing to Byzantium.

I guess it depends on how far you want to take it.

--- On Thu, 8/14/08, Mary Kasimor <[REDACTED]> wrote:

From: Mary Kasimor <[REDACTED]>

Subject: Re: The List of Movies with Poetry

To: [REDACTED]

Date: Thursday, August 14, 2008, 7:43 AM

Has Eternal Sunshine of the Spotless Mind been mentioned? The title is based on a line from an Alexander Pope poem. (I have to admit that I am not familiar with it, although I did study Pope at one time--long ago.) The movie does support the title. Jim Carrey and Kate Winslett are in it--both have their minds erased and thus their love affair. Well, I am sure that you have all seen it, and perhaps it has been mentioned in the posts about movies with poetry.

Best,

Mary Kasimor

--- On Thu, 8/14/08, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: The List of Movies with Poetry

To: [REDACTED]

Date: Thursday, August 14, 2008, 5:03 AM

David,

Keeping your expanding approach going:

- a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.
- b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.
- c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.
- d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot

<[REDACTED]>wrote:

> Dear Alison, Anny & Bobbi--

>

> thanks so much for your insights re the film you write of.

>

> The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing

> the trajectory Pasolini's films make--from the neo-realist Roman accented

> speech of ACCATONE, which in a strange way (i saw it light years ago) made

> me think of a version of Narcissus, and a meditation on beauty, the great

> film of Gospel According to Saint Matthew and the austere Greek

> trageies--then the bizarre invasion of decadence by even greater decadence

> in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of

> (Capitalist?) human pigs in Porcione--
>
> There is an amazing long poem by Pasolini that continues as one of the
> tributaries intertwining like snakes in its flow a meditation on some as I
> recall interview with Godard--in which Pasolini remarks that with clinical
> lucidity he now sees his own complete lack of lucidity.
>
> It's a bit like the film Bobbi writes of--the "clinical
lucidity" gives a
> "viewpoint" for the poet/filmmaker of his own "lack of
lucidity"--which may
> simply mean--"lack of clinical lucidity," or "lucidity"
as considered by the
> clinical lucidity--
>
> So, donning the persona of a psychiatrist ("Super ego?") for a
moment, the
> poet judges himself "lacking in lucidity," and so "nuts,
""lost in the
> obscurity of madness," or "seeing as through a glass
DARKLY"-- (lucidity
> being light)--
>
> Pasolini's self-questioning is put a different way in a scene using
poetry
> in the film Apocalypse Now (from Conrad's Heart of Darkness.) .
Marlow
> Brando's Colonel Kurtz, accused by the Army of using "unsound
methods,"
> breaks off reading and reciting from T S Eliot's "The Hollow
Men" to
> himself
> and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods
> "unsound." To which Marlow replies "I see no method . . .
at all, Sir."
>
> It seems part of the Army's "judgement" of Kurtz has to do
with his
> reciting
> poetry while leading an Army who worship him as a God. Marlow has already
> witnessed Robert Duvall's "weird glow" of surfing-obsessed
Invincibility,

> which makes him kind of a God to his Command, too. In the midst of all the
> insanity and mass slaughter, the only thing that really sets Kurz apart
> seems to be his obsession with questions asked in poems, combined with his
> leading "savages" and the "re-created" previous
American assassins sent to
> kill him.
>
> The other "artist" figure on the scene, Dennis Hopper's
photo-journalist,
> pleads with Marlow "not to judge" Kurtz. The only thing
comensurate to
> such
> a being, the photographer tells Marlow, is the jungle. "When it dies,
he
> dies and when he dies, it dies." The "only solution" in the
final
> "Apocalypse" is simply to send a massive air strike agsint
Kurtz's jungle
> realm, bombing and napalming into oblivion the T. S. Eliot reciting
> renegade
> and all his followers. So much for asking questions regarding a scuttling
> crab and Hollow Men!
>
> Maybe becase, like Apocalypse Now, it's an "epic" film, Dr
Zhivago seems
> to
> have been neglected of mention. The story of a poet-doctor written by a
> poet from an artistic and musical family, who when very young knew Leo
> Tolstoy, and later Myakovksy, Eisenstein, everyy one, for a glorious,
open
> period,-until forced into "retirement" for decades, translating
Shakespeare
> and Gothe to survive, the film of Pasternak's novel doesn't really
allude
> all that much to Zhivago's own poetry. (Even in the novel, the poems
are
> an
> Appenidix as it were.) All the same, Dr Zhivago is one of the rare Western
> poets other than Homer to recieve truly the "epic" treatment on
a truly
> grand scale in the cinema. (Homer turns up in Goadard's Contempt,
along

> with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as
> launching who knows how many ships and armies from Italy's Cinecitta
> alone.)
>
> And who can forget the procession through the entire history of cinema from
> all corners of the world of films with poetry generated by Shakespeare
> alone?
>
> Even in the 1970's remake of Invasion of the Body Snatchers, a main
> character is a poet--"Beatnik" poets in the Corman classic
Bucket of
> Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth from
> Joyce Cary's novel--there are thousands and thousands of poets stowed away
> in the hulks of bulky old metal film containers, filled with deteriorating
> celluloid and the disintegrating lines of fragments uttered and scribbled
> by ever more obscure characters--real poets, make believe poets, ghosts of
> poets, poets' ghost writers, poets' plagiarizers and imitators and forgers,
> posthumously known poets, almost completely and permanently unknown
> poets--except in their "appearances on film"--poets only known to have
> existed by showing up in a fragment in a dim, jerky, blotchy old reel--and
> then vanishing into the shadows of rooms of places long ago tumbled down
> and
> becoming much for the unwitting descendants of Whitman's Leaves of Grass--
>
> The films and film writings of Blaise Cendrars--of the Lettriste founder
> Isidore Isou--a short film collaboration by Julio Cortazar--
>
> Not to mention the serial-killing fascist, poetry plagiarizing,
> sky-writing, polaroid photographer of the gory remains of his
> "disappeared" victims, (following Pinochet's Coup), the "atrocities exhibit"
> creator and founder of the "New Chilean Poetry." poet Carlos Weider aka
> Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second
> camera man of porno films made in Italy, and most likely the killer of

> their
> entire casts and crews.
>
> Deep sea divers of the depths of film, more specialized than some of the
> various other forms of Cinephiles and Cinefous, while be employed on
> "treasure hunts" among these "lost vaults" corroding
in the Davy Jones'
> lockers of the world's cinematic waters--even the Rivers will be
trawled
> for
> the remains of any poems that may have been in the pockets of some
drowned
> cinematic poet, pushed off a bridge, or died in a ditch like Omar
> Caseres--divers
> in search of" the forensic details of the drowned but undying voices
of
> poets rocked in the Waters of a perhaps no longer altogether obdurate and
> unyielding Oblivion . . .
>
> While floating overhead among the Armada of Ishamels clinging to coffins
> and
> ships' furnishings, there goes Orpheus, floating on his back and
spouting
> water and lines high, high into the air, like a beaming whale painted by
> Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic
> hymns--
>
> Or perhaps this is already a movie, just one among the hundreds and
> hundreds
> one remembers only vaguely---and that come back to haunt one while
watching
> clouds far larger than any drive in screens--loud and lurid with the
> Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old
> film too ecstatically decrepit to any longer "keep it a
secret"--and
> launhed
> into the flows of time like water borne lanterns and wine cups in an
> thousand year old Chinese poem--
>
> (Or is that the great Chinese film maker's Olympic Opening
ceremeony?--)
>

>
>
>
>
>
> >
> > On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon
<[REDACTED]>
> > writes:
> > > Yes, Pasolini and Cocteau are odd oversights. And also Andrei
> > > Tarkovsky, to
> > > me an arch poet of film, especially in Stalker. He quotes poems
in
> > > most (if
> > > not all) of his film, mostly those of his father, Arsey
Tarkovsky.
> > > I wrote
> > > an essay on Stalker - Tarkovsky's Stalker: A poet in a
destitute
> > > time - last
> > > year, if anyone is interested -
> > >
> > >
> >
> [http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti-
> > tute.html](http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti-
> > tute.html)<
>
[http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-
destitute.html](http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-
destitute.html)
> >
> > >
> > > All best
> > >
> > > Alison
> > >
> > > On Wed, Aug 13, 2008 at 3:23 AM, David Chiot
> > > <[REDACTED]> wrote:
> > >
> > > > Dear Amy--
> > > >
> > > > oddly no one seems to have noted Cocteau's ORPHEE,
which inspired

> > > Jack
> > > Spicer's receiving poetry from the radio, nor
Cocteau's Le Sang
> > > du poete
> > > > (Blood of a Poet) probably the first film to take place
entirely
> > > between
> > > > an
> > > > opening of a building collapsing and a final
"scene" of the
> > > conclusion of
> > > > the building's collapse----a play on the "film
within a film"
> > > and also
> > > > an expression of the speed of poetic thought traveling
faster than
> > > a
> > > > building collapsing, the "film of the
imagination" NOT shown in
> > > the
> > > > "documentary"--yet existing
simultaneously--"mental trajectories"
> > > within a
> > > > "jump cut"--
> > > >
> > > > a lot of films made in France beginning with Feuillades'
serials
> > > (Les
> > > > Vampyr, etc)-- France culminating in the work of Jean
Vigo,
> > > L'atolante esp
> > > > and the Dali/Bunuel l'Age d'or & Chien
Andalu--(one should add
> > > Bunuel's Los
> > > > Olvidados also)
> > > >
> > > > Pier Paolo Pasolini -a great poet who made many superb
> > > films--including
> > > > Chaucer's Canterbury Tales-
> > > >
> > > > Robert Frank's Pull My Daisy with spontaneous bo
prosody voice

> > > over
> > > > narration by Kerouac and "starring" Ginsberg,
Corso & Larry
> > > Rivers-
> > > >
> > > > The Howard Hawks western "El Dorado" which
includes recitation of
> > > lines
> > > > from
> > > > the Poe poem of that name--
> > > >
> > > > Samuel Beckett films done with Buster Keaton
> > > >
> > > > Antonin Artaud's astonishing screen appearances and
film
> > > writing--
> > > >
> > > > Eisenstein wrote essays detailing the influences of Chinese
> > > calligraphic
> > > > poetry and influences of literature in his works
> > > >
> > > > Dziga Vertov's films influenced by the art and poetry
of Russian
> > > Futurism
> > > > and Constructivism and also Mayakovsky's starring roles
in some
> > > films--
> > > >
> > > > the poems and prose of Poe inspired lot of avant-garde
French
> > > cinema of the
> > > > Twenties and of course the Roger Corman cult classics of
early
> > > 1960's--
> > > >
> > > > there's even a pretty silly Hollywood
"bio-pic" of Villon--
> > > >
> > > > Bertolucci's early film "The Spider
Strategem" is from a great
> > > Borges
> > > > story--

> > > >
> > > > Susan Howe in Writing 19 wrote a really intersting essay on
> > > Olson's "seeing
> > > > in a poem" and cinema of Pudovkin and others--
> > > >
> > > > Stan Brakhage influenced by many of the poets he
encountered-for
> > > example,
> > > > -in Film Culture's Brakhage issue of Fall 1963 ,
Brakhage writes
> > > long
> > > > letter
> > > > ot his wife Jane re his first encounter with Olson--
> > > >
> > > > there must be thousands more considering how many films in
so
> > > many
> > > > languages
> > > > from so many cultures there are! many come to mind but at
moment
> > > can't
> > > > recall the tiles clearly enough--from, Japan and India
alone--
> > > >
> > > >
> > > > On Mon, Aug 11, 2008 at 4:16 PM, amy king
<[REDACTED]>
> > > wrote:
> > > >
> > > > > Thanks to everyone who made suggestions!
> > > > >
> > > > >
> > > > >
> > > > > If you want me to add your last name for your credit,
just drop
> > > me a
> > > > line.
> > > > >
> > > > >
> > > > >
> > > > > Enjoy:
> > > > >

> > > > >
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > > > >
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > > > >
> > > > >
<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>
> > > > >
> > > > > Amy
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > > > _____
> > > > >
> > > > >
> > > > >
> > > > > Recent
> > > > >
> > > > > <http://www.tarpaulinsky.com/Reviews/kiss-me.html>
> > > > >
> > > > > <http://jacketmagazine.com/34/dickow-king.shtml>
> > > > >
> > > > >
> > > > >
> > > > > Alias
> > > > >
> > > > > <http://www.amyking.org>
> > > > >
> > > > >
> > > > >
> > > > > Your Suggestions
> > > > >
> > > > >
> > > <http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
all posts.

> > > Check
> > > > guidelines
> > > > >
> > > > >
> > > >
posts. Check
> > > guidelines
> > > >
> > >
> > >
> > >
> > > --
> > > Editor, Masthead: <http://www.masthead.net.au>
> > > Blog: <http://theatrenotes.blogspot.com>
> > > Home page: <http://www.alisoncroggon.com>
> > >
Check
> > >
> > >
> >
> guidelines
> >
>
guidelines
>

[↑ Contents](#)

114. **Larry O. Dean**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

Great movie! That rare book-to-film adaption that's not only well cast and directed, but which also captures the essence of Charles Willeford's writing.

The whole haiku is:

Thinking he's alone (he starts, then...)

Breaking, entering
the dark and lonely places.

Finding a big gun.

Smelling like a rose...

I wish he'd finished more.

Murat Nemet-Nejat writes:

One should not forget Miami Blues in which the psychopathic Alec Baldwin character burgles a house to steal a coin collection, simultaneously composing a haiku about it, the middle line of which is "breaking and entering." Absolutely priceless! Does anyone remember the entire gem?

Ciao,

Murat

[↑ Contents](#)

115. **Bill Berkson**

FW: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Thu 14 Aug 2008

----- Forwarded Message

From: Books & Bookshelves <[REDACTED]>

Date: Thu, 14 Aug 2008 13:22:34 -0700

To: Books & Bookshelves <[REDACTED]>

Subject: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Book Party & Reading at Books & Bookshelves

Tuesday, August 26, 2008

7:30 pm

Bill Berkson

Goods and Services

Kevin Opstedal

Santa Cruz

[both from Blue Press <<http://www.bluepressbooks.com/>> , 2008]

Books and Bookshelves is located in the Castro at 99 Sanchez St

<[http://maps.google.com/maps?](http://maps.google.com/maps?ie=UTF8&q=sanchez+sf+&oe=UTF-8&c)

[ie=UTF8&qTM+sanchez+sf+&oe=UTF-8&c](http://maps.google.com/maps?ie=UTF8&q=sanchez+sf+&oe=UTF-8&c)

[d=1&ll7.772818,-](http://maps.google.com/maps?ie=UTF8&q=sanchez+sf+&oe=UTF-8&c)

[122.431169&spn=0.009329,0.018668&z&iwlo cdr>](http://maps.google.com/maps?ie=UTF8&q=sanchez+sf+&oe=UTF-8&c)

BILL BERKSON was born in New York in 1939. A poet, critic, teacher, and sometime curator, he moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. From 1984 to 2008 he was a professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and has contributed reviews and essays to such other journals as Aperture, Artforum, Works on Paper and Modern Painters. His recent books of poetry include Gloria (in a

deluxe limited edition with etchings by Alex Katz), *Our Friends Will Pass Among You Silently*, and *Goods and Services*. Other books include a collection of his criticism, *The Sweet Singer of Modernism & Other Art Writings: 1985-2003*; *Sudden Address: Selected lectures 1981-2006*; an epistolary collaboration with Bernadette Mayer entitled *What's Your Idea of a Good Time?: Interviews & Letters 1977-1985*. His *Portrait and Dream: New & Selected Poems* will appear from Coffee House Press in 2009. Berkson was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture. He now lives in New York and San Francisco.

KEVIN OPSTEDAL is a poet as well as the editor/publisher of Blue Press Books (bluepressbooks.com <<http://bluepressbooks.com/>>), a venture started 10 years ago with Colorado poet Michael Price. Blue Press has published 15 magazines and 52 books to date, with more on the way. Opstedal himself has written 24 books of poetry, the most recent being *User's Manual to the Pacific Coast Highway* (Seven Fingers Press, Boulder, 2007) and *Santa Cruz* (Blue Press, 2008). A slim volume of selected poems, *Rare Surf, Vol. 2: New & Used Poems*, was published by Smog Eyes Press, Playa del Rey, in 2006. His poems, essays and book reviews have appeared in numerous little magazines and periodicals over the years, as well as on the web. In addition he has edited the as yet unpublished *Dear Oxygen*, *Selected Poems of Lewis MacAdams*, and his recently completed literary history of the Bolinas poets has been published online (www.bigbridge.org/bolinas.htm <<http://www.bigbridge.org/bolinas.htm>>). Born and raised in Venice Beach, California, Opstedal currently resides in Santa Cruz.

FREE, but
Please B.Y.O.B.

[↑ Contents](#)

116. **Bill Berkson**

USE THIS: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Thu 14 Aug 2008

----- Forwarded Message

From: Books & Bookshelves <[REDACTED]>

Date: Thu, 14 Aug 2008 13:22:34 -0700

To: Books & Bookshelves <[REDACTED]>

Subject: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Book Party & Reading at Books & Bookshelves

Tuesday, August 26, 2008

7:30 pm

Bill Berkson
Goods and Services
Kevin Opstedal
Santa Cruz

[both from Blue Press <<http://www.bluepressbooks.com/>> , 2008]

Books and Bookshelves is located in the Castro at 99 Sanchez St
<http://maps.google.com/maps?ie=UTF8&q=+sanchez+sf+&oe=UTF-8&c d=1&ll7.772818,-122.431169&spn=0.009329,0.018668&z&iwlo cdr>

BILL BERKSON was born in New York in 1939. A poet, critic, teacher, and sometime curator, he moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. From 1984 to 2008 he was a professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for *Art in America* and has contributed reviews and essays to such other journals as *Aperture*, *Artforum*, *Works on Paper* and *Modern Painters*. His recent books of poetry include *Gloria* (in a deluxe limited edition with etchings by Alex Katz), *Our Friends Will Pass Among You Silently*, and *Goods and Services*. Other books include a collection of his criticism, *The Sweet Singer of Modernism & Other Art Writings: 1985-2003*; *Sudden Address: Selected lectures 1981-2006*; an epistolary collaboration with Bernadette Mayer entitled *What's Your Idea of a Good Time?: Interviews & Letters 1977-1985*; and *BILL*, a words-and-pictures adventure story with Colter Jacobsen. His *Portrait and Dream: New & Selected Poems* will appear from Coffee House Press in 2009. Berkson was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture. He now lives in New York and San Francisco.

KEVIN OPSTEDAL is a poet as well as the editor/publisher of Blue Press Books (bluepressbooks.com <<http://bluepressbooks.com/>>), a venture started 10 years ago with Colorado poet Michael Price. Blue Press has published 15 magazines and 52 books to date, with more on the way. Opstedal himself has written 24 books of poetry, the most recent being *User's Manual to the Pacific Coast Highway* (Seven Fingers Press, Boulder, 2007) and *Santa Cruz* (Blue Press, 2008). A slim volume of selected poems, *Rare Surf, Vol. 2: New & Used Poems*, was published by Smog Eyes Press, Playa del Rey, in 2006. His poems, essays and book reviews have appeared in numerous little magazines and periodicals over the years, as well as on the web. In addition he has edited the as yet unpublished *Dear Oxygen*, *Selected Poems of Lewis MacAdams*, and his recently completed literary history of the Bolinas poets has been published online (www.bigbridge.org/bolinas.htm)

<<http://www.bigbridge.org/bolinas.htm>>). Born and raised in Venice Beach, California, Opstedal currently resides in Santa Cruz.

FREE, but
Please B.Y.O.B.

[↑ Contents](#)

117. **steve d. dalachinsky**

Re: The List of Movies with Poetry

Fri 15 Aug 2008

i had mentioned it but forgot title
met her and playwright at poet's house before film came out they did a
talk
film is ok but never really saw the light of day
as decaprio at that point became a titanic star and they wanted to keep
this film under wraps
finally got to see it late one night on cable
wasn't bad wasn't great

On Wed, 13 Aug 2008 23:32:52 +0200 Anny Ballardini

<[REDACTED]> writes:

> Total Eclipse by Agnieszka Holland based on the play by Christopher
> Hampton
> about Verlaine and Rimbaud. Someone mentioned this movie somewhere
> else, I
> will have to keep it in mind and watch it. Thanks.

>

>

> On Wed, Aug 13, 2008 at 6:53 PM, steve d. dalachinsky

> <[REDACTED]> wrote:

>

> > decaprio film total eclipse i think was name

> > i mentioned tarkovsky's dad earlier

> >

>

>

>

>

> >

> > Anny Ballardini

> >

>

http://annyballardini.blogspot.com/<mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://annyballardini.blogspot.com/>
> >
>
http://www.fieralingue.it/modules.php?name=poetshome<mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://www.fieralingue.it/modules.php?name=poetshome>
> >
>
http://www.moriapoetry.com/ebooks.html<mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://www.moriapoetry.com/ebooks.html>
> > in Letters to Nowhere
> >
>
>
>

[↑ Contents](#)

118. **George Bowering**
Re: The List of Movies with Poetry
Fri 15 Aug 2008

On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:

if lines of poems it is, then

*No Country for Old Men should be included, it's the first line of
Yeats' Sailing to Byzantium.*

I think that the line is more like

That is no country for old men. The young

George H. Bowering, DLitt.

Last shoeshine in 1961.

[↑ Contents](#)

119. **Jim Andrews**

generative art

Fri 15 Aug 2008

Below is an email from Scott Draves sent to the generative art list. It links to a work of generative visual art by Scott Draves. You can download a (Windows or Linux) screensaver of the generative art at

<http://community.electricsheep.org/node/281> . run the installer and then right click your desktop, click Properties, and then go to the Screensaver tab and select electricsheep. i found it crashed (just press Enter to exit the crash) a couple of times the first day, but i gather that's just as it first downloads videos. After the first day, it has been running fine on my machine.

Why send this to a list concerned with poetry when Draves's piece is generative of abstract visual art?

Well, a few reasons. It's an interesting work of net art. And literary art can also be generative. And there are a few interesting poet-programmers, and this piece is quite well programmed.

Also, on the mememe side, I've been developing a generative piece called dbCinema (<http://vispo.com/dbcinema/meditations.htm>). Which has both a visual and a literary dimension (a text 'brush', for instance). You can compare Draves's visuals (and concepts) with mine and see what you come up with.

Good news: this year siggraph chose my generative artwork as their graphic identity:

<http://www.siggraph.org/s2008/credits/>

i am here at the conference and the image is all over the place, from t-shirts to the 5 big screens in the main presentation hall. if anyone wants to meet-up to chat pls drop me a line or come to the party (tonight, sorry late notice):

<http://www.new.facebook.com/event.php?eid=26490437002>

where i'll be showing the 100GB HD installation as well as the all-new 2.7 beta (it's premier)

windows: <http://community.electricsheep.org/node/281>

linux: <http://community.electricsheep.org/node/271>

thanks to the committee and all the sheep. yours, -spot

[↑ Contents](#)

120. **Murat Nemet-Nejat**

Re: The List of Movies with Poetry

Fri 15 Aug 2008

Thanks Larry. If I remember correctly, only the first three lines are the haiku. The Baldwin character pronounces the second in a quaint way, which makes that scene so memorable, fitting the steps of the burglary to a poem. Another fascinating detail is that Baldwin commits the deed while his girl friend is preparing dinner (vinegar pie?), which he always likes. Crime as a poem? Domestic life as crime? I agree with you. Every scene in the movie is memorable. Ciao, Murat

On Thu, Aug 14, 2008 at 1:19 PM, Larry O. Dean

<[REDACTED]>wrote:

Great movie! That rare book-to-film adaption that's not only well cast and directed, but which also captures the essence of Charles Willeford's writing.

The whole haiku is:

Thinking he's alone (he starts, then...)

*Breaking, entering
the dark and lonely places.*

Finding a big gun.

Smelling like a rose...

I wish he'd finished more.

Murat Nemet-Nejat writes:

One should not forget Miami Blues in which the psychopathic Alec Baldwin character burgles a house to steal a coin collection, simultaneously composing a haiku about it, the middle line of which is "breaking and entering." Absolutely priceless! Does anyone remember the entire gem?

Ciao,

Murat

[↑ Contents](#)

121. **amalio Madueno**

Re: The List of Movies with Poetry

Fri 15 Aug 2008

Keeping your expanding approach going:

The death scene for Rutger Hauer's cyborg character in "Blade Runner" contains a tercet that goes something like this:

I've seen ships on fire off the shoulder of Orion

and star gleam on the Tannhauser Gate,
Now it's time to die. . .

--- On Thu, 8/14/08, Murat Nemet-Nejat <[REDACTED]> wrote:

*From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: The List of Movies with Poetry
To: [REDACTED]
Date: Thursday, August 14, 2008, 4:03 AM
David,*

Keeping your expanding approach going:

a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.

b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.

c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.

d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

*The movie in which Coyote plays the Italian poet Montale.
Coyote is now
doing voice-overs in history and nature documentaries.*

Ciao,

Murat

*On Wed, Aug 13, 2008 at 4:46 PM, David Chirot
<[REDACTED]> wrote:*

Dear Alison, Anny & Bobbi--

*thanks so much for your insights re the film you write
of.*

*The Andrea del Sarto! (the line in Pound poem abt him,
too--) It's amazing
the trajectory Pasolini's films make--from the
neo-realist Roman accented
speech of ACCATONE, which in a strange way (i saw it
light years ago) made
me think of a version of Narcissus, and a meditation
on beauty, the great
film of Gospel According to Saint Matthew and the
austere Greek
trageies--then the bizarre invasion of decadence by
even greater decadence
in Teorema--hurtling into the Mannerist Trilogy --and
then the orgy of
(Capitalist?) human pigs in Porcione--*

*There is an amzing long poem by Pasolini that continas
as one of the
tributaries entertwining like snakes in its flow a
meditation on some as I
recall interview with Godard--in which Pasolini
remarks that with clinical
lucidity he now sees hiw own complete lack of lucidity.*

*It's a bit like the film Bobbi writes of--the
"clinical lucidity" gives a
"viewpoint" for the poet/filmmaker of his
own "lack of lucidity"--which may
simply mean--'lack of clinical lucidity," or
"lucidity" as considere by the*

clinical lucidity--

So, donning the persona of a psychiatrist ("Super ego?") for a moment, the poet judges himself "lacking in lucidity," and so "nuts, ""lost in the obscurity of madness," or "seeing as through a glass DARKLY"-- (lucidity being light)--

Pasolini's self-questioning is put a different way in a scene using poetry in the film Apocalypse Now (from Conrad's Heart of Darkness.) . Marlon Brando's Colonel Kurtz, accused by the Army of using "unsound methods," breaks off reading and reciting from T S Eliot's "The Hollow Men" to himself and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods "unsound." To which Marlow replies "I see no method . . . at all, Sir."

It seems part of the Army's "judgement" of Kurtz has to do with his reciting poetry while leading an Army who worship him as a God. Marlow has already witnessed Robert Duvall's "weird glow" of surfing-obsessed Invincibility, which makes him kind of a God to his Command, too. In the midst of all the insanity and mass slaughter, the only thing that really sets Kurtz apart seems to be his obsession with questions asked in poems, combined with his leading "savages" and the "re-created" previous American assassins sent to kill him.

The other "artist" figure on the scene, Dennis Hopper's photo-journalist, pleads with Marlow "not to judge" Kurtz. The only thing commensurate to such a being, the photographer tells Marlow, is the jungle. "When it dies, he

dies and when he dies, it dies." The "only solution" in the final "Apocalypse" is simply to send a massive air strike against Kurtz's jungle realm, bombing and napalming into oblivion the T. S. Eliot reciting renegade and all his followers. So much for asking questions regarding a scuttling crab and Hollow Men!

Maybe because, like Apocalypse Now, it's an "epic" film, Dr Zhivago seems to have been neglected of mention. The story of a poet-doctor written by a poet from an artistic and musical family, who when very young knew Leo Tolstoy, and later Myakovsky, Eisenstein, every one, for a glorious, open period, until forced into "retirement" for decades, translating Shakespeare and Goethe to survive, the film of Pasternak's novel doesn't really allude all that much to Zhivago's own poetry. (Even in the novel, the poems are an Appendix as it were.) All the same, Dr Zhivago is one of the rare Western poets other than Homer to receive truly the "epic" treatment on a truly grand scale in the cinema. (Homer turns up in Goadard's Contempt, along with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as launching who knows how many ships and armies from Italy's Cinecittà alone.)

And who can forget the procession through the entire history of cinema from all corners of the world of films with poetry generated by Shakespeare alone?

Even in the 1970's remake of Invasion of the Body Snatchers, a main character is a poet--"Beatnik" poets in the

*Corman classic Bucket of
Blood--the Blake reciting painter Gulley Jimson in The
Horse's Mouth from
Joyce Cary's novel--there are thousands and
thousands of poets stowed away
in the hulks of bulky old metal film containers,
filled with deteriorating
celluloid and the disintegrating lines of fragements
uttered and scribbled
by ever more obscure characters--real poets, make
believe poets, ghosts of
poets, poets' ghost writers, poets'
plagiarizers and imitators and forgers,
posthumously known poets, almost completley and
permanently unknown
poets--except in their "appearances on
film"--poets only known to have
existed by showing up in a fragment in a dim, jerky,
blotchy old reel--and
then vanishing into the shadows of rooms of places
long ago tumbled down
and
becoming much for the unwitting descendents of
Whitman's Leaves of Grass--*

*The films and film writings of Blaise Cendrars--of the
Lettriste founder
Isidore Isou--a short film colab by Julio Cortazar--*

*Not to mention the serial-killing fascist, poetry
plagiarizing,
sky-writing, polaraoid photographer of the gory
remains of his
"disappeared" victims, (following
Pinochet's Coup), the "atrocitity exhibit"
creator and founder of the "New Chilean
Poetry." poet Carlos Weider aka
Ruiz-Tagle in Roberto Bolano's Distant Star, who
is the shadowy second
camera man of porno films made in Italy, and most
likely the killer of
their
entire casts and crews.*

*Deep sea divers of the depths of film, more
specialized than some of the
various other forms of Cinephiles and Cinefous, while
be employed on*

"treasure hunts" among these "lost
vaults" corroding in the Davy Jones'
lockers of the world's cinematic waters--even the
Rivers will be trawled
for
the remains of any poems that may have been in the
pockets of some drowned
cinematic poet, pushed off a bridge, or died in a
ditch like Omar
Caseres--divers
in search of" the forensic details of the drowned
but undying voices of
poets rocked in the Waters of a perhaps no longer
altogether obdurate and
unyielding Oblivion . . .

While floating overhead among the Armada of Ishamels
clinging to coffins
and
ships' furnishings, there goes Orpheus, floating
on his back and spouting
water and lines high, high into the air, like a
beaming whale painted by
Gulley Jimson, surrounded by porposies and surfing
sirens singing Sapphic
hymns--

Or perhaps this is already a movie, just one among the
hundreds and
hundreds
one remembers only vaguely---and that come back to
haunt one while watching
clouds far larger than any drive in screens--loud and
lurid with the
Ultra-Techniclors of a Most Dramatic Sunset--a scene
escaped from some old
film too ecstatically decrepit to any longer
"keep it a secret"--and
launched
into the flows of time like water borne lanterns and
wine cups in an
thousand year old Chinese poem--

(Or is that the great Chinese film maker's Olympic
Opening ceremony?--)

On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon

<[REDACTED]>

writes:

*Yes, Pasolini and Cocteau are odd
oversights. And also Andrei
Tarkovsky, to
me an arch poet of film, especially in
Stalker. He quotes poems in
most (if
not all) of his film, mostly those of his
father, Arsey Tarkovsky.*

*I wrote
an essay on Stalker - Tarkovsky's
Stalker: A poet in a destitute
time - last
year, if anyone is interested -*

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html><

<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html>

All best

Alison

*On Wed, Aug 13, 2008 at 3:23 AM, David
Chirot*

<[REDACTED]>wrote:

Dear Amy--

*oddly no one seems to have noted
Cocteau's ORPHEE, which inspired
Jack
Spicer's receiving poetry from the
radio, nor Cocteau's Le Sang
du poete
(Blood of a Poet) probably the first
film to take place entirely*

between
an
opening of a building collapsing and a
final "scene" of the
conclusion of
the building's collapse---a play
on the "film within a film"
and also
an expression of the speed of poetic
thought traveling faster than
a
building collapsing, the "film of
the imagination" NOT shown in
the
"documentary"--yet existing
simultaneously--"mental trajectories"
within a
"jump cut"--

a lot of films made in France beginning
with Feuillades' serials
(Les
Vampyrs, etc)-- France culminating in
the work of Jean Vigo,
L'atalante esp
and the Dali/Bunuel l'Age d'or
& Chien Andalu--(one should add
Bunuel's Los
Olvidados also)

Pier Paolo Pasolini -a great poet who
made many superb
films--including
Chaucer's Canterbury Tales-

Robert Frank's Pull My Daisy with
spontaneous bo prosody voice
over
narration by Kerouac and
"starring" Ginsberg, Corso & Larry
Rivers-

The Howard Hawks western "El
Dorado" which includes recitation of
lines
from
the Poe poem of that name--

Samuel Beckett films done with Buster Keaton

Antonin Artaud's astonishing screen appearances and film writing--

Eisenstein wrote essays detailing the influences of Chinese calligraphic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art and poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

the poems and prose of Poe inspired lot of avant-garde French cinema of the Twenties and of course the Roger Corman cult classics of early 1960's--

there's even a pretty silly Hollywood "bio-pic" of Villon--

Bertolucci's early film "The Spider Strategem" is from a great Borges story--

Susan Howe in Writing 19 wrote a really interesting essay on Olson's "seeing in a poem" and cinema of Pudovkin and others--

Stan Brakhage influenced by many of the poets he encountered-for example, -in Film Culture's Brakhage issue of Fall 1963 , Brakhage writes long letter

*ot his wife Jane re his first encounter
with Olson--*

*there must be thousands more
considering how many films in so
many
languages
from so many cultures there are! many
come to mind but at moment
can't
recall the tiles clearly enough--from,
Japan and India alone--*

*On Mon, Aug 11, 2008 at 4:16 PM, amy
king <[REDACTED]>
wrote:*

*Thanks to everyone who made
suggestions!*

*If you want me to add your last
name for your credit, just drop
me a
line.*

Enjoy:

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Amy

Recent

<http://www.tarpaulinsky.com/Reviews/kiss-me.html>

<http://jacketmagazine.com/34/dickow-king.shtml>

Alias

<http://www.amyking.org>

Your Suggestions

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

*Check
guidelines*

guidelines

--

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

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

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

accept all posts. Check

accept all posts. Check

guidelines

all posts. Check guidelines

[↑ Contents](#)

122. **David Seaman**

poetry book

Fri 15 Aug 2008

André Breton wrote a book about his experiences on the Caribbean island Martinique, called Martinique Snake Charmer. It includes a collection of prose poems, "Some Trembling Pins," originally scrawled on the back of post cards. My full translation of the book has just been published by the University of Texas Press. David Seaman

[↑ Contents](#)

123. **steve russell**

Auster in D.C.

Fri 15 Aug 2008

Finally:

Paul Auster, @ Politics & Prose, 5015 Connecticut Ave, NW, D.C.

8/21

The reading starts at 7.

Auster is the next best thing to Borges.

[↑ Contents](#)

124. **Murat Nemet-Nejat**

Re: The List of Movies with Poetry

Fri 15 Aug 2008

In each others arms, birds in the trees

Ciao,

Murat

On Fri, Aug 15, 2008 at 2:14 AM, George Bowering <[REDACTED]> wrote:

On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:

if lines of poems it is, then

*No Country for Old Men should be included, it's the first line of Yeats'
Sailing to Byzantium.*

I think that the line is more like

That is no country for old men. The young

*George H. Bowering, DLitt.
Last shoeshine in 1961.*

[↑ Contents](#)

125. **Gloria Mindock**

Two new books from Cervena Barva Press

Fri 15 Aug 2008

Cervena Barva Press announces two new publications

I Ching by Martin Burke (e-book free to read online)

"Burke is the eloquent essayist of the sublime"

Projected Letters

"His style is far ahead in terms of imaginative inventiveness: This is startling,
original work"

Kiosque Review

To read: www.cervenabarvapress.com

Conquest of Somalia and Other Poems by Gary Beck (chapbook)

Gary Beck has spent most of his adult life as a theater director and worked as an art dealer when he couldn't earn a living in the theater. He has also been a tennis pro, a ditch digger and a salvage diver. His original plays and translations of Moliere, Aristophanes and Sophocles have been produced Off Broadway and toured colleges and outdoor performance venues. He currently lives in New York City, where he's busy writing fiction and his short stories have recently appeared in numerous literary magazines.

Order online at <http://www.thelostbookshelf.com/cervenabooks.html>

The Conquest of Somalia

by Gary Beck

\$7.00 + \$3.00 S/H

36 pages, paper

Publication Date: August, 2008 For information contact:

Gloria Mindock

Cervena Barva Press, Somerville, MA

Email: [REDACTED]

Send me _____ copies of "The Conquest of Somalia" Total enclosed: \$ _____

Name _____

Street _____

City _____ State _____ Zip _____ e-

mail _____ Phone _____

[↑ Contents](#)

126. **Geoffrey Gatza**

BlazeVOX [books] Raffle and Bake Sale

Fri 15 Aug 2008

BlazeVOX [books] Raffle and Bake Sale

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

Raffle

Win 25 BlazeVOX [books]

A \$500 value

Your choice of 95 titles so you cannot lose!

5 drawings over 5 weeks

\$5 a chance

\$25 one chance for each drawing

Hurray!!!

Paypal us now!

BUT WAIT why try a chance!

Make a donation now to help save BlazeVOX [books] and we will send you books!

10 titles < \$100 [a \$200 value]

15 titles < \$200 [a \$300 value]

20 titles < \$300 [a \$400 value]

25 titles < \$400 [a \$500 value]

Bake Sale

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

Yes it is true! This always works for school programs so why not give it a try! I am a CIA trained chef and can cook up a storm. I have gone into my Grand Grimoire of world class recipes and have chosen some on my best desserts.

If you order this I will mail it to you by USPS! These are specifically chosen to ship well, so it will arrive AOK. If in Buffalo, drop off to your home. If you are not in the Buffalo Area please add \$6 for shipping.

- Ginger syrup
- Culinary TEAM USA Spice Rubs
- Belgian Chocolate Brownies with macadamia nuts
- Dundee Cake
- Almond Cookies
- Half-Dipped M & M Cookies with Dark Chocolate
- Sachertorte

Culinary TEAM USA Spice Rubs

5 4 oz. packets of spices used by the 2000 USA team in the Culinary Olympics. It's true! I have them and will send them to you so you too can serve up a world-class meal! Recipes not for sale :-)

Southwestern Spice Mix

Moroccan Tagine Spice

East Coast Grill

Caribbean style rub for Pork or Chicken

Curry Mint Rub for shrimp

4 oz. of each spice:

\$45

Ginger syrup

One of the best things that I have ever created. Ginger syrup is a sweet sour and spicy glaze that is great on everything. Really, it is good on chicken, beef, pork and ice cream. Perfect for vegetables or an addition to a stir fry to add that perfect splash of ginger.

10 oz. Jam Jar
\$20

Belgian Chocolate Brownies with macadamia nuts

Who doesn't like chocolate brownies? Chocolate brownies are a timeless classic. Using fine Belgian cocoa brings out a deep rich chocolate flavor that is enhanced by macadamia nuts. You can't ever go wrong bringing a plate of this delicious desert to any type of gathering.

One 9 inch pie-plate
\$30

Dundee Cake

Here is a rich, fruity cake topped with almonds. It became popular at the end of the 19th century. It is often served at Christmas. Reputed to be Winston Churchill's favorite dessert.

\$25

Almond Cookies

Rich and buttery cookies are made with real almond paste, and baked to perfection. If you love almonds, you will love these!

Approx. 2 Pounds
\$25

Half-Dipped M & M Cookies with Dark Chocolate

Fresh baked sugar cookies with M & M's and half dip them in rich chocolate. We pack them with bakery wax tissue in between each cookie for safe shipping.

Approx. 2 Pounds
\$30

Sachertorte

Sachertorte is a timeless composition of the most important and finest ingredients from the confectioner's kitchens: pure chocolate, butter, eggs, sugar, flour, and apricot jam.

one 9-inch torte
\$65

http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>

[↑ Contents](#)

127. **Jordan Stempleman**

Looking for a transcription of de Kooning's lecture "What Abstract Art Means to Me."

Sat 16 Aug 2008

Does anyone have the full transcription?

I'm here if you do:

██████████

Thanks!

Jordan

[Talk to your](#)

Yahoo! Friends via Windows Live Messenger. Find out how.

http://www.windowslive.com/explore/messenger?

ocid=TXT_TAGLM_WL_messenger_yahoo_082008

[↑ Contents](#)

128. **George Bowering**

Re: The List of Movies with Poetry

Sat 16 Aug 2008

In one another's arms . . .

On Aug 15, 2008, at 7:30 AM, Murat Nemet-Nejat wrote:

In each others arms, birds in the trees

Ciao,

Murat

On Fri, Aug 15, 2008 at 2:14 AM, George Bowering <██████████> wrote:

On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:

if lines of poems it is, then

*No Country for Old Men should be included, it's the first line of
Yeats'
Sailing to Byzantium.*

I think that the line is more like

That is no country for old men. The young

*George H. Bowering, DLitt.
Last shoeshine in 1961.*

guidelines

welcome.html

George Bowering,
Fan of Alex Shibicky

[↑ Contents](#)

129. **David Chiot**

***Re: Looking for a transcription of de Kooning's lecture "What
Abstract Art Means to Me."***

Sat 16 Aug 2008

Dear Jordan:

as the creator of the cover art or your poem collection FACINGS i am happy to
bring more "art information"--

you can find the lecture in its entirety at the following site,(below) as well as in
print in Mary Ellen Caws superb anthology the site is for and also in print in the
always easy to find always superb anthology ed. by Herschel Chipp Theories of
Modern Art it was published first in 1951 though i believe the lecture itself
given in 1950 (at the Museum of Modern Art

(i found your question taking a break from the poetry of general patton & a french book on Torture: Cancer of Democracy)

there is an incredible essay on the Anarchism of many of the Abstract Expressionists, an aspect usually left out in discussing them, though often very obvious in their statements, by John Zerzan

abstract expressionism actually didn't sell al that well in its time period, but it was used, like Jazz, to promote America abroad, as Jenny Holzer is today (her one million dollar installation at Venice Biennale, etc)

(Sartre wrote a fascinating essay on the effects of American literature in Europe in the late '30's and during ww2--and how the various governments, Facist, Communist, esp, and Occupation Forces German and then American, used these books to tell completely opposing narratives/versions of the usa as presented in the Big Name writers of the time--)

dbc, historian, theorist, intrepid reporter of the New Extreme Experimental American Poetry

Manifesto: A Century of Isms - Google Books

Result<http://books.google.com/books?id=lKONAETXi-kC&pg=PA264&lpg=PA264&dq=WHAT+ABSTRACT+ART+MEANS+TO+ME&source=web&ots=5zkipATN3_k&sig=rUsAb5S5sE7XM7m4pPUy6JQDi9c&hl=en&sa=X&oi=book_result&resnum=3&ct=result>by

Mary Ann Caws - 2001 - Civilization, Modern - 713 pages

... *What Abstract Art Means to Me* 1951 The first man who began to speak, whoever he was, must have intended it. For surely it is talking that has put
"*Art*" *...*

http://books.google.com/books?id=lKONAETXi-kC&pg=PA264&lpg=PA264&dq=WHAT+ABSTRACT+ART+MEANS+TO+ME&source=web&ots=5zkipATN3_k&sig=rUsAb5S5sE7XM7m4pPUy6JQDi9c&hl=en&sa=X&oi=book_result&resnum=3&ct=result#PPA268,M1

On Sat, Aug 16, 2008 at 9:33 AM, Jordan Stempleman <

 > wrote:

Does anyone have the full transcription?

I'm here if you do:



Thanks!

Jordan

Date: Fri, 15 Aug 2008 10:22:59 -0400> From: [REDACTED]> Subject:
poetry book> To: [REDACTED]> > André Breton wrote a book
about his experiences on the Caribbean > island Martinique, called
Martinique Snake Charmer. It includes a > collection of prose poems, "Some
Trembling Pins," originally scrawled > on the back of post cards. My full
translation of the book has just > been published by the University of Texas
Press.> David Seaman> =====>
The Poetics List

Talk to your Yahoo! Friends via Windows Live Messenger. Find out how.

[http://www.windowslive.com/explore/messenger?
ocid=TXT_TAGLM_WL_messenger_yahoo_082008](http://www.windowslive.com/explore/messenger?ocid=TXT_TAGLM_WL_messenger_yahoo_082008)

[↑ Contents](#)

130. **Susan Webster Schultz**

Tinfish 18 is imminent!

Sat 16 Aug 2008

Subject: Tinfoil 18 out next week!

Tinfoil 18 airs it out, offering an issue devoted to the Long Poem. Contributors include Mani Rao, Alysha Wood, Lynn Xu, David Perry, Stephen Collis, Endi Bogue Hartigan, and Norman Fischer, engaging issues of translation, form (including collage, the sonnet sequence, and the elegy), contemporary politics, and more.

Covers by Alan Konishi, Interior Art by Sara Hertenstein, centerfold by Gaye Chan. Design by Chae Ho Lee

Order through our website or by check to Tinfoil Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744.

aloha, Susan M. Schultz

<http://tinfoilpress.com>

[↑ Contents](#)

131. **steve russell**

Michelangelo Antonioni and other beautifully lit melodrama

Sat 16 Aug 2008

Antonioni movies every Saturday and Sunday at the National Gallery until August 24.

I've just seen La notte (Night).
The Italians have the best dressed bourgouise.
& i dig Antonioni.
He doesn't smother his images with text.

[↑ Contents](#)

132. **David Chirot**

Re: The List of Movies with Poetry

Sat 16 Aug 2008

Drive, he said--Jack Nicholson's directorial debut and a Cannes entry of 1971--

i have always imagined the title to come from the famous Creeley line/poem--
though the film is from a novel by jeremy Lerner-- i haven't seen that film in so
long --and what i recall, it's quite possible the line is from Creeley--

Basketball Diaries from the book by Jim Carroll, also songwriter/musician band
leader (the Jim Carroll Band)and poet

and i keep thinking about William Blake being quoted in The Horse's Mouth and
William Blake as the name of the character (played by Johnny Depp) in the film
Deadman who, while is NOT william blake the poet, the American Indian who
finds him wounded and escorts him to the "waters of oblivion" keeps speaking
to as though he IS william blake the poet--the spirit of him--

an extraordinary film in which there is also a "case of mistaken literary/cinema
identity" is the magnificent The Spirit of the Beehive directed by Victor Erice
with the astounding Anna Torrant--in which a young girl, greatly moved by the
sadness of the Frankenstein in James Whale's film version of Mary Shelley's
book, enlists her young girl friend in helping a tramp in whom they see the
qualities of Frankenstein which so greatly affected them--

the film leaves open the "obvious" ambiguity of the Frankentsein in the film,
who kills a young girl he tries to befriend, as what the young girls "read onto"
the tramp is the "good" Frankenstein who they see as wronged and sad and in
need of a caring hand--

hovering in the air is also the recent Spanish Civil War and the WW2 in which
Spain is neutral--this "background hum' as it were permeating the repression of
national and cultural trauma by the Franco Regime--

(a person who intends Good to more extreme tramp figures is treated in an
entirely other way, as the repressed cancers that Franco's Spain produces
explode in violence, murder and attempted rape on the former Novice Viridiana
in Bunuel's film of that name)

there are a number of film versions also of writings by Dylan Thomas--A Child's Christmas in Wales, Under Milkwood--

as well as the films from Lorca's plays and poetry including the flamenco ballet of Carlos Saura's Blood Wedding --

a "reverse engineering" of poetry and cinema exists for me in a lot of my work done this year, which had inspiration from a person and images in the film Battle of Algiers, which i saw yet again, with a very young audience--as always the film inspires a great enthusiasm for the fight for independence and justice in the face of the Oppressor-in the audience- what was striking was that in the hall after the film had let out, it was hitting as in a wave all the people discussing what they had seen--that the roles of the French in the film are now those of the US and its allies--torturers, creators of outdoor prisons made of entire city areas, mass arrests, detentions--

a great many techniques, images, lines from the cinema have affected those in poetry-- that is, in many cases, the cinema and its formal and technical devices have had a great many effects in poetry, as well as the other way round--

Kerouac called it "book-movie, the original American Form"--and in Philadelphia Menezes' Poetics and Visuality A Trajectory of Contemporary Brazilian Poetry, sonority is presented as the next problem facing an experimental poetry (for Menezes this means Concrete, Visual, Sound and Inter-sign Poetries) which has "in its undeclared project" the "rejoining" of the verbal, visual and sound, with sound NOT being the oralization of the written word/sign. To point in this direction, Menezes gives examples taken from the cinema, in which the sounds being heard are not those of the object being shown/read. This embraces such techniques as uses of music, voice-over narration and the like.

To give a sense of each Visual Poem being at once a "movie on a page" and as a series which the "presence" of an "imagery" in all senses of the term is moving through, the flickr gallery "Cinema of Catharsis" is the name given to a long series of new and recent pieces which began in finding in an old (1963) Life Magazine a huge color photo of Vietnamese inside a wire fenced area watched over by guards and ships aloft in small towers, being shown an American film designed to "win hearts and minds"--

the "Serials" of Louis Feuillade made in the 19 teens in France greatly inspired the Surrealist poets and visual artists-- "harking back" (as Max Ernst makes explicit in his Visual-Collage-Serial-Novel creations) to the serials of the first half of the 19th Century and their illustrations, mass distributed in the competing newspapers and magazines of the time which effected Poe and his uses of the "short story" and his (reverse engineered AFTER the fact of the composition of "The Raven" it details) "Principles of Composition" which proposes that only

the short poem (one that can be read in one sitting) is now really valid in such speeded up times--

Poe's emphasis on the "short story," the "short poem," as simultaneously "discrete and complete" makes of each work a metonymic device which "points towards" that all encompassing enigmatic Cosmos of his "Eureka" which so greatly inspired the mathematician-poet Paul Valery.

In his film essays, Eisenstein explores the cinematic image as a metonymic device, so that one ship made be made to stand for a fleet, and so "leap over" both a too literal "realism" into a poetic one and also the image as metaphor--

montage is the order in which the discrete elements are assembled to, create the : "effect"--which Poe argues is the "starting point" for the composition of the poem--yet for Eisenstein is what emerges from a dialectical method of assemblage--

in both examples, the "effect" "overall" of the assemblage of discrete elements is to be "greater than the sum of the parts:" for Poe the effect is to create an emotional meditation which points to his Cosmos ("mournful and never ending remembrance") and for Eisenstein it is to point to the dialectics of revolutionary thought as/in action--

this use of "short" stories, poems, metonymic images also produces a sense of "focus" which in strange way is what Ezra Pound was able to perform when editing Eliot's sprawling mass of ms materials for "The Wasteland" yet unable to sustain in his own Cantos--

(Eliot via LaForgue, Corbiere and Baudelaire's translations, is a rhizomatic descendent of Poe, ironically enough shown by the then contemporary Anti-Eliot W.C. Williams as The Pioneer of American Writing in his attention with language, in the final chapter of "In the American Grain")

At the same time as Poetry is being broekn down in tremes of its focus, from poem, to line to word to letter in avant-gardes of the the first 20 years of the 20th Century, the cinema was also on the one hand sweeling into the Epic and on the other into ever more focus on the discrete element of the single frame as THE element of composition, though a frame which at the time is being show (at that time) 16 frames per second--making of each instant a series--

(Fordism and Taylorism are stimulated in their developments of techniques made possible by the anaylsis of movements provided by the cinema, as a technology which "synthesizs" those of Muybridge already literally employed in such a manner by the Kings of Time mande manifest in the ever increaing efficiency of the "assembly line"--which in a sense is the "original" of what the Surerelaists break down into the writing gmae of the Exquisite Corpse-- which "recaptures" the Dream elements associated from its introduction with the

Cinema and the experience of the spectator inside the darkness opening "inwardly outward" into the projected imagery of the "unconscious" on the screen-- echoing the opening of that great favorite of the Surrealists, Gerard de Nerval's "Aurelia ou Le Reve et La Vie"

"Our dreams are a second life. I have never been able to cross through those gates of ivory of horn which separate us from the invisible world without a sense of dread."

The "portals of ivory" which seem to have inspired the architecture and decor of so many of the first "Dream Palaces"--

or the entrances to "Caves of Lascaux" and so many others, continually being disovred as a series moving further and further "back" into the historical-archeological "records/recordings/notations/images" of human consciouness/the unconscious--

which, with images viewed by flickering light on the walls of caves, are a cinema which precedes the finding of Plato's Cave--

a Visual Poetry whose Sonorities as Menezes writes--lie ahead--

yet which at the same time may already have been "sounding" for tens of thousands of years--

only in a sounding which, paradoxically, by having been anchored on stone in caves, has endured so long that the while the images are still visible and "seen" as "signs of a writing"--their sounds have been "lost" to the contemporary ear--

although in the sound chambers of the caves they may be sounding and resounding, echoing

a poetry which has outlasted its listeners--

or--

perhaps, is the poetry Jack Spicer is writing of in declaring "nobody listens to poetry anymore"--

making it possible to wonder in turn if perhaps in some ways "poetry listens to no one anymore"--

a cinematic sonority found in caves that goes unheard--

and an experimental poetry(Menezes means by this Concrete and Visual Poetry, Sound Poetry)--that will learn by listening to the cinema's sonorities--

an acoustic dimension which echoes Emerson's

"Perhaps the blank and ruin we see in Nature is in our own eye."

--a "non Poetry" one "does not hear" which is in one's own ears--

as a poetry "nobody listens to anymore"--

which in turn may suggest a poetry which does not listen--anymore--

to that which emerges out of the rocks marked in the notations of a time which moves at a different speed---

a sounding-
not as an object, but like Robert Smithson's "Look of the Artist," something
that is a "glance" "taking place" in time--
not bound to the word alone, as Menezes proposes--
(something which in effect cannot be owned)--
in a sense, "nobody listens to poetry anymore"
understood differently, as
"nobody" listens to poetry anymore-
being that "nobody" owns it anymore--
a "Utopian" nobody which means "everybody"--
hears it--
(Rimbaud's vision in poetry of the entrance into the "Splendid City" and
"Christmas on Earth"
in which everyone and everything is poetry--and Menezes' of the 'Utopian'
arrival via his vision of the "undeclared" mission of a poetry questioning
every aspect of society including language, habits, values, "'sensibility
itself'" as the manifestations of the structural bases of the dominant
ideology-in both Rimbaud and Menezes is the desire and work to overcome the
"separations" which are continually being constructed to keep poetry from
the "world" via the "word"-- -)

On Fri, Aug 15, 2008 at 7:30 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

In each others arms, birds in the trees

Ciao,

Murat

On Fri, Aug 15, 2008 at 2:14 AM, George Bowering <[REDACTED]> wrote:

On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:

if lines of poems it is, then

*No Country for Old Men should be included, it's the first line of Yeats'
Sailing to Byzantium.*

I think that the line is more like

That is no country for old men. The young

*George H. Bowering, DLitt.
Last shoeshine in 1961.*

guidelines

[↑ Contents](#)

133. **Jennifer Karmin**
Aug 22: Printers' Ball in Chicago
Sat 16 Aug 2008

THE PRINTERS' BALL

<http://www.printersball.org>

FRIDAY, AUGUST 22, 5:30 PM to 10:00 PM

Museum of Contemporary Art

220 East Chicago Ave -- Chicago, IL

<http://www.mcachicago.org>

Free Admission

21+

The Printers' Ball is an annual celebration of print literature in Chicago, hosted by Poetry, the Museum of Contemporary Art, and Newcity. Over one hundred arts and literary organizations gather under one roof to present a diverse showcase of print publications including free magazines, journals, books, weeklies, posters, music, video, performance, and more.

[↑ Contents](#)

134. **Daniel Godston**
Multiartscape Triptyk
Sun 17 Aug 2008

Multiartscape Triptyk

tonight at the Lily Pad (7 p.m.)

Join us as we travel along multimedia terrains of artistic expression. During this event we pass markers along roads that take switchback turns through music, poetry, & dance.

Forbes Graham -- trumpet
Jane Wang -- cello & piano
Daniel Johnson -- poetry
Suzanne Bouffard -- tap dance
Liz Roncka -- movement
Dan Godston -- horns & poetry
Kevin Micka aka Animal Hospital - guitar, percussion & effects
\$10 suggested donation

The Lily Pad
Inman Square
1353 Cambridge St.
Cambridge, MA

<http://www.lily-pad.net/>
<http://www.myspace.com/forbesgraham>
<http://www.danielbjohnson.com>
<http://www.myspace.com/janewangcomposer>
http://tapboston.havetodance.com/suzanne_bouffard.html
www.myspace.com/dangodstonmusic
www.myspace.com/animalhospital

[↑ Contents](#)

135. **Daniel Godston**
Synesthetic Cell Structures

Sun 17 Aug 2008

Synesthetic Cell Structures
at The Cell
Monday, August 18 (8 p.m.)

The sonic flavors of brushstrokes, the smells of musical improvisation, the tactile textures of poetic images, synesthesia. Over centuries artists working in a range of media have been inspired by other art forms, and they have drawn on expressions in other art forms to explain and map out creative forays along spectrums of genres. Hunches about these connections can lead to investigations into parallel processes and new angles. During this event we explore correspondences among and interstices between art forms-focusing on music, film, and poetry. The following films will be shown while music and poetry is performed: Ginta Gets His Car Washed, by Rona Mark; Tumbleweed, by Brian Fitzhugh; Black Earth Images, by Jayve Montgomery; Becoming Formless and Love in Outer Space and Under Water, by Annie Heckman; Reflect and Cityscape #1 by Mikey Peterson; and several others.

Performers:

Bruce Eisenbeil -- guitar

Tara Betts -- poetry

Tom Abbs -- upright bass, violin, didgeridoo, & tuba

Reed Robins -- piano

Dan Godston -- trumpet & poetry

Josh Sinton -- baritone saxophone & bass clarinet

Ravish Momin -- percussion

\$10 suggested donation

The Cell

338 W. 23rd St.

New York, NY 10011



www.thecelltheatre.org

[↑ Contents](#)

136. **Camille Martin**

CKLN-FM, Tuesday, August 19, 2-3 pm: Poetry, Straight Up

Sun 17 Aug 2008

Poetry, Straight Up

Please tune in to Ryerson University's CKLN, 88.1 FM, on Tuesday, August 19, 2-3 pm, for my third-Tuesday edition of In Other Words.

I'm calling this show "Poetry Straight Up." I'll give sound poetry a rest and focus on readings by contemporary poets that are not primarily performative in nature – in other words, poetry, straight up. I'll feature readings by Charles Alexander, Kenward Elmslie, Lisa Robertson, Kimberly Lyons, Peter Gizzi, John Ashbery, Ann Lauterbach, Linh Dinh, Craig Dworkin, Rae Armantrout, and more.

The link for online listening:

<http://www.ckln.fm>

Cheers!

Camille Martin

[↑ Contents](#)

137. **Joan Houlihan**

Invitation to September Colrain Poetry Manuscript Intensive

Sun 17 Aug 2008

NOTE: Please do not hit Reply. To respond to this message send to: [REDACTED]

<mailto:[REDACTED]>

Dear Poet,

The Colrain Poetry Manuscript Conference, designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. This conference has been created for poets who are either ready to publish a book-length (or chapbook-length) manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, over 20 poets have had their manuscripts accepted for publication. Colrain publication news is found here <<http://www.colrainpoetry.com/omnis-news.htm>> .

On September 12-15, 2008, a subset of this conference, the Colrain Poetry Manuscript Intensive takes place in Plainfield, Mass. It is based on the regular Colrain model and methodology but strictly limited to 10 qualified participants. We have spaces still available and I invite you to apply asap. I will lead a workshop and Jeffrey Levine from Tupelo Press will analyze and discuss your manuscripts. Check out the web site for more info and application:

www.colrainpoetry.com/September
<<http://www.colrainpoetry.com/September>>

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
[REDACTED]

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
and MORE <<http://www.colrainpoetry.com/omnis-comments.htm>> .

This message was sent to [REDACTED] by the Colrain Poetry Manuscript Conference.
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>

[↑ Contents](#)

138. **Small Press Traffic**
SPT Executive Director Job Call
Sun 17 Aug 2008

POSITION ANNOUNCEMENT:

Executive Director for Small Press Traffic

Small Press Traffic announces a call for applications for the
position of Executive Director, to begin employment on
January 1, 2009.

Since 1974, Small Press Traffic has been at the heart of the San Francisco Bay
Area's innovative writing communities, bringing together a diverse constituency
of independent readers, writers, and independent presses through our

influential reading series, poets theater festivals, conferences, and publications. Graciously housed at the California College of the Arts, we remain autonomous, and thus depend upon outside funding for our operating expenses. Currently, we are looking for a highly skilled and creative Executive Director to provide both artistic vision and financial leadership.

The Executive Director at Small Press Traffic serves as both the Artistic and Financial Manager for the organization. S/he ensures that (a) the overall quality and diversity of programming is consistent with Small Press Traffic's history and mission and (b) that the organization conducts its community and financial affairs in a professional and timely manner. Areas of responsibility include, but are not limited to: event programming, budget and finance, fundraising, and public relations. Above all, the Executive Director serves as the public face of the organization, and is responsible for helping shape the vision and direction of Small Press Traffic, as well as being open and responsive to our dynamic and diverse communities of writers, readers, and audience members.

Programming: The Executive Director, in consultation with the Board of Directors, oversees the planning and development of Small Press Traffic's artistic program, which includes live literary events, fundraisers, the website, archives, publications, and any other forms of literary presentation and preservation.

Fundraising: The Executive Director initiates and coordinates Small Press Traffic's fundraising efforts. These efforts include submitting grant applications to government and private funding agencies, meeting and corresponding with potential funders, cultivating individual members and donors, planning and hosting benefit events, assisting the Board of Directors with its fundraising initiatives, submitting reports and payment requests to individuals and agencies, and pursuing new fundraising opportunities.

Public Relations: Small Press Traffic is a 34-year old organization with a reputation for offering high-quality programming that represents its commitment to a culturally diverse avant-garde. It is important that Small Press Traffic maintains good working relationships with writers, artists, arts and literary organizations, funding and government agencies, the press, and other groups and organizations connected with the Bay Area arts and literary communities. It is also crucial for the Executive Director to be able to maintain a balance between her/his curatorial visions and the desires of our audiences, and to be able to work constructively with the Board and the wider Small Press Traffic constituency to continue to uphold and extend our mission.

Budget and Finance: The Executive Director, in consultation with the Board, plans and manages Small Press Traffic's annual operating budget. S/he is responsible for ensuring vendors are paid in a timely manner, that accurate financial and fiduciary records are kept, and that actual expenses do not exceed those proposed in the annual operating budget. The Executive Director is also responsible for oversight of interns and volunteers, as well as outside contractors (such as designers, accountants, etc.).

Compensation: \$27,000 annual salary. While the workload can vary widely, depending on fundraising cycles and event schedules, the position typically requires an average of twenty-five (25) hours per week. The position comes with an initial 18-month contract, followed by one-year renewable contract(s), with annual evaluation process. Benefits are contingent on available funding.

Position begins January 1, 2009. To apply, please send CV, cover letter, and three letters of recommendation to:

Small Press Traffic

California College of the Arts

1111 8th Street

San Francisco, CA 94107

Applications must be postmarked no later than September 15, 2008. Electronic applications are discouraged, though applicants are welcome to email to confirm receipt of mailed applications.

Small Press Traffic is an equal opportunity employer. Women, people of color, disabled, and LGBTQ persons are encouraged to apply.

www.sptraffic.org



Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com

[↑ Contents](#)

139. **Michael Kelleher**

Literary Buffalo E-Newsletter 08.18.08-08.24.08

Mon 18 Aug 2008

LITERARY BUFFALO

08.18.08-08.24.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: \$75.

New subscription: \$100.

Patron subscription: \$250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)

Patron Pair: \$400.

SUBSCRIPTIONS ARE ALREADY 98% SOLD OUT FOR NEXT SEASON

We expect to sell out next by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

Two weeks in a row without any literary events scheduled in Buffalo this week (none that we're aware of, at least).

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

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]

[↑ Contents](#)

140. **mIEKAL aND**
What Organic Poetry might be
Mon 18 Aug 2008

I'm putting together a poetry page for Organic Valley's twice yearly newspaper, ROOTSTOCK, & hoping to find a few good poems that non-poetry readers can sink their teeth into without being complete dreck. Send 2-5 poems plus any comments on what Organic Poetry might be to:

[REDACTED]

As a little extra incentive, 200,000 copies of ROOTSTOCK are distributed to food coops & natural groceries across the US & Canada.

I need works by Sept 1.

~mIEKAL

If your high on twinkies & corn syrup send yr poems to one of those underground avant garde mags instead.

[↑ Contents](#)

141. **mIEKAL aND**

TEXISTENCE by Geof Huth & mIEKAL aND

Mon 18 Aug 2008

Frighteningly New from Xexox Sutra Editions—

TEXISTENCE

by Geof Huth & mIEKAL aND

2008, 5.06" x 7.81", 300 pgs, \$20.00 includes US postage.

ISBN 1-438250-10-X | EAN-13 978-1-43825010-6

http://xexoxial.org/is/texistence/by/geof_huth_and_mIEKAL_aND

"There is a trick or two to writing a 300-page book and typesetting it in two days. One is to have two people work on the book, and the other is to require only one word per page. And that is what mIEKAL aND and I did on June 29th and 30th in West Lima, Wisconsin: We wrote a book of 300 collaborative pwoermds, certainly the longest book of pwoermds ever and, to my knowledge, the only collaborative pwoermds ever made.

The pwoermd is a queer little literary beast, one that combines the art of neologism with the practice of poetry. The goal of the pwoermd is to provide the experience of a poem over the course of a single poem. As a poetic form, it is doomed to fail frequently, but its size makes the attainment of perfection at least possible.

The way mIEKAL and I created texistence worked, one of us wrote fragments of two words on facing pages of a page layout on a computer and the other added letters in any way to those words and then wrote two partial words of his own. Occasionally, I wrote a starter word of only two letters, which mIEKAL had to work hard to make into something, and occasionally I wrote him a starter word so seemingly complete that he wasn't sure what he could add. It was great fun. We worked on this for hours at a time. I usually was working on another writing project simultaneously, and mIEKAL would turn the computer towards me when it was my turn, and I would turn it back to him when it was his turn."

—Geof Huth

[↑ Contents](#)

142. **Halvard Johnson**

Re: What Organic Poetry might be

Mon 18 Aug 2008

Organic poetry is produced without the aid of chemicals.

Hal

"There are then quite a number of things
one does or does not know."

--Gertrude Stein

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Aug 18, 2008, at 9:41 AM, mIEKAL aND wrote:

*I'm putting together a poetry page for Organic Valley's twice
yearly newspaper, ROOTSTOCK, & hoping to find a few good poems that
non-poetry readers can sink their teeth into without being complete
dreck. Send 2-5 poems plus any comments on what Organic Poetry
might be to:*



*As a little extra incentive, 200,000 copies of ROOTSTOCK are
distributed to food coops & natural groceries across the US & Canada.*

I need works by Sept 1.

~mIEKAL

*If your high on twinkies & corn syrup send yr poems to one of those
underground avant garde mags instead.*

[↑ Contents](#)

143. **Martha Cinader Mims**

Listen & Be Heard Internet Radio Open Mic

Mon 18 Aug 2008

Tuesday, August 19, & Tuesday August 26

8-9:30pm PST.

Martha Cinader Mims will host an open mic internet radio show

<http://www.blogtalkradio.com/listenandbeheard>

Listen & Be Heard has a history of hosting open mics going back to the early nineties in the lower east side of New York City where it all began at the University of the Streets and later moved to the Nuyorican Poets Cafe. Moving with me to the West Coast my husband and I opened and three years later closed Listen & Be Heard Poetry Cafe where we hosted an open mic every Friday night at 8pm.

Now, I've come around to a virtual concept of an open mic here at Blog Talk. Four poets are booked to be featured in the first portion of the show, when they will each give us a lightning poem (thirty seconds or less). After that they will each get five minutes to read what they wish. The four featured poets signed the open mic list ahead of time at Listen & Be Heard Poetry Cafe (<http://www.listenandbeheard.net/htmlarea/poetrycafe>.) There are four more already scheduled to be featured on August 26th. Poets interested in being featured during future shows may go there to sign the open mic list.

The remainder of the show will be open mic for listeners to call in and share one poem. I am excited to work with this format and already know that it will be fun and interesting. Since I was a volunteer producer at WBAI/Pacifica Radio for 10 years, this is a natural way for me to stretch myself.

One of our featured poets will be calling in all the way from Germany where he is currently stationed in the American Service.

Please join us Tuesday from 8-9:30pm California Time.

Following is some info about our features for tomorrow night. You'll find their pictures on the listen and be heard blog at <http://www.blogtalkradio.com/listenandbeheard>.

Wishing you Peace and

Poetry Martha Cinader Mims

DDE is a 24 year old poet currently stationed in Germany who has been writing since the 9th grade. What started as a one month anniversary gift for a girlfriend has now been a great source of pride. Always writing about his personal experiences or feelings on issues, much of his poetry can be related to by many people from many backgrounds. Although only performing in coffee shops in the states, in Germany he has been a part of a small comedy/poetry

group at the military posts in the area that he works at, as well as being invited to several slams in Germany. "Forward and up, the only two directions I know how to go"

Alicia Jones: I am currently 24 yrs. old. and I have two grown men ages of 4 and 5. I love them with all my heart everything I do is for them. Originally from Lubbock, Tx but I currently reside in California. . All my life I am a live walking, talking, big beautiful ebony individual and proud of it. Poetry is my passion, my enjoyment, a fantasy into another world. I have been writing since I was in the 7th grade. I get emotional, explicit (with still good taste), erotic, sad, joyful, etc. I believe in making people feel my words and see an image.

DON HAGELBERG participated in the 1960's Civil Rights movement. While manager of San Francisco's The Precarious Vision Coffee House, he co- wrote AN ARTISTS LIVING COOPERATIVE helping to promote Communes. Imprisoned in 1964-1965 for refusing induction, he never seemed to be able to complete any college course with satisfaction unless it was Creative Writing. He created and hosted LIVE POETS, a two-hour radio program broadcast on a Bay Area listener-supported radio station in the 1970s. A founding member of the BAY AREA POETS COALITION, he edited their first monthly publication, POEMPHLET, later re-named POETALK. In 2000 Don asked the BBC that they broadcast THE KALEVALA in English. They did: in installments. The broadcast pleased him because many international listeners heard the epic poem.

Adam Gottschalk lives in Portland Oregon, his favorite American city outside of New York, which is his hometown. He has been writing poetry and performing spoken word for more than 20 years. His poetry has appeared in several literary journals; he was a featured performer at the 1998 Seattle Poetry Festival and the 2001 St Petersburg Times Festival of Reading. Adam is also a brutal editor (for hire), a playwright, a graphic designer (of some 12 years), a trained singer, and is on his way to becoming a professional natural perfumer. Adam considers natural perfumery his final frontier as an artist. Adam is never ever satisfied (except with food).

Martha Cinader Mims

Listen & Be Heard Network



<http://www.listenandbeheard.net>

[↑ Contents](#)

144. **amy king**

Poetry Reading & Fundraiser for the Leukemia and Lymphoma Society

Mon 18 Aug 2008

Poetry Reading & Fundraiser for the Leukemia and Lymphoma Society

Friday, September 5, 2008 @
7:00pm

KGB Bar

85 East 4th
Street , NYC 10003

David Lehman is a poet, writer, and editor. His seven books of poetry include *When a Woman Loves a Man* (2005). In 1996 he began writing a poem a day as an experiment. The practice continued for five years, and two books resulted: *The Daily Mirror* (2000) and *The Evening Sun* (2002), both from Scribner. Lehman's prose books include *The Perfect Murder* and *Signs of the Times*. He is the series editor of *The Best American Poetry*, which he launched in 1988. He has also edited the latest edition of *The Oxford Book of American Poetry* (2006), *The Best American Erotic Poems* (2008), and *Great American Prose Poems* (2003), among other books. He heads the poetry division of the New School's graduate writing program, in which he has taught since the program's inception in 1996.

Meghan Punschke is the author of *Stratification* (BlazeVOX Books, 2008). She resides in New York City , and has an MFA in Poetry from the New School . She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction writers. She is also the Managing Editor for the literary journal *Oranges & Sardines*. Her poetry was nominated for a Pushcart Prize in 2007. Please visit www.megpunschke.com for more info.

Amy King is the author of *I'm the Man Who Loves You* and *Antidotes for an Alibi*, both from Blazevox Books, and most recently, *Kiss Me With the Mouth of Your Country* (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and Creative Writing at Nassau Community College . She is currently editing an anthology, *The Urban Poetic*, forthcoming from Factory School . Please visit www.amyking.org for more.

Ana Božićević emigrated 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*, *Bat City Review*, *absent*, *typo*, *fou* and elsewhere. With Amy King, she is currently editing an anthology, *The Urban Poetic* (Factory School , forthcoming). Ana works at The Center for the Humanities at the Graduate Center , CUNY.

There will be a raffle for prizes, which will include books, anthologies and other poetry related goodies from several small presses including BlazeVOX Books, No Tell Books, Coconut Books, Goss 183, Ahsahta Press and Lane House. The Grand Prize winner will be awarded books from many of the above, plus the 30 x 40 acrylic on canvas painting that appears on the cover of *Stratification*. Each raffle ticket will be \$5 with all of the proceeds going directly to LLS for cancer research and patient care. Half of book sales will go to the charity as well.

http://www.kgbbar.com/calendar/event/2008-09-05_poetry_reading_.html

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

145. **amy king**

Sous Rature -- 1 Issue, August 2008

Mon 18 Aug 2008

Sous Rature -- 1 Issue, August 2008

Diana Magallon and Jeff Crouch

Tomie Hahn

Chris Vitiello

Kathrin

Schaeppi

Carrie Hunter

Jennifer Calkins

Todd

Colby

Drew Kunz

Elizabeth Kate Switaj

Rachel Levitsky

Christian Bök

Raymond Farr

derek beaulieu

Michael Peters

Matt Hart

Mako

Matsuda

Susana Gardner

Emma Phillipps

Suzy Scarlata

Rick Moody

Marco

Giovenale

Caroline

Crumpacker

Ernest Williamson III

Riccardo

Boglione

Mark

Lamoureux

<http://www.necessetics.com/1ssue.html>

<http://www.necessetics.com/1ssue.html>

<http://www.necessetics.com/1ssue.html>

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

146. **Dan Wilcox**

Third Thursday Poetry Night, Albany, NY, Will Nixon & Open Mic

Tue 19 Aug 2008

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, August 21, 2008
7:00 sign up; 7:30 start

Featured Poet: Will Nixon
Will Nixon's latest book of poetry from Foot Hills Publishing is *My
Late Mother as a Ruffed Grouse*

-- with open mic for community poets before & after the feature: \$3.00
donation, suggested; more if you got it, less if you can't. Your monthly host: Dan
Wilcox.

My Late Mother as a Ruffed Grouse
-- Ashokan High Point, Catskills

Never before had a grouse failed to explode
from the underbrush with a wing-beating panic,
a feathered cannonball fanning a leaf-ripping tail.
But this bird didn't budge. It kept pecking
at leaf litter as methodically as a maid
checking under cushions for coins.
For several minutes, I focused my binoculars
on its lady-bug eyes, its black-banded tail,
but didn't want to spoil the magic by staying too long.

Bushwhacking through acres of mountain laurel,
I navigated tangled stalks like woody barbed wire.
Finally, a boulder ramp led me down to a clearing.
But which direction to the reservoir lookout,
rumored to lie east of the blueberry bald,
I couldn't sense any better than from above.
Behind me, I spotted the grouse half-sliding,
half-hopping on clownish chicken feet to catch up.
It stopped on the rock, cocked its head sideways,
then eye-balled me with an orange intensity.
Oh, yes, I remembered that look,
unblinking, undeterred, unashamed
of being in charge, yet being in love.

Could this bird really be my late mother?
At her burial last winter I scattered grouse feathers
to honor her passion as an Audubon birder.

Did I unwittingly plant the seed for her return?
Crippled by strokes, she lived so long in a nursing home
she had no idea I lived in a cabin, not Hoboken
or Manhattan. To her, I was always 23 and married,
for some unfathomable reason, to my cousin, Muggsie.

This grouse clearly knew what she wanted.
Softly she cooed and finally winked.
I murmured my best grouse impersonation,
eager to talk no matter what we happened to say.

I sat on the grass, an invitation she accepted
to prance close to my boots, cocky as a city pigeon.
For her country outing, she'd dressed
in subdued browns and whites, but make no mistake:
her feathered crest sharpened her head.
When her blinking turned almost flirtatious,
I lowered my eyes, apparently a fresh invitation,
for she paraded alongside my leg, pausing
every few steps to nip at a blueberry flower.
With my hands I could have cradled her like a dove,
cooing, content. Was that what she wanted?
Behind my back, she pecked at my daypack zipper.

How could I explain my bachelor's cabin,
the dirty socks from last week's hike still hanging
on the upstairs railing, the dirty dishes forever
crowding the sink? Did she think
she'd be satisfied eating seeds from a bowl
made of plastic and sharing my cold wooden floor
with the mice? Didn't she know
I could be arrested for bringing a grouse home
under the Wildlife Protection Act?
Did she know how rarely I swept?

No, I needed to end this strange encounter.
I stood and shouldered my pack, nodded good-bye.
But giant steps up the rock didn't do any good.
She hopped up her own crooked ladder
of laurel stalks, then paused at the next dirt patch
for me to catch up. How could I shake her?
Whenever I plunged in a new direction,
climbing and tripping through bushes,
she scampered nearby, easily low-hurdling

trunk tangles and roots. I barged like an oaf,
but she didn't act disappointed in me as a grouse.
She waited and cooed with encouragement.
Not until I broke loose on the blueberry bald
did she stop at the edge of her laurel protectorate.

Yet no matter how long I rested on the only boulder,
pretending to admire the quixotic flight
of black butterflies sampling blueberry nectar,
I knew she waited with unbending love and devotion
in the bushes I couldn't avoid to hike home.

##

[↑ Contents](#)

147. **Obododimma Oha**
Street boy wants my phone

Tue 19 Aug 2008

street boy wants my phone

Visit Cellular Wryting: <http://cellularwryting.blogspot.com/2008/08/street-boy-wants-my-phone.html>

Obododimma.

[↑ Contents](#)

148. **Obododimma Oha**
Fw: Call for Poetry

Tue 19 Aug 2008

CALL FOR POETRY: AGENDA #75 - FAMILY POLITICS

CALL FOR POETRY: AGENDA #75 - FAMILY POLITICS

Poems will be considered for publication in Agenda 75, which will be published in the beginning of November 2008.

Poetry can be but does not have to be on the theme of family politics.

Length of contributions: Poems have to fit a full page of Agenda (slightly bigger than A5)

Submission deadline: 5 September 2008

Submission requirements: - All submissions must be emailed to [REDACTED]. - All submitted poems must come with a short bio and contact details of the author. - If you would like to publish anonymously please state so clearly in yours submission.

Please feel free to forward this poetry call to anyone you think might be interested

[↑ Contents](#)

149. **Obododimma Oha**

Fw: Call for Poetry (2)

Tue 19 Aug 2008

CALL FOR POETRY: AGENDA #75 – HIV and AIDS and Reprod

CALL FOR POETRY: AGENDA #75 – HIV and AIDS and Reproductive Rights

Poems will be considered for publication in Agenda 75, which will be published in the beginning of September 2008.

Poetry can be but does not have to be on the theme of HIV and AIDS and Reproductive Rights.

Length of contributions: Poems have to fit a full page of Agenda (slightly bigger than A5)

Submission deadline: 26 AUGUST 2008

Submission requirements: - All submissions must be emailed to [REDACTED]. - All submitted poems must come with a short bio and contact details of the author. - If you would like to publish anonymously please state so clearly in yours submission.

Please feel free to forward this poetry call to anyone you think might be interested

[↑ Contents](#)

150. **Michael Kelleher**

BABEL SELL-OUT ALERT

Tue 19 Aug 2008

THERE ARE TEN (10) BABEL SUBSCRIPTIONS LEFT.

WE SUGGEST YOU ACT FAST IF YOU HAVEN'T BOUGHT ONE.

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane

Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17.
Book: House of the Spirits.

Previous subscribers: \$75.

New subscription: \$100.

Patron subscription: \$250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)

Patron Pair: \$400.

BUY ONLINE: <http://www.justbuffalo.org/index.php?task=view&id=65>

BUY OVER THE PHONE: [REDACTED].

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]

[↑ Contents](#)

151. **CE Putnam**

The List of Movies with Poetry

Tue 19 Aug 2008

Beats-ploitation:

Bucket of Blood (1959)

Opening credits here:

<http://www.youtube.com/watch?vjB6X0SHZPY>

"What is not creation is Graham Crackers!"

ce

P.I.S.O.R

(Putnam Institute for Space Opera Research)

<http://www.pisor-industries.org>

<http://www.pisor-industries.org/crawlspace>

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

[↑ Contents](#)

152. **Michael Kelleher**

BABEL IS SOLD OUT!!

Tue 19 Aug 2008

Dear Friends of Just Buffalo,

SUBSCRIPTIONS FOR THE 2008-9 SEASON OF BABEL ARE SOLD OUT.

Purchased tickets will be mailed within the next two weeks.

There is a VERY limited number of Patron and Patron Pair subscriptions available (\$250 for one Patron, \$400 for a Patron Pair). If you would like to purchase those, please call Lynda Kaszubski at [REDACTED]. If she is not available, please leave her a voicemail and she will contact you within 24 (business day) hours.

If you did not get a ticket, but would like to be put on a waiting list for tickets that become available in the future, please send an email to [REDACTED] that includes your name and phone number and we will contact you if any do become available.

Thanks to all our subscribers for making Babel such a smashing success!

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]

[↑ Contents](#)

153. **jpjones**

St Kilda, Melbourne, Sunday 24th August

Tue 19 Aug 2008

Sunday August 24th

Australian Poetry Centre

'Glenfern', 417 Inkerman St (corner Hotham Street)

East St Kilda.

Poetry Reading and Discussion: 4.00 - 6.00

with Jill Jones (SA), Ken Taylor (VIC) & David Brooks (NSW).

Cost: \$7 members, \$10 non-members.

Champagne, savoury food, wine and cake will be served.

Soiree with a group of Singaporean poets: 6.00 - 7.00 Featuring Alvin Pang, Prof Edwin Thumboo, Yong Shu Hoong, Madeleine Lee. This event is presented by Ethos Books, Singapore with the Asia and Pacific Writers Network and the Australian Poetry Centre.

Jill Jones

www.jilljones.com.au

[↑ Contents](#)

154. **jpjones**

Adelaide, Tuesday 26th August - Lee Marvin readings

Tue 19 Aug 2008

The final August session in Ken Bolton's terrific ongoing Lee Marvin series of readings.

August 26th

LEE MARVIN in THE MAN IN THE GREY FLANNEL ZOOT SUIT

Featuring:

Linda Marie Walker

Anne Bartlett

Naomi Horridge

Jill Jones

Raoul Du Plicit - 'The Circus 4'

At Gallery de la Catessen

9 Anster St., Adelaide

(off Waymouth at the King William end, near FAD nightclub)

7.30 for a prompt 8 PM start
Price \$5, includes drinks

[↑ Contents](#)

155. **cris cheek**
SoundEye starting to go "up" (forwarded)
Wed 20 Aug 2008

All,

Video from this past July's SoundEye is making its way online. Fergal Gaynor, Kenneth Goldsmith, Randolph Healy, Frances Kruk, and Maggie O'Sullivan to start. With more soon to follow.

<http://www.youtube.com/user/meshworks>
<http://www.orgs.muohio.edu/meshworks/archive/SoundEye-2008/>

Cheers.

daniel Ereditario

apologies for cross-posting

[↑ Contents](#)

156. **Carol Novack**
movies with poetry
Wed 20 Aug 2008

Here's a very short film that was created by the Belgian-Canadian artist and phenomenologist Jean Detheux
([www.madhattersreview.com/issue4/gallery2_jean **detheux*.shtml](http://www.madhattersreview.com/issue4/gallery2_jean_detheux.shtml)) based on one of my poems (recited). It's being shown at film festivals. If you're interested in viewing and hearing it, you'll have to be patient. It takes a long time to load.
http://www.vudici.net/movies/Civil_War/Civil_War_1.html. Enjoy! (one hopes)

[↑ Contents](#)

157. **K. Silem Mohammad**
Abraham Lincoln #3
Wed 20 Aug 2008

ABRAHAM LINCOLN
issue the third
summer/fall 2008

It's already that time again--time for the next issue of
Abraham Lincoln (<http://abrahamlincoln.blogspot.com>),

THE GREATEST POETRY MAGAZINE IN THE WORLD,
to be out a little later than we had planned! Our biggest
issue yet is so frisky and slippery and full of pseudo-
information and prone to inappropriate touching it will
make you SQUEAL!

featuring work by

Bill Luoma
Jack Collom
Lyn Hejinian
Stan Apps
Shane Allison
Dodie Bellamy
Anne Boyer
Eiríkur Örn Norðdahl
Angela Genusa
Lanny Quarles
Rodney Koeneké
Tisa Bryant
Jennifer Knox
Jordan Davis
Robert J. Baumann
Jim McCrary

plus a special message from Joshua Clover
and cover art by K. Silem Mohammad

single issue: \$5.00
one year: \$8.00
five years: \$25.00
1,000,000 years: \$100.00

Payable via PayPal (go to the Abraham Lincoln blog,
<http://abrahamlincoln.blogspot.com>)

Or send checks, payable to K. Silem Mohammad
(not Abraham Lincoln--the bank will think someone's
being a wise guy), to:

Abraham Lincoln
c/o K. Silem Mohammad
840 Park St.
Ashland, OR 97520

Unsolicited submissions will be plagiarized and sent
to other magazines under the editors' names.

--

K. Silem Mohammad

<http://lime-tree.blogspot.com>

[↑ Contents](#)

158. **Joshua Wilkinson**

Rabbit Light Movies--New Episode

Wed 20 Aug 2008

Rabbit Light Movies is now online with over 40 short fil

Dear Friends,

Rabbit Light Movies is now online with over 40 short films of poets reading from their work.

The newest episode includes:

sasha steensen | christopher stackhouse | claire becker | michael rerick |
matthea harvey | john keene & christopher stackhouse | mary jo bang | k. silem
mohammad | christine deavel | anthony hawley |
juliana leslie | johannes göransson

and earlier episodes include videos of:

ana bozicevic-bowling | jason bredle | nicole burgund | julia cohen & mathias
svalina | christian hawkey | j.w. marshall | kristi maxwell | joyelle mcsweeney |
robyn schiff | dana ward | stephanie young | joshua poteat | catherine wagner |
j'lyn chapman | jaswinder bolina | chuck stebelton | eric baus | lily brown |
sommer browning | george kalamaras | allison titus | jon woodward | zachary
schomburg |
nathan bartel | sawako nakayasu | andrea rexilius | kate greenstreet | julie
doxsee

The next episode, coming december 2008, will feature

eleni sikelianos | philip jenks | lily brown | ed roberson | laura goldstein | lisa
fishman | abraham smith | richard meier | arielle greenberg | john keene | dan
beachy-quick | tim yu | ben doller & sandra doller | nathalie stephens | nicole
wilson | patrick culliton | susan scarlata

please check it out:

<http://www.rabbitlightmovies.com>

yrs,

jmw

[↑ Contents](#)

159. **Poetics List**

Language Harm in Atlanta [on behalf of Mark Prejsnar]

Wed 20 Aug 2008

*From: *

Language Harm is the ongoing series of performance events perpetrated by the Atlanta Poets Group.

Language Harm will occur next on Thursday, August 21.

This month's show will beslightly theatrical, or perhaps it could be seen as an enactment. However you wish to interpret, what the Atlanta Poets Group will bedoing is having one of our weekly meetings (a tradition of some 11years now) behind an unbroken forth wall. What really goes on at theseAPG meetings? Now is your chance to get a (condensed) glimpse of thatas it's recreated for you live.

at Eyedrum.

290 Martin Luther King Jr. Drive

9:00 pm

\$5.00

admission free for Eyedrum members

[↑ Contents](#)

160. **K. Silem Mohammad**

Abraham Lincoln 3: URL correction

Wed 20 Aug 2008

Apologies: that last post went out with the wrong URL (thanks to Kyle Schlesinger for pointing it out). Corrected post follows.

ABRAHAM LINCOLN

issue the third

summer/fall 2008

It's already that time again--time for the next issue of Abraham Lincoln ((<http://abrahamlincolnmagazine.blogspot.com>), THE GREATEST POETRY MAGAZINE IN THE WORLD, to be out a little later than we had planned! Our biggest issue yet is so frisky and slippery and full of pseudo-information and prone to inappropriate touching it will make you SQUEAL!

featuring work by

Bill Luoma
Jack Collom
Lyn Hejinian
Stan Apps
Shane Allison
Dodie Bellamy
Anne Boyer
Eiríkur Örn Norðdahl
Angela Genusa
Lanny Quarles
Rodney Koenek
Tisa Bryant
Jennifer Knox
Jordan Davis
Robert J. Baumann
Jim McCrary

plus a special message from Joshua Clover
and cover art by K. Silem Mohammad

single issue: \$5.00
one year: \$8.00
five years: \$25.00
1,000,000 years: \$100.00

Payable via PayPal (go to the Abraham Lincoln blog,
<http://abrahamlincolnmagazine.blogspot.com>)

Or send checks, payable to K. Silem Mohammad
(not Abraham Lincoln--the bank will think someone's
being a wise guy), to:

Abraham Lincoln
c/o K. Silem Mohammad
840 Park St.
Ashland, OR 97520

Unsolicited submissions will be plagiarized and sent
to other magazines under the editors' names.

--

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

[↑ Contents](#)

161. **Andy Nicholson**

New Posts at Lamplighter, lamplighter, lamplighter

Wed 20 Aug 2008

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

New posts abound at my blog Lamplighter, lamplighter, lamplighter, including posts on:

Paintings by Thomas Nozkowski

The music of Jan Pieterszoon Sweelinck

and

The music of Otomo Yoshihide

Come have a look.

Andy Nicholson

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

[↑ Contents](#)

162. **Clay Banes**

New SPD blog

Wed 20 Aug 2008

Dear friends,

It's true. Yes. SPD has a new blog.

Comprehensive listings of newest arrivals. Photos of visiting poets or poet-people (or photos of SPD by visiting poets or poet-people). Odd bric-a-brac. Events.

Please visit, subscribe, link. You'll be helping out SPD and its publishers.

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

<http://spdtoday.blogspot.com/search/label/NEW%20BOOKS>

Also, the home office has had a makeover. More good things now better at:

<http://www.spdbooks.org/root/index.asp>

I thank,

Clay

Clay Banes

Sales & Marketing Manager

Small Press Distribution

1341 Seventh Street

Berkeley, CA 94710

██████████ x304

██████████

<http://www.spdbooks.org>

[↑ Contents](#)

163. **David Kirschenbaum**

Welcome to Boog City 2 Festival Sept. 18-21

Thu 21 Aug 2008

please forward

Hi,

Next month, from Thurs. Sept. 18-Sun. Sept. 21, we'll be putting on the second annual Welcome to Boog City poetry and music festival. It will feature performances from 49 poets, 13 musical acts, and one theater company over the four days.

Among the highlights are:

• a night devoted to Durham, N.C. small press minor/american;

• a live performance of Lou Reed's New York album for its 20th anniversary by seven different musical acts;

• a performance of a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank O'Hara;

• our 5th annual small, small press fair, with exhibits from a dozen different small presses, and readings by their authors;

• a discussion on Race and Poetry: Integrating the Experimental; and

• Talisman House Publishers editor Edward Foster in conversation with internationally renowned English-born poet and long-time Lower East Side resident Simon Pettet.

The full schedule for the event is below this note, followed by performer bios and websites.

as ever,

David

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://www.welcometoboogcity.com>

T: (212) 842-BOOG (2664)

F: [REDACTED]

2nd annual

Welcome to Boog City

4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Free

Event will be hosted by

minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albu hassan

David Need

Andrea Rexilius

Ken Rumble

Diane Timblin

and music from

Compass Jazz

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk Caf ©

94 Ave. A

NYC

Free with a two-drink minimum

Readings, musical, and poetsâ€™™ theater performances,
and Lou Reedâ€™™s New York album live

7:00 p.m.-Jim Behrle

7:15 p.m.-Daniel Nester

7:35 p.m.-Dibson T. Hoffweiler (music)

8:05 p.m.-Arlo Quint

8:20 p.m.-Bob Holman

8:35 p.m.-Verse Theater Manhattan

doing a reading of Frank O'Hara's verse drama

9:35 p.m.-Gillian McCain

9:50 p.m.-Lou Reed, New York. Performed live by:

*Babs Soft

Romeo Had Juliette

Halloween Parade

*The Rabbits

Dirty Blvd.

Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock

There Is No Time

Last Great American Whale

*Liv Carrow

Beginning of a Great Adventure

Busload of Faith

*Prewar Yardsale

Sick of You

Hold On

*Wakey Wakey

Good Evening Mr. Waldheim

Xmas in February

*Todd Carlstrom and The Clamour

Strawman

Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour

12:10 a.m.-The Rabbits

Directions: F/V to 2nd Ave., L to 1st Ave.

Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

\$5

5th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

11:30 a.m.-Celena Glenn, Bowery Books
11:40 a.m.-TBD, Cy Gist Press
11:50 a.m.-Ariana Reines, Fence/Fence Books
12:00 p.m.-Adam Golaski, flim forum press
12:10 p.m.-Damian Weber, House Press
12:20 a.m.-Virna Teixeira, Litmus Press/Aufgabe
12:30 p.m.-Jaye Bartell, little scratch pad
12:40 p.m.-Jeff Downey, Octopus Books
12:50 p.m.-Melissa Christine Goodrum, Other Rooms Press
1:00 p.m.-Ric Royer, Outside Voices
1:10 p.m.-Austin Alexis, Poets Wear Prada
1:20 p.m.-Tom Savage, Straw Gate Books

1:30 p.m.-Stephanie Gray
1:45 p.m.-Bill Kushner
2:00 p.m.-Oak Orchard Swamp (music)
2:30 p.m.-Ryan Eckes
2:50 p.m.-Eric Gelsinger
3:10 p.m.-Douglas Manson
3:30 p.m.-Heart Parts (music)
4:00 p.m.-Elise Ficarra
4:20 p.m.-Kristianne Meal
4:40 p.m.-Kathryn Pringle
5:00 p.m.-Maureen Thorson
5:20 p.m.-Carol Mirakove
5:35 p.m.-A Brief View of the Hudson (music)
6:05 p.m.-Jen Benka
6:20 p.m.-Todd Colby
6:35 p.m.-Kyle Schlesinger
6:55 p.m.-David Hadbawnik
7:15 p.m.-Sharon Mesmer
7:30 p.m.-Casey Holford (music)

Directions: F/V to 2nd Ave.

Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books

456 Bergen St.

Brooklyn

Free

1:00 p.m.-Julia Cohen

1:15 p.m.-Tisa Bryant

1:30 p.m.-Ana BoÅ¾iÄeviÄ†

1:45 p.m.-Yoko Kikuchi (music)

2:05 p.m.-Corrine Fitzpatrick

2:20 p.m.-Nick Piombino

2:35 p.m.-Stacy Szymaszek

2:50 p.m.-3:00-break

3:00 p.m.- Race and Poetry: Integrating the Experimental

Amy King (curator and moderator)

Tisa Bryant

Jennifer Firestone

Timothy Liu

Mendi Obadike

Meghan Punschke

Christopher Stackhouse

Mathias Svalina

4:30 p.m.-4:40-break

4:40 p.m.-Yoko Kikuchi (music)

5:00 p.m.-Lee Ann Brown

5:15 p.m.-John Coletti

5:30 p.m.-Rachel Levitsky

5:45 p.m.-Eileen Myles

6:00 p.m.-Yoko Kikuchi (music)

6:20 p.m.-Edward Foster

in conversation with Simon Pettet

6:50 p.m.-Simon Pettet

7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.

Venue is bet. 5th/Flatbush aves.

Welcome to Boog City 2 Bios and Websites

*Thursday

**minor/american <http://www.minoramerican.blogspot.com> minor/american is a small-edition, themed, hand-made poetry journal first released in the summer of 2007. An offshoot of the minor/american blog, originated by Maggie Zurawski in 2004, minor/american prints the work of not-so minor Americans, with a preference for longer selections. The theme for issue two, due this fall, is citi. Issue three's theme will be evolution. Submissions can be sent to [REDACTED].

**Samar Abulhassan <http://www.jacketmagazine.com/35/dk-abulhassan.shtml> Samar Abulhassan recently left San Francisco, where she taught poetry to children, to live among many creatures at a Zen center in New Mexico, where she wakes early, brews soups, and hears and sounds many bells. She is finishing a second chapbook for Dusie and recently collaborated with a Butoh dancer in San Francisco on a movement/text piece that was performed at Yerba Buena Center for the Arts last spring. She waits for the night to surface words and is looking for a watery landscape to write into.

**Compass Jazz <http://www.purevolume.com/compass> Compass, a jazz quartet, whose performances feature original compositions as well the works of many of America's greatest jazz legends. The quartet is made-up of Rick Lawn (saxophones), Joel Chace (keyboard), Tom Ives (bass), and Albert Colone (drums). The band self produced their album Compass Rises in 1971, which featured original compositions written and arranged by Lawn and Ives. Compass was one of five musical groups on a promotional program that opened the Saratoga Performing Arts Center in 1972. Ives, with Lawn, wrote and arranged "What is Man?" an ecumenical jazz service with an accompanying slide presentation which was performed in New York City and later produced for television by Iowa Public Broadcasting. A revival of "What is Man?" took place last year.

**David Need <http://www.indyweek.com/gyrobase/Archive?author=oid%3A18317> <http://www.mipoesias.com/2006Volume20Issue1/needcolumn.html> David Need is a Massachusetts boy who has lived in North Carolina since 1994. He teaches South Asian Religions at Duke University. Excerpts from recent projects "St. John's Rose Slumber" and "Places I've Lived" are forthcoming in Hambone, Effing, and minor/american. Previously his poetry has been published in Fascicle and Ocho, and essays and memoirs have appeared in Talisman and on Mipoesias. He is working on "Voicing St. Mark's" and a further section of "Places I've Lived," as well as an academic study of Kerouac and Buddhism. As he writes this, he sits among the dead in a mall in Raleigh (but they are quiet).

****Andrea Rexilius** <http://www.parceljournal.org>

http://www.poetryfoundation.org/harriet/2008/08/the_era_of_video_poetics_is_im_1.html Andrea Rexilius is working toward her Ph.D. in literature and creative writing at the University of Denver. Her poetry and essays have appeared or are forthcoming in Bird Dog, Coconut, Colorado Review, How2, minor/american, P "Queue, and Volt, among others. She is the editor of the online journal PARCEL and assistant editor of the Denver Quarterly.

****Ken Rumble**

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

<http://www.coconutpoetry.org/rumble2.htm>

Ken Rumble is the author of Key Bridge (Carolina Wren Press) and the forthcoming President Letters (Scantily Clad Press). His poems have appeared in the tiny, Cutbank, One Less Magazine, Talisman, Parakeet, and others. He lives in Greensboro, N.C.

****Dianne Timblin** Dianne Timblin lives in Durham, N.C. Her work has appeared in minor/american, Phoebe, So to Speak, Rivendell, and other journals. She has been featured as a reader for the Poetry at Noon series at the Library of Congress, and one of her poems was a finalist for the Brenda L. Smart Prize.

***Friday**

****Babs of Queens** <http://www.myspace.com/babssoft> Babs Todras is a songwriter from Queens. A child of two classical musicians, she has been in training since before she could form sentences. After a long mid-youth rebellion against her folks, she returned to music in high school and college where she teamed up with Seth of Dufus and Jeffrey Lewis on various musical projects, and she can be found on several of their albums. She plays mostly short songs about love and science, and also likes to crash Huggabroomstik tours.

****Jim Behrle**

<http://americanpoetry.biz>

Jim Behrle lives in Brooklyn.

****Todd Carlstrom and The Clamour** <http://www.myspace.com/toddcarlstrom>

After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre.

****Liv Carrow** <http://www.myspace.com/livcarrow> Liv Carrow's songs are like the little animals that your 4-year-old nieces and nephews make out of Play-Doh—lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but "all kinds of squishy" on the inside. The mysterious and oddly lovable bassist from ecstatically weird Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her clever-ish observations on life, death, love, health food, human reproduction, geography, the unseen world of the earth spirits and cosmic currents, awkward crushes, metaphysics, and everyone's favorite-despair. Liv plays frequently in NYC and the surrounding area as a solo acoustic act and accompanying Huggabroomstik and the burgeoning alternapop collaboration Feel The Feelings. She is also available for Tarot readings which can be obtained for a song

****Dibson T. Hoffweiler** <http://www.dibson.net> <http://www.myspace.com/dibson> Dibson T. Hoffweiler is the latest in a long line of quirky anti-folk ingénues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice that's sweet and deadpan, and a guitar-style that's virtuosic and sloppy, Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny. Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik, and Urban Barnyard, Dibs began his musical career generating buzz with his old band, Dibs & Sara. Eventually he established himself as a solo artist, including several month long tours of Europe and North America. Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

****Dibson T. Hoffweiler and Preston Spurlock** <http://www.myspace.com/prestonspurlock> Dibson and Preston have been friends and artistic collaborators since meeting at the Sidewalk Cafe in 2005. The two forged a tight bond over their common love of oddball lo-fi music. For a while they performed together as Dibs With Machines, and were both members of one-off anti-folk supergroup Old Hat. They now share a stage as the guitarist and keyboardist of Huggabroomstik.

****Bob Holman** <http://www.bobholman.com> Bob Holman is working on a documentary on the poetry of Endangered Languages and another on Allen Ginsberg. His most recent book, *A Couple of Ways of Doing Something* (Aperture), a collaboration with Chuck Close, is en route from the Tacoma Museum of Modern Art to the Museo in Santiago, Chile. The Awesome Whatever, his new CD is out from Bowery Books. He is the founder of the Bowery Poetry Club and teaches at NYU and Columbia.

****Gillian McCain** <http://www.limpwristmag.com/conwaymccaintrinidad.html>
<http://www.epoetry.org/issues/issue8/text/poems/trinidad1.htm> Gillian McCain is the author of two books of poetry "Tilt and Religion" and is the co-author, with Legs McNeil, of Please Kill Me: The Uncensored Oral History of Punk (Grove Press), which has been translated into 10 languages. They are currently working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by the film Valley of the Dolls and the book the Inferno, among other projects.

****Daniel Nester** <http://www.danielnester.com> Daniel Nester is the author of The History of My World Tonight (BlazeVOX Books), as well as God Save My Queen and God Save My Queen II (both Soft Skull Press), two collections on his obsession with the rock band Queen. He lives in upstate New York with his wife Maisie and their daughter Miriam.

****Prewar Yardsale** <http://www.myspace.com/prewaryardsale>
<http://www.olivejuicemusic.com/prewaryardsale.html> Prewar Yardsale started in the year 2000 under the influence of the Moldy Peaches and Schwervon!. Prewar Yardsale are husband and wife duo Mike Rechner (guitar, vocals) and Dina Levy (bucket, tin can, vocals). Prewar Yardsale, called post-techno, post-punk, post-machine, post-soul, post-anything by the zine Antimatters, recently performed at Huggabroomstock, and their latest release is Prewar Yardsale Peel Sessions (Olive Juice Music).

****Arlo Quint**
<http://www.puppyflowers.com/9/quint.html>
Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

****The Rabbits**
<http://www.myspace.com/deadrabbitmusic>
The Rabbits are an indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

****Verse Theater Manhattan** <http://www.versetheater.org> Verse Theater Manhattan is the preeminent theater company in the English speaking world devoted exclusively to verse drama. Verse Theater Manhattan focuses on discovering important contemporary plays in verse and working with active poets and playwrights to promote this significant form. In addition to producing plays and reading regularly in New York City for the last decade, the company has toured the Midwest and England to rapt audiences and enthusiastic critics. They'll be performing a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank O'Hara.

****Wakey!Wakey!** <http://www.wakeywakeymusic.com>
<http://www.myspace.com/wakeywakeymusic> Wakey!Wakey! is Michael Grubbs

(songwriting/vocals/keys), an NYC native who blends gorgeous songcraft with a potent sense of humor to create original, heartfelt songs that cause listeners to stop what they are doing and turn themselves over completely and totally to his storytelling. Wakey!Wakey! features the boundless talent and energy of Gene Back (violin/guitar), and the unique stylings of their female rhythm section—Anne Lieberwirth (bass) and Kristin Mueller (drums). In 2007 Wakey! Wakey! released the live album *Silent As a Movie* (Family Records) and launched an ingenious covers project, available for download on the band's website and later released as a compilation. The band has shared bills across New York with the likes of indie darlings Rouge Wave, I'm From Barcelona, Someone Still Loves You Boris Yeltsin, AA Bondy, and Heloise and the Savoir Faire.

*Saturday

**A Brief View of the Hudson

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

The duo Nick Nace and Ann Enzminger met through chance meetings. Now the two

make up an indie folk band, including the record *Go North to Find Me* (CD Baby).

**Austin Alexis, Poets Wear Prada

<http://home.att.net/~poetswearpradanj/AustinAlexis.html>

<http://www.poetswearprada.blogspot.com> Austin Alexis's poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including *Barrow Street*, *The Journal*, *The Writer*, *The Pedestal Magazine*, and online at *Poetz.com*. His plays have been performed in New York City, and one was selected for the Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter College's continuing education program, and has taught and tutored at various universities and college in New York state. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through limited edition, high-quality chaplets. She is a former Wall Street investment banker and runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook *Your Infidel Eyes* by Brant Lyon, host of NYC's Hydrogen Jukebox Jazz poetry Series. Since then, they have released 12 additional titles with plans to release 10 new chapbooks annually. Authors include well-established New York poets Peter Chelnik and Susan Maurer, as

well as promising newcomers like Jee Leong Koh, Laura Vookles, and Austin Alexis.

****Jaye Bartell, Little Scratch Pad Editions**

<http://www.housepress.org/bartell.html>

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

Jaye Bartell was born in Massachusetts; has lived in Asheville, NC; San Juan Island, Wash.; and lives in Buffalo. He's the author of *Acres Ourselves* (House Press) and *Ever After Never Under* (Little Scratch Pad Editions). Other work has appeared in *Capgun*, *A Sing Economy* (Flim Forum Anthology), and *Cutbank*.

Douglas Manson began Little Scratch Pad Editions in 1997 with the chapbook *Snack Size*, a collection of his own poems. It remained a self-publishing effort until 2005, with the publication of Aaron Lowinger's *Autobiography* (co-produced with House Press). It became a press with a mission, to publish poetic works by younger writers, often their first chapbooks. Lowinger's chapbook 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*, Michael Basinski's *Of Venus 93*, Nick Traenkner's *Accidental Thrust*, and Manson's *At Any Point*. Recent books are Liz Mariani's *Imaginary Poems for My Imaginary Girlfriend Named Anabel*, and Jaye Bartell's *Ever After / Never Under*.

****Jen Benka** <http://www.softskull.com/detailedbook.php?isbn=1-932360-84-0>

Jen Benka was born in Cudahy, Wisconsin, and lives today in Brooklyn. She is the politics co-editor of *Boog City* with Carol Mirakove. Benka is the author of *A Box of Longing with 50 Drawers* (Soft Skull), an earlier version of which was issued as a limited edition artist book under the title *A Revisioning of the Preamble of the Constitution of the United States* (Booklyn). She also wrote *Manya*, comic books drawn by Kris Dresen, and in the 1990s performed with the rock-art band *Mook*, who launched into their audience larger and cleaner tampons than L7.

****Todd Colby**

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

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

Todd Colby is the author of *Tremble & Shine*, *Riot in the Charm Factory*, *Cush*, and *Ripsnort* (all Soft Skull Press).

****Jeff Downey, Octopus Books** <http://www.realpoetik.blogspot.com/2008/02/jeff-downey.html> <http://www.octopusbooks.net> Jeff Downey is from the panhandle of Nebraska and is studying in the M.F.A. program at the University of Massachusetts at Amherst. His poems have appeared in journals including *Octopus*, *RealPoetik*, and *Handsome*.

Octopus Books is a small press founded in 2006 by the editors of Octopus Magazine. It has published hand-made, limited edition chapbooks by Genya Turovskaya, Joshua Marie Wilkinson, Jonah Winter, Matthew Rohrer, and Sueyeune Juliette Lee, among others. Their first two full-length book releases are Eric Baus' forthcoming *Tuned Doves* and Julie Doxsee's *Undersleep*, which is now available.

****Ryan Eckes** http://www.phillysound.blogspot.com/2007_08_01_archive.html
Ryan Eckes lives in South Philadelphia. His poetry can be read in XConnect, Fanzine, Cue: A Journal of Prose Poetry, PhillySound, and his chapbook when i come here (Plan B Press). He has an M.A. in creative writing from Temple University, where he currently teaches. He hosts the Chapter & Verse reading series in Philadelphia.

****Elise Ficarra** <http://www.geocities.com/iunyper/rifeone/ficarra.html>
<http://www.sfsu.edu/~poetry> Elise Ficarra is a Bay Area poet and writer. *Swelter*, her first book of poems, came out in 2005. A second book, *be(g)one*, is in progress. A contributor to *hinge: a boas anthology of experimental women writers*, Ficarra's work probes impossibilities' evolution, investigating how linguistic signs "mundane and mythic" recalibrate memory and bodily experience within the crush of nation states. She is co-editor of the journal *minor/american* and associate director of The Poetry Center at SFSU.

****Eric Gelsinger** <http://www.housepress.org> Eric Gelsinger is from Old Buffalo, N.Y. and currently lives in New Buffalo, Brooklyn. He is a member of House Press, and his poems can also be found in the smooth books of Flim Forum. He trades for a heavy-hitting avant-garde finance firm near Times Square.

****Celena Glenn, Bowery Books** <http://original.bowerypoetry.com/bowerywomen>
Reading for Bowery Books is Celena Glenn. Celena Glenn is Poet Fashionista-in-Residence for the Bowery Poetry Club, producing fashion poetry shows, spinning, free-styling, and just spitting nearly every week when she's in town. She ranked second in the 2004 World Poetry Slam, and is a two-time National Poetry Slam Champion and former host at the Nuyorican Poets' Café. She is featured in a number of poetry anthologies and magazines, including *Spoken Word Revolution*, *Serum*, *Composite*, and *Bullets and Butterflies*. Her work can also be seen in the documentaries *Slam Channel: War of Words* and *Urban Scribe*. She has performed from Princeton to Rivington Synagogue, from Berkeley to basements in Soweto. Her book *Black Cracker* (Bowery Books) is forthcoming this fall.

Bowery Books is the press of the Bowery Poetry Club, with Bob Holman and Marjorie Tesser as its editors. The press has published essential anthologies, such as *Bowery Women: Poems and Estamos Aquí*, poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the

octogenarian Andy Warhol intimate who appeared in the film *Coffee and Cigarettes*, to Poez, a performing street poet. Forthcoming is the new Bowery Voices series, including *Black Cracker* by Celena Glenn and *Body of Water* by Janet Hamill, with photographs by Patti Smith, both in fall 2008, and *Touch* by Cynthia Kraman in spring 2009. Bowery Books is grateful for the support of the New York State Council on the Arts and is a member of the Council of Literary Magazines and Presses.

****Adam Golaski, Flim Forum Press**

<http://www.openlettersmonthly.com/issue/december-green>

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

<http://www.flimforum.com>

Adam Golaski is the author of *Worse Than Myself* (Raw Dog Screaming Press) and *Color Plates* (Rose Metal Press). Adam's poem "Green"â€”a translation of Sir Gawain & the Green Knightâ€”appears in installment on Open Letters. Upcoming publications include fiction in *The Lifted Brow 4* and *Exotic Gothic II*, and poetry in *Moonlit* and *Little Red Leaves*. He edits for Flim Forum Press.

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes. It has published two poetry anthologies, *Oh One Arrow* and *A Sing Economy*, with Brandon Shimodaâ€™s *The Alps*, forthcoming this fall.

****Melissa Christine Goodrum, Other Rooms Press**

<http://www.nyqpoets.net/poet/melissachristinegoodrum>

<http://www.otherroomspress.blogspot.com> Melissa Christine Goodrum has an M.F.A. in poetry from Brooklyn College. Her work has been published in *The New York Quarterly*, *The Torch*, *The Tiny*, *Rhapsodia*, *Can We Have Our Ball Back?*, *Transmission*, and *Bowery Women: Poems*, and by Other Rooms Press. She was co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many, many masksâ€”poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Ed Go and Michael Whalen, graduates of Brooklyn College's M.F.A. program, founded Other Rooms Press (ORP) in January 2007. â€œWe got tired of seeing good, innovative poetry go unpublished, ignored by â€”mainstream,â€”â€”acceptedâ€” venues, and created ORP in hopes of providing alternative spaces, â€”other roomsâ€” in which quality, experimental poetry that might not otherwise find an audience can flourish,â€” they said. â€œOur goal with our website chapbooks and readings is to publish and promote the kind of

experimental, linguistically innovative, playful poetry that we love; we hope you enjoy it.â€

****Stephanie Gray** <http://www.leafscape.org/StrawGateBooks/gray.html>

Stephanie Gray is a poet and experimental filmmaker whose super 8 films often have poem voiceovers. Her first poetry collection, *Heart Stoner Bingo* (Straw Gate Books) was published this past December. Her films have screened at festivals and venues including Millennium Film Workshop, Ann Arbor, Oberhausen, Viennale, VIDEOEX, Cinematexas, Antimatter, Chicago Underground, and Madcat. She has received funding for her films from the New York Foundation for the Arts and the New York State Council on the Arts.

****David Hadbawnik** <http://www.habenichtpress.com> David Hadbawnik is a poet

and performer who lives with his wife in Buffalo, N.Y. Recent publications include the books *Translations from Creeley* (Sardines), *Ovid in Exile* (Interbirth), and *SF Spleen* (Skanky Possum); essays in *Big Bridge* and *Chicago Review*; and poems in the *Marlboro Review* (in which his poem "The Gods" was chosen by Heather McHugh as a finalist for the Poetry Prize) and *Damn the Caesars*. He is the editor and publisher of *Habenicht Press* and the journal *kadar koli*. He begins studying toward his Ph.D. in poetics at the University at Buffalo this fall.

****Heart Parts**

(see Damian Weber for bio)

****Casey Holford** <http://www.caseyholford.com> <http://www.myspace.com/casey>

Casey Holford started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now living in Brooklyn, he has recorded three self-released solo albums, two EPs, and a recent 7-inch on RiYL records. Along the way Holford's managed to tour on the east and west coasts multiple times as well as in Europe, sharing bills with like-minded songwriters such as Erin McKeown, Diane Cluck, Regina Spektor, Kimya Dawson, and Matt the Electrician. He currently moonlights in the bands *Outlines*, *Urban Barnyard*, *Dream Bitches*, and *Art Sorority for Girls*, playing bass, electric, 12 string, and baritone guitars. He is also a prolific producer, working on projects with fellow bands and songwriters, most recently pop riot *Cheese on Bread*, visionary *Dave Deporis*, and upstart *Creaky Boards*.

****Bill Kushner** http://www.rattapallax.com/ebooks/DreamsWaters_sample.pdf

Bill Kushner is a poet residing in Chelsea. He is the author of *In Sunsetland With You* (Straw Gate Books), *In the Hairy Arms of Whitman* (Melville House Publications), *He Dreams of Waters* (Rattapallax), and *That April* (United Artists Books) among others. He has twice received a New York Foundation for The Arts fellowship. His work has been published in the *Best American Poetry* 2002.

****Douglas Manson** <http://www.douginmanson.blogspot.com>
<http://www.starcherone.blogspot.com/2008/07/doug-manson-interview-on-having-fallen.html> Douglas Manson was born in Akron, Ohio and many years later earned an M.A. in English from Kent State and a Ph.D. in English from The University at Buffalo. He lives in Buffalo as a poet and writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions. He hosted a weekly poetry radio show for a community-based AM station, Inkaudible Poetry Radio from 2004-06. 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), and the expanded chapbook At Any Point (2008).

****Kristianne Meal**
http://www.artvoice.com/issues/v6n49/guts_guns_and_gusto
Kristianne Meal operates Rust Belt Books in Buffalo, N.Y. from 4D frequencies. Her book TwentyTwo, first pallet (Little Scratch Pad Editions) was published last year.

****Sharon Mesmer**
http://www.thebestamericanpoetry.typepad.com/the_best_american_poetry/2008/05/getting-to-know-1.html <http://www.jacketmagazine.com/30/fl-mesmer.html> Sharon Mesmer is the recipient of two New York Foundation for the Arts fellowships in poetry. Her two recently released poetry collections are The Virgin Formica (Hanging Loose Press) and Annoying Diabetic Bitch (Combo Books). Her other works include Half Angel, Half Lunch (Hard Press), Vertigo Seeks Affinities (Belladonna Books), and Crossing Second Avenue (ABJ Books). Her work is internationally known including translations and collaborative works. Her work has recently appeared in New American Writing, The Brooklyn Rail, Van Gogh's Ear, and Hanging Loose. Her fiction collections are In Ordinary Time and The Empty Quarter (Hanging Loose Press) and Ma Vie À Yonago (in French translation from Hachette Littératures, France). She teaches at the New School.

****Carol Mirakove**
<http://www.factoryschool.com/pubs/heretical/vol2/mirakove/index.html> Carol Mirakove was born in Queens and lives in Brooklyn. She is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna). Her love of poetry began with deterrence to reading, where the vast space on the page provided comfort. Her favorite things include The Kliks, Caravan of Dreams, and math. Carol is a dog person.

****Oak Orchard Swamp**
(see Jaye Bartell for bio)

****kathryn l. pringle** <http://www.dusie.org/pringle.html>

<http://www.42opus.com/v6n2/harmony2> kathryn l. pringle is the author of *The Stills* (Duration Press) and *Temper & Felicity are Lovers* (TAXT). Her poems can be read in the *Denver Quarterly*, *Fence*, *Cold Drill*, *Dusie*, *14 hills*, *small town*, *string of small machines*, and *580 Split*, among others. She edits the literary magazine *minor/american*, and curates the *minor/american* reading series in Durham, N.C. She has also been known to blog at *minor/american*, too.

****Ariana Reines**, *Fence/Fence Books* <http://www.fence.fenceportal.org>

<http://www.fencebooks.fenceportal.org> Ariana Reines is the author of *The Cow* (Alberta Prize, Fence Books) and *Coeur de Lion* (Mal-O-Mar). Two volumes of translation, of works by Charles Baudelaire and GrisÅ©lidis RÅ©al, will appear next year from Mal-O-Mar and Semiotext(e), respectively. New York's Foundry Theatre will produce her first play in February 2009. She'll be Holloway Lecturer in Poetry at the University of California at Berkeley this coming spring. Her next Fence book is *MERCURY*; it will come out sometime.

Fence is a biannual journal of poetry, fiction, art, and criticism that has a mission to redefine the terms of accessibility by publishing challenging writing distinguished by idiosyncrasy and intelligence rather than by allegiance with camps, schools, or cliques. It is part of our press's mission to support writers who might otherwise have difficulty being recognized because their work doesn't answer to either the mainstream or to recognizable modes of experimentation. Launched in 2001, Fence Books publishes poetry, fiction, critical texts and anthologies, and prioritizes sustained support for its authors, many of whom come to us through our two book contests and then go on to publish second, third, and fourth books.

****Ric Royer**, *Outside Voices*

<http://www.ricroyer.com>

<http://www.looktouch.com/press>

Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include *Hystery of Heat* (Publishing Genius), *There Were One and It Was Two* (Narrow House Records), and *Anthesteria* (Bark Art Press). *The Weather Not The Weather* is forthcoming from Outside Voices Press. He is also a founding editor of *Ferrum Wheel*.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

****Tom Savage**, *Straw Gate Books* <http://www.leafscape.org/StrawGateBooks>

With *Brainlifts*, Tom Savage has published nine books of poetry, his latest arriving this July via Straw Gate Books. After receiving his B.A. at Brooklyn College, Tom then went to India for four years. In 1986 he accompanied Allen Ginsberg and fellow guest poets on a reading tour of Nicaragua. He has been

awarded grants from the Fund for Poetry and the Coordinating Council of Literary Magazines.

Straw Gate Books, founded by Phyllis Wat in 2005, publishes poetry and occasional related texts. Straw Gate is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new and long-established authors whose work is under-served. Its books are *The Rorschach Factory* by Valerie Fox, *In Sunsetland With You* by Bill Kushner, *Heart Stoner Bingo* by Stephanie Gray, and *Brainlifts* by Tom Savage. Forthcoming books include work by Lydia Cortes and Merry Fortune.

****Kyle Schlesinger** <http://www.kyleschlesinger.com> Kyle Schlesinger is the author of two books of poetry, *Hello Helicopter* (BlazeVOX Books) and *The Pink* (Kenning). He is the co-editor of *Mimeo* with Jed Birmingham and ON with Thom Donovan and Michael Cross. He will be curating the Monday night reading series at the Poetry Project in 2008-09.

****Virna Teixeira**, Litmus Press/Aufgabe <http://www.papelderascunho.net> <http://www.litmuspress.org> Virna Teixeira was born in Fortaleza, Brazil and has lived in São Paulo for many years. She is the author of *Visita* and *Distância*, and has three books of translations published: *Na Estação Central*, a selection of poems of the Scottish poet Edwin Morgan; *Ovelha Negra*, an anthology of Scottish poetry; and *Livro Universal* by Chilean poet Hector Hernandez Montecinos. Selections of her poems have been translated and published abroad: *Distancia* (México, Lunarena Editorial) and *Fin de Siglo* (Editorial Universidad de La Plata, Argentina) and she has participated in anthologies of Brazilian poetry in the U.S., Latin America, and Portugal.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two or three single-author works a year, in addition to *Aufgabe*, an annual journal of poetry, translations, essays, reviews, and art.

****Maureen Thorson** <http://www.reenhead.com/mole/mole.php> Maureen Thorson lives in Washington, D.C., where she practices law and runs the smallest press in the world, Big Game Books. She is the author of two chapbooks, *Novelty Act* (Ugly Duckling Press) and *Mayport* (Poetry Society of America). Her poems have appeared or are forthcoming in *Exquisite Corpse*, *Octopus*, *a Handsome Journal*, and the *Yale Anthology of Younger American Poetry*.

****Damian Weber**, House Press <http://www.housepress.org> <http://www.housepress.blogspot.com> Damian Weber has published 18 books with House Press, including his newest *Barkeater*, which he will be reading from at the Welcome to Boog City festival. He thinks there should be more

readings like this one, and is so excited to see Eileen Myles because he thinks she's the coolest ever and that Chelsea Girls is how more people should write. He met her once at Susan Howe's class and she told a story about reading a Kobainer poem at a poetry slam in Seattle and totally losing. Apparently they're no fun.

House Press came together in Buffalo in 2002 as poets inside and outside the University at Buffalo started daily and nightly collaborations. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book, an our-man collaboration/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, St. Louis, and Charlottesville, Va., while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has put out over two dozen books and a half-dozen CDs. In addition to poetry and music, they've also worked with prose, street art, book art, and film.

**TBD, Cy Gist Press <http://www.cygistpress.com> Editor Mark Lamoureux started Cy Gist Press in 2006. The press' focus is on ekphrastic poetry, or works that have a strong visual sensibility. Volumes are handmade in print runs of 100-150, with all design work and printing done in-house by Lamoureux.

*Sunday

**Ana BoÅ³iÄeviÄ†

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

Ana BoÅ³iÄeviÄ† is a poet living in North Massapequa. She's the author of Document (Octopus Books).

**Lee Ann Brown <http://www.writing.upenn.edu/pennsound/x/Brown.html>

<http://www.epc.buffalo.edu/authors/brown> Lee Ann Brown loves to perform.

Her books include The Sleep That Changed Everything (Wesleyan University Press) and Polyverse (Sun & Moon Press), the latter of which included earlier chapbooks such as a museme (Boog Literature) and Crush (Leave Books). She loves to sing and play with her daughter Miranda, who is beginning kindergarten this fall at The Blue Man Creativity Center, as well as collaborate with her husband, Tony Torn, with whom she has started The French Broad Institute (of Time and the River) in Marshall, N.C. During the school year she lives in NYC, goes to lots of readings, and teaches poetry at St. John's University.

**Tisa Bryant <http://www.themagicmakers.blogspot.com/2007/03/tisa-bryant-authorscholar-tis-a-bryant.html>

Tisa Bryant makes work that often traverses the boundaries of genre, culture, and history. Her first book, Unexplained Presence (Leon Works), 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. Her writing has appeared or is forthcoming in a number of places, including Abraham Lincoln, The Believer, 1913: A Journal of Forms, Sustainable Aircraft, and with the paintings of visual artist Laylah Ali. She is also author of the chapbook, Tzimmes (a+bend Press). She is assistant professor of writing at St. John's University, Queens; lives in Crown Heights, Brooklyn; and is a founding editor/publisher of the hardcover annual The Encyclopedia Project.

****Julia Cohen** <http://www.onthemessiersideofneat.blogspot.com>

<http://www.pshares.blogspot.com/2007/12/new-voice-1-julia-cohen.html> Julia Cohen is the author of three chapbooks, If Fire, Arrival (horse less press), Who Could Forget the Sensational First Evening of the Night (H_NGM_N B_KS), and, with Mathias Svalina, When We Broke the Microscope (Small Fires Press). Her chapbooks The History of a Lake Never Drowns (Dancing Girl Press) and, also with Mathias Svalina, Chugwater (Transmission Press) are forthcoming. Poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, the tiny, MiPOesia, GutCult, and Forklift, Ohio, among others.

****John Coletti**

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

John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Portable Press at Yo-Yo Labs), and the forthcoming Same Enemy Rainbow (fewer & further). He is the editor of The Poetry Project Newsletter.

****Jennifer Firestone**

http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/mentoring/interview_firestone_myles.html Jennifer Firestone is the co-editor of Letters To Poets: Conversations About Poetics, Politics, and Community (Saturnalia Books), forthcoming in October. She is the author of Holiday (Shearsman Books), Waves (Portable Press at Yo-Yo Labs), and From Flashes and snapshot (Sona Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes, Fourteen Hills, Dusie, 580 Split, and Saint Elizabeth Street, among others. She is an assistant professor teaching poetry at Eugene Lang College at The New School for Liberal Arts, and lives in Brooklyn with her husband and their infant twins.

****Corrine Fitzpatrick**

<http://www.chax.org/eoagh/issue3/issuethree/fitzpatrick.html>

<http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick>

Corrine Fitzpatrick is the author of Zamboanguena and On Melody Dispatch. She is in the M.F.A. program at Bard College and is the program coordinator for The Poetry Project at St. Mark's Church.

****Edward Foster**

http://www.stevens.edu/provost/academics/undergraduate/faculty_profile1.php?faculty_id=905

http://www.lightmillennium.org/2005_15th/edfoster_fbingul_interview.html Ed Foster's recent books include *What He Ought To Know: New and Selected Poems* (Marsh Hawk Press) and *A History of the Common Scale*. Described by one critic as "the epitome of the poet/scholar," he is the author of numerous volumes of literary criticism and history but is better known for his poetry, characterized by "sureness of register, intelligence of arrangement, delicacy of emotional patterning, elegance of effect" says *Verse* magazine. The founding editor of Talisman House Publishers, he is a professor of history and an associate dean in the College of Arts and Letters at the Stevens Institute of Technology.

****Yoko Kikuchi** <http://www.yokokikuchi.com> <http://www.dreambitches.org> Yoko Kikuchi writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one solo release, *Songs I Wrote For You*, and is working on releasing a solo triple-album in the fall. Dream Bitches has two albums—*Sanfransisters* (Olive Juice Music) and *Coke-and-Spiriters* (Recommended If You Like Records). As well as recording her own projects, Kikuchi appears as a backing vocalist/harmony composer on a number of recordings by talented artists including Dan Fishback, Phoebe Kreutz, Dibs, Casey Holford, Josh Malamy, and Andrew Phillip Tipton. She also performs/guest stars in a number of groups, most notably the Kreutzenjammer Kids, Piaf the Eiffel Tower, and The Leader.

****Amy King** <http://www.amyking.org> Amy King is the author of *I'm the Man Who Loves You* and *Antidotes for an Alibi* (BlazeVOX Books), and, most recently, *Kiss Me With the Mouth of Your Country* (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and creative writing at Nassau Community College. She is currently editing an anthology, *The Urban Poetic*, forthcoming from Factory School.

****Rachel Levitsky** <http://www.delirioushem.blogspot.com/2008/02/dim-sum-rachel-levitsky.html> <http://www.chax.org/eoagh/issue3/issuethree/levitsky.html> Rachel Levitsky is the author of *Under the Sun* (Futurepoem books) and five poetry chapbooks. She has written several poetry plays, three of which (one of them with Camille Roy) have been performed in New York and San Francisco. Recently her work was translated into Icelandic for the anthology *131.839 Sláðg Med Bilum* by Eiríkur Örn Nordahl. Online poetry and critical essays can be found at Delirious Hem, Narrativity, Duration Press, How2, and Web Conjunctions, among others. She is the founder and co-director of *Belladonna**, an event and publication series of feminist avant-garde poetics.

****Timothy Liu**

<http://www.poets.org/poet.php/prmPID/114>

Timothy Liu has two new books of poetry forthcoming, *Bending the Mind Around*

the Dream's Blown Fuse (Talisman House Press) and *Polytheogamy* (Saturnalia

Books). He lives in Manhattan.

****Eileen Myles**

<http://www.eileenmyles.com>

<http://www.eileenmyles.net>

Eileen Myles was born in Cambridge, Mass. in 1949, and moved to New York City in 1974 to be a poet. Since then she has written produced, performed, and edited more than 20 plays, libretti, films books of poetry, and fiction, most recently *Sorry, Tree*. *Importance of Being Iceland* (essays) and *The Inferno*, a poet's novel, are forthcoming. She lives and writes in New York.

****Mendi Lewis Obadike** <http://www.blacknetart.com> Mendi Lewis Obadike is the author of *Armor and Flesh: Poems* and the libretto for the internet opera *The Sour Thunder*. The Whitney Museum of American Art, Yale University, and the New York African Film Festival and Electronic Arts Intermix, are among the institutions that have commissioned her text-based new media art. She received a Rockefeller New Media Award to develop *TaRonda, Who Wore White Gloves*, an opera which explores black codes of conduct. She developed *Four Electric Ghosts* (an opera based on Amos Tutuola's novel *My Life in the Bush of Ghosts* and the video game *Pac-Man*) in Toni Morrison's *Atelier* at Princeton in the fall of 2005. Mendi lives and works with her husband Keith in the New York metropolitan area.

****Simon Pettet** <http://www.jacketmagazine.com/29/leddy-pettet.html>

<http://www.jacketmagazine.com/25/pett-berr-iv.html> Simon Pettet is an internationally renowned English-born poet and long-time Lower East Side resident. His most recent book of poems is the much-acclaimed *More Winnowed Fragments* (Talisman House Press). *Hearth's New and Selected Poems* is due from the same publisher later in the fall. He is also the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, *Conversations About Everything* and *Talking Pictures*, and edited the *Art Writings* of the Pulitzer-prize-winning New York School poet James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, "Simon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it."

****Nick Piombino**

<http://www.argotistonline.co.uk/Piombino%20interview.htm>

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

Nick Piombino guest edited OCHO 14. He opened his ongoing weblog *fait accompli* in February 2003. His latest books are *fait accompli* (Factory School) and *Free Fall* (Otoliths), a collage novel containing over 150 full-color images. *Contradicta*, with illustrations by Toni Simon is due this fall from Green Integer.

****Meghan Punschke** <http://www.megpunschke.com> Meghan Punschke is the author of *Stratification* (BlazeVOX Books). She resides in New York City, and has an M.F.A. in poetry from The New School. She is the curator and host of *Word of Mouth*, a reading series dedicated to poets and fiction/non-fiction writers. She is also the managing editor for the literary journal *Oranges & Sardines*. Her poetry was nominated for a Pushcart Prize in 2007, and it can be found in *MiPO*, *No Tell Motel*, *Coconut*, *Sawbuck*, and *OCHO*, among others.

****Christopher Stackhouse** <http://www.readab.com/cstackhouse.html> Christopher Stackhouse is the author of the poetry collection *Slip* (Corollary Press) and co-author of *Seismosis* (1913 Press), which features a collaboration of Stackhouse's drawings with text by writer/author/professor John Keene. He is a Cave Canem Writers Fellow, and, a 2005 Fellow in Poetry from the New York Foundation for the Arts. He has recently successfully completed studies, granting him an M.F.A. in writing/interdisciplinary studies from Bard College in 2009.

****Mathias Svalina** <http://www.mathiassvalina.blogspot.com> Mathias Svalina is a co-editor of *Octopus Magazine* and *Octopus Books*. He is the author of the chapbooks *Why I Am White* (Kitchen Press), *Creation Myths* (New Michigan Press), and *The Viral Lease* (Small Anchor Press). He is the co-author of the collaboratively written chapbooks *Or Else What, Asked the Flame*, with Paula Cisewski (SC Press), *When We Broke the Microscope* (Small Fires Press), and *Chugwater* (Transmission Press), which were both written with Julia Cohen. His first book, *Destruction Myth*, is forthcoming from Cleveland State University Press next year.

****Stacy Szymaszek**

<http://www.lemonhound.blogspot.com/2008/04/autoportraits-conversation-with-stacy.html> Stacy Szymaszek is the author of *Emptied of All Ships* and the forthcoming *Hyperglossia* (both Litmus Press). She recently published her faux coming-of-age tale *Orizaba: A Voyage with Hart Crane* (Faux Press). Her passion for Crane is so real. She is the artistic director of the Poetry Project at St. Mark's Church.

[↑ Contents](#)

164. **Mark Prejsnar**

announcing miscproj.. call for work (& readers)

Thu 21 Aug 2008

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

miscproj is a blogmag; it is a continuation of the hard-copy poetry magazine Misc. Proj., which was published in Atlanta in the late 1990s. Work accepted will be published within a few weeks of acceptance. We're very interested in seeing submissions of poems. But we are also quite open to essays on poetics, and book reviews. Like the initial paper mag, the current version of miscproj will feature miscellaneous projects relating to poetry: interviews, essays, comments on the poetry scene, debates.

A blogmag follows the logic of the blog software: we do not publish issues, but rather post work in a continuing stream. Items in a blogmag relate to each other without the mediation of larger "issue" groupings. Please visit the blogmag for your reading pleasure. Before submitting you should become familiar with the material there, especially the overall range of poetics mapped out by the first five issues, which have been mounted in online facsimile form and may be viewed at the blogmag.

send all submissions to:



thanx,

Mark Prejsnar

Katra DeMill

Sally Traub

editorial committee

James Sanders

John Lowther

technical editors

"To me, in this fallen world, the question that true literature prompts is never "what does it mean" but rather: what circumstances (what kind of perceived world) have given rise to writing of this kind, which is trying to provoke a different way of "being in the world," and why? Writing that does not provoke this question, but aims instead at meaning--is entertainment..."

--Richard Foreman

"Having undertaken never to be renounced never to be diminutive never to be in consequence never to be with and delayed never to be placing it with and

because it is an interval it is extremely difficult not to make sense extremely
difficult not to make sense extremely difficult not to make sense and excuse"

--Gertrude Stein

^^^^^^

----Mark Prejsnar

[↑ Contents](#)

165. **amy king**

Friday, August 29th ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **

Thu 21 Aug 2008

Stain Bar is at 766 Grand Street in Brooklyn, and you can get there by taking the L train to Grand Street, walk one block West.

Cheers to you all, till soon,

Ana + Amy

The Stain of Poetry: A Reading Series

August 29th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

**** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich ****

~~~~~

Michael Ball grew up in North Carolina & spent most of his adult life in Brooklyn. He currently lives in Baltimore where he curates & hosts the i.e. reading series.

~~~~~

Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. New from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. Amphibian Productions theater company did a staged reading of his play TRIPTYCH, at the Arclight Theatre, on the Upper West Side of Manhattan, Spring, 2005.

~~~~~

Photo by Doug Barber

valzhyna mort born in minsk, belarus. second book of poetry "factory of tears" came out in april 2008 from copper canyon press, usa. (the first one was published in minsk in 2005 and called "i'm as thin as your eyelashes"). previously was a writer-in-residence at several international locations, also received two international poetry prizes. besides the united states, "factory of tears" was published in sweden and will come out in 2009 in germany. apart from poetry, valzhyna mort runs a black metal music label.

~~~~~

Anna Moschovakis is the author of a book of poems, *I Have Not Been Able to Get Through to Everyone*, and of several chapbooks, including most recently *No Medea*, a Tinyside from Big Game Books. She is also a translator of French poetry and prose and an editor at Ugly Duckling Presse.

~~~~~

Ryan Murphy is the author of *Down With the Ship* from Otis Books/Seismicity Editions. He has received awards from Chelsea magazine and the Aldrich Museum of Contemporary Art, as well as a grant from the Fund for Poetry. He lives in New York.

~~~~~

Photo by Stephanie Young

Matvei Yankelevich edited and translated *TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS* (Overlook, 2007). He is a co-translator of *OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM* (2006). His translation of the Vladimir Mayakovsky's poem "Cloud in Pants" appears in *NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY* (Farrar, Strauss & Giroux, 2008). He is the author of a long poem, *THE PRESENT WORK* (Palm Press, 2006) and his writing has appeared in *Fence*, *Open City*, and many other literary journals. He teaches Russian Literature at Hunter College in New York City and edits the Eastern European Poets Series at Ugly Duckling Presse in Brooklyn.

~~~~~

stain  
766 grand street  
brooklyn, ny 11211  
(L train to Grand Street,  
1 block west)  
718/ [REDACTED]  
open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana Bozicevic

<http://thestainofpoetry.wordpress.com/2008/08/19/friday-august-29-2008-700-pm-2/>

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

166. **Catherine Daly**

Artist and Curator Calls City of Vancouver Public Art Program

Thu 21 Aug 2008

[↑ Contents](#)

167. **Daniel Zimmerman**

Re: The List of Movies with Poetry

Thu 21 Aug 2008

<http://www.hudsonreview.com/su08/su08hunter.html>

[↑ Contents](#)

168. **Tenney Nathanson**

Dorn and anti-semitism on the Poetics list?

Fri 22 Aug 2008

sorry if this is stirring up old whatevers, but I recall a pretty lengthy series of posts on the list, maybe 5-10 years ago, on anti-semitic streak in Dorn (among other things I remember Tom Mandel offering to punch Dorn in the face if he ever saw him--maybe that will jog someone's memory!). Anyway a quick search of the list archive didn't turn up anything, so I'm wondering if anybody can lay hands on the pertinent posts or range of dates. I'm trying to direct a friend to the discussion.

thanks for any help,

Tenney

[↑ Contents](#)

169. **Nate Pritts**

3-2-1 Blastoff!

Fri 22 Aug 2008

Hi all -

My second full length collection of poetry - HONORARY ASTRONAUT - will be out in October from Ghost Road Press ::

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

It's not up yet but you can read a poem from this new book in my chapbook The Happy Seasons - "One for Carol Ross" - found here ::

<http://www.swanniganandwright.com/one%20for%20carol%20ross.html>

And, while you're at it, consider picking up a copy of my first book, SENSATIONAL SPECTACULAR - by going here & scrolling down ::

<http://www.natepritts.com>

Thanks!

n8

:: Nate Pritts

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

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

Talk to your Yahoo! Friends via Windows Live Messenger. Find Out How

Be the filmmaker you always wanted to be—learn how to burn a DVD with Windows®.
<http://clk.atdmt.com/MRT/go/108588797/direct/01/>

[↑ Contents](#)

170. **Philip Rowland**

NOON 6 AVAILABLE

Fri 22 Aug 2008

Issue 6 of NOON: Journal of the Short Poem is now available. With 72 pages of poems, it is handbound and published in an edition of 200 copies. For a copy sent via airmail, please send US\$14 (cash or international postal money order) or 7 pounds (cheque) to Philip Rowland at the following address: Minami Motomachi 4-49-506, Shinjuku-ku, Tokyo [REDACTED], Japan. Additional copies will be sent post-free (add \$10 / 5 pounds per copy); likewise, if you would like a copy of Issue 5 sent together with 6.

Contributors to NOON 6 are: Ravi Shankar, Daniel Zimmerman, Eleanor Stanford, Jane Hirshfield, John Levy, David Miller, Lee Gurga, Onishi Yasuyo, Yagi Mikajo, Uda Kiyoko, Philip Messenger, Niels Hav, Roberta Beary, Peggy Willis Lyles, Halvard Johnson, Lionel Kearns, Peter Yovu, Alexis Rotella, Michael McClintock, John Phillips, Richard Gilbert, Keiji Minato, Barry Schwabsky, Alan Halsey, Margaret Stawowy, Larissa Shmailo, Jane Joritz-Nakagawa, Ruth Lepson, Jane Monson, Elizabeth Robinson, Robin Magowan, Jerry Gordon, Patrick Donnelly and Stephen Miller, Jim Moore.

If you would like a review copy, please let me know.

The reading period for the next issue is scheduled for October (email submissions welcome at that time).

All the best,

Philip Rowland (editor and publisher)
NOON: Journal of the Short Poem

██████████

[↑ Contents](#)

171. **steve russell**

Re: The List of Movies with Poetry

Fri 22 Aug 2008

Auster is relevant here, too. His noir is lyrical, but hard edges. & film keeps coming up more and more often in his work. He rarely speaks of his early poetry, but it's as good as Ashberry claims. i think about all the movies that should be made about

poetry. lit flicks.

something on Nabokov. Borgess. Nabokov would be Hollywood tempting in a Dr. Z sort of way.

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

From: Daniel Zimmerman <██████████>

To: ██████████

Sent: Thursday, August 21, 2008 10:14:58 PM

Subject: Re: The List of Movies with Poetry

<http://www.hudsonreview.com/su08/su08hunter.html>

[↑ Contents](#)

172. **ela kotkowska**

Re: The List of Movies with Poetry

Fri 22 Aug 2008

I noticed your thread, and I thought I'd send you a list I've compiled some time ago... I have created a few separate categories: (semi-)biographical films; films on fictitious poets; documentaries; and then some films having poetry as an object in some sense. I wasn't at that point looking for cinematic adaptations of poems... Definitely not exhaustive, repeating many films already mentioned here, but I hope you'll find it useful *-))

[] [] [] [] [] (Quasi-)Biographies:

on: Cyrano de Bergerac Cirano di Bergerac (1925), dir. Augusto Genina (Italy/France)<http://www.imdb.com/title/tt0160166/> Cyrano de Bergerac (1950), dir. Michael Gordon (US)<http://www.imdb.com/title/tt0042367/> Cyrano de Bergerac (1990), dir. Jean-Paul Rappeneau (France)<http://www.imdb.com/title/tt0099334/>

The Barretts of Wimpole Street (1934), dir. Sidney Franklin (US)<http://www.imdb.com/title/tt0024865/> Elizabeth Barrett and Robert Browning

Davit Guramishvili(1945), dir. Nikoloz Sanishvili & Joseb Tumanishvili (Georgia)
<http://www.imdb.com/title/tt0236138/>
http://en.wikipedia.org/wiki/David_Guramishvili

Pull My Daisy(1959), dir. Robert Frank & Alfred Leslie (US)<http://www.imdb.com/title/tt0052100/> A short film about the BeatGeneration. Based on Jack Kerouac's book. The Cedar Bar (2002), dir. Alfred Leslie (US)<http://www.imdb.com/title/tt0326801/> A film-collage using, among others, footage from Pull My Daisy.

The Trials of Oscar Wilde (1960), dir. Ken Hughes (UK)<http://www.imdb.com/title/tt0054403/>

Sayat Nova aka The Color of Pomegranates (1968), dir. Sergei Parajanov (Armenia)<http://www.imdb.com/title/tt0063555/>
http://en.wikipedia.org/wiki/Sayat_Nova.

The Belle of Amherst (1976), dir. Charles S. Dubin (US)<http://www.imdb.com/title/tt0202812/> Emily Dickinson

Stevie (1978), dir. Robert Enders (UK)<http://www.imdb.com/title/tt0078321/> Stevie Smith

I Know Why the Caged Bird Sings (1979), dir. Fielder Cook
(USA)<http://www.imdb.com/title/tt0079321/> Maya Angelou

'Breaker' Morant (1980), dir. Bruce Beresford
(Australia)<http://www.imdb.com/title/tt0080310/>

Andrea Chénier (1985), dir. Humphrey Burton
(UK)<http://www.imdb.com/title/tt0254090/> André Chénier

Hälfte des Lebens (1985), dir. Herrmann Zschoche
(Germany)<http://www.imdb.com/title/tt0087441/> Friedrich Hölderlin

Lermontov (1986), dir. Nikolai Burlyayev (Soviet
Union)<http://www.imdb.com/title/tt0091399/>

Gothic(1986), dir. Ken Russell (UK)<http://www.imdb.com/title/tt0091142/> Mary
Shelley and Lord Byron.

Haunted Summer (1988), dir. Ivan Passer
(USA)<http://www.imdb.com/title/tt0095280/> Lord Byron, Mary Shelley and
Percy Shelley.

Remando al viento aka Rowing With The Wind (1988), dir. Gonzalo Suárez
(Spain) Lord Byron, Percy and Mary Shelley.

Looking for Langston (1988), dir. Isaac Julien
(UK)<http://www.imdb.com/title/tt0095545/>

Lichnoe delo Anny Akhmatovoy aka The Anna Akhmatova File (1989), dir.
Semyon Aranovich (Soviet Union)
<http://www.imdb.com/title/tt0097743/>
Includes archival footage.

Dylan Thomas: Return Journey (1990), dir. Anthony Hopkins
(US)<http://www.imdb.com/title/tt0099476/>

Beautiful Dreamers (1990), dir. John Kent Harrison
(Canada)<http://www.imdb.com/title/tt0101413/> Walt Whitman

Tongues Untied (1990), dir. Marlon Riggs
(US)<http://www.imdb.com/title/tt0103099/> Essex Hemphill

Fear and the Muse: The Story of Anna Akhmatova(1991), dir. Jill Janows
(US)<http://www.imdb.com/title/tt0277701/>

Wszystko co najwazniejsze aka All That Really Matters (1992), dir. Robert
Gliniski (Poland) Aleksander Wat, http://en.wikipedia.org/wiki/Aleksander_Wat

Shadowlands (1993), dir. Richard Attenborough
(UK)<http://www.imdb.com/title/tt0108101/> Helen Joy Davidman, aka Joy
Gresham

En compagnie d'Antonin Artaud aka MyLife and Times with Antonin Artaud (1993), dir. Gérard Mordillat (France) <http://www.imdb.com/title/tt0106810/>

Tom & Viv (1994), dir. Brian Gilbert <http://www.imdb.com/title/tt0111454/> T. S. Eliot, and his first wife Vivienne Haigh-Wood.

Mrs. Parker and Her Vicious Circle (1994), dir. Alan Rudolph (USA) <http://www.imdb.com/title/tt0110588/> Dorothy Parker

Il Postino aka The Postman (1994), dir. Michael Radford (France / Italy) <http://www.imdb.com/title/tt0110877/> Pablo Neruda

Total Eclipse (1995), dir. Agnieszka Holland (UK / France) <http://www.imdb.com/title/tt0114702/> Arthur Rimbaud & Paul Verlaine

The Disappearance of Garcia Lorca (1996), dir. Marcos Zurinaga (US / France / Spain / Puerto Rico) <http://www.imdb.com/title/tt0117106/>

Ihat'bu gens', Kenji no haru aka Spring and Chaos: The Life Story of Kenji Miyazawa (1996), dir. Shoji Kawamori (Japan) <http://www.imdb.com/title/tt0223503/>

Kavafis (1996), dir. Yannis Smaragdis (Greece) <http://www.imdb.com/title/tt0115849/>

Wilde (1997), dir. Brian Gilbert (UK / Germany) <http://www.imdb.com/title/tt0120514/>

Wojacek (1999), dir. Lech Majewski (Poland) <http://www.imdb.com/title/tt0240221> Rafał Wojacek, http://en.wikipedia.org/wiki/Rafa%C5%82_Wojacek.

Sjanger fra andre vøningen aka Songs from the Second Floor (2000), dir. Roy Andersson (Denmark / Sweden / Norway) <http://www.imdb.com/title/tt0120263/> César Vallejo

Before Night Falls (2000), dir. Julian Schnabel (US) <http://www.imdb.com/title/tt0247196/> Reinaldo Arenas

Pandaemonium (2000), dir. Julian Temple (UK) <http://www.imdb.com/title/tt0210217/> Samuel Taylor Coleridge and William Wordsworth

Korreltjie niks is my doodaka A Mere Grain of Nothing My Death: A Life in Poetry - Ingrid Jonker (2001), dir. Saskia van Schaik (Netherlands) <http://www.imdb.com/title/tt0325700/>

Piñero (2001), dir. Leon Ichaso (USA) <http://www.imdb.com/title/tt0261066/> Miguel Piñero

The Hours (2002), dir. Stephen Daldry (US/UK)

Sylvia (2003), dir. Christine Jeffs (UK)<http://www.imdb.com/title/tt0325055/>

The Libertine(2004), dir. Lawrence Dunmore
(UK)<http://www.imdb.com/title/tt0375920/> John Wilmot

ParÅ™ OsÅ³b ... MaÅ„y Czasaka A Few People, A Little Time (2005), dir. Andrzej BaraÅ„ski (Poland)

<http://www.imdb.com/title/tt0479258/>

<http://www.krystynajanda.net/scenariusze/1817>

Miron BiaÅ„oszewski

Iâ€™m Not There(2007), dir. Todd Haynes
(US)<http://www.imdb.com/title/tt0368794/> Bob Dylan

[] [] [] [] [] Fictitious Poets:

*Jean Cocteauâ€™s (France) myth of Orpheus Le Sang du PoÃªte aka The Blood of the Poet (1930)<http://www.imdb.com/title/tt0021331/> OrphÃ©e aka Orpheus (1950)<http://www.imdb.com/title/tt0041719/> Le Testament dâ€™OrphÃ©e, ou ne me demandez pas pourquoi! aka The Testament of Orpheus (1960)<http://www.imdb.com/title/tt0054377/>

Winter Meeting (1948), dir. Bretonne Windust
(US)<http://www.imdb.com/title/tt0040971/> poetess Susan Grieve.

Il Segno di Venere aka The Sign of Venus (1955), dir. Dino Risi (Italy)
<http://www.imdb.com/title/tt0046292/>

Features Vittorio di Sicca in the role of an impoverished poet.

Pyaasa aka Thirst (1957), dir. Guru Dutt
(India)<http://www.imdb.com/title/tt0050870/>

Gertrud (1964), dir. Carl Theodor Dreyer
(Denmark)<http://www.imdb.com/title/tt0058138/> one of the characters is a poet, Gabriel Lidman

Doctor Zhivago(1965), dir. David Lean
(US)<http://www.imdb.com/title/tt0059113/>

Ulysses(1967), dir. Joseph Strick (UK)<http://www.imdb.com/title/tt0062414/>
Stephen Dedalus is an aspiring poet, of course

Satansbraten aka Satanâ€™s Brew (1976), dir. Rainer Werner Fassbinder
(Germany)<http://www.imdb.com/title/tt0075165/> The protagonist is a poet.

Nostalghia (1983), dir. Andrei Tarkovsky (Soviet Union)<http://www.imdb.com/title/tt0086022/> Tells the life of a Russian poet Andrei Gorchakov.

Siekierezada(1983), dir. Witold Leszczynski
(Poland)<http://www.imdb.com/title/tt0093968/> Based on the novel by Edward Stachura, the film tells the story of a young poet.

Barfly(1987), dir. Barbet Schroeder (US)<http://www.imdb.com/title/tt0092618/>
Based on Charles Bukowski's script, the film recounts the life of a poet Henry Chinaski.

Lawa. Opowiesc o 'Dziadach' Adama Mickiewicza aka A Tale of Adam Mickiewicz's 'Forefathers' Eve' (1989), dir. Tadeusz Konwicki
(Poland) <http://www.imdb.com/title/tt0097721/>
The protagonist is a revolutionary poet.

Mindwalk(1990), dir. Bernt Amadeus Capra
(US)<http://www.imdb.com/title/tt0100151/> a dialogue between a scientist, a politician, and a poet.

Disparus (1998), dir. Gilles Bourdos
(France)<http://www.imdb.com/title/tt0156479/> Alfred Katz, a poet, had disappeared in 1938.

Oda Presernu aka Ode To The Poet (2001), dir. Martin Srebotnjak
(Slovenia)<http://www.imdb.com/title/tt0288142/> The protagonist is a poet, Miha.

Moulin Rouge!(2001), dir. Baz Luhrmann
(US)<http://www.imdb.com/title/tt0203009/> unfortunately it does have a poet in the plot...

Possession(2002), dir. Neil LaBute
(UK/US)<http://www.imdb.com/title/tt0256276/> two fictitious Victorian poets.

The Business of Fancydancing(2002), dir. Sherman Alexie
(US)<http://www.imdb.com/title/tt0303313/> The protagonist is Seymour Polatkin, a gay Native American poet.

Documentaries:

Antonin ARTAUD Antonin Artaud, correspondance avec Jacques Rivière
(1977), dir. Gérard Courant (France)<http://www.imdb.com/title/tt0432475/> La Vritable histoire d'Artaud le momo aka The True Story of Artaud the Momo
(1994), dir. Gérard Mordillat & Jérôme Prieur (France)
<http://www.imdb.com/title/tt0111650/> Un Siècle d'Occrivains: Antonin Artaud
(2000), dir. André Labarthe (France)<http://www.imdb.com/title/tt0478925/>
Plus, the best film which features Artaud as an actor is Carl Theodor Dreyer's La Passion de Jeanne d'Arc (1928)
<http://karagarga.net/details.php?id=37162>

The BEAT GENERATION

The Beat Generation: An American Dream(1987), dir. Janet Forman

(US)<http://www.imdb.com/title/tt0261558/>

The Source (1999), dir. Chuck Workman

(US)<http://www.imdb.com/title/tt0181833/>

Charles BUKOWSKI The Charles Bukowski Tapes(1985), dir. Barbet Schroeder (France)<http://www.imdb.com/title/tt1019894/> The Ordinary Madness of Charles Bukowski(1992), dir. Vanessa Engle (UK)BBC documentary on the poet. Bukowski at Bellevue (1995)<http://www.imdb.com/title/tt0285468/> An archival poetry reading by Bukowski. Bukowski: Born into This(2003), dir. John Dullaghan (US)<http://www.imdb.com/title/tt0342150/>

Leonard COHEN Ladies and Gentlemen, Mr. Leonard Cohen (1965), dir. Donald Brittain & Don Owen (Canada)<http://www.imdb.com/title/tt0126376/> Songs from the Life of Leonard Cohen (1988), dir. John Archer (UK)<http://www.imdb.com/title/tt0819672/> Leonard Cohen: Printemps 96 aka Leonard Cohen: Spring 1996 (1997), dir. Armelle Brusq (France)<http://www.imdb.com/title/tt0160457/> Leonard Cohen: I'm Your Man (2005), dir. Lian Lunson (US)<http://www.imdb.com/title/tt0478197/>

Allen GINSBERG The Life and Times of Allen Ginsberg (1994), dir. Jerry Aronson (US) <http://www.imdb.com/title/tt0107411/> No More to Say & Nothing to Weep For: An Elegy for Allen Ginsberg(1997), dir. Collin Still (UK) <http://opticnerve.co.uk/Ginsberg.htm> Ginsberg - Egy kő a Lower East Side-ről aka APoet on the Lower East Side: A Docu-Diary on Allen Ginsberg (1997), dir. Gyula Gazdag (Hungary/US)<http://www.imdb.com/title/tt0130947/> Documents an encounter between the Hungarian writer István Eörsi & Allen Ginsberg.

Jack KEROUAC Kerouac, the Movie(1985), dir. John Antonelli (US)<http://www.imdb.com/title/tt0089410/> Semi-documentary Features appearances by poets Robert Creeley, Lawrence Ferlinghetti, Allen Ginsberg, and others. What Happened to Kerouac? (1986), dir. Richard Lerner & Lewis MacAdams (US)<http://www.imdb.com/title/tt0090312/> On the Road with Jack Kerouac: King of the Beats (1994), dir. John Antonelli (US)<http://www.allmovie.com/cg/avg.dll?p=avg&sql=1:36302>

Gabriel Garcia LORCA Federico García Lorca: Murder in Granada(1976), dir. Humberto López y Guerra<http://www.imdb.com/title/tt0411388> Ciudad Natalaka Hometown: Federico García Lorca (2000), dir. Eliseo Alvarez http://www.films.com/id/4480/Federico_Garcia_Lorca.htm

William SHAKESPEARE

In Search of Shakespeare(2003), TV series hosted by Michael Wood, PBS(UK) <http://www.imdb.com/title/tt0398492/>

(i'm sure there're others... didn't really include "Shakespeare in love" in the biographical section... seems too much of a stretch)

The War Within: A Portrait of Virginia Woolf (1996), dir. Morten Bruus & JohnFuegi <http://www.imdb.com/title/tt0286291/>

Yakantalisa (1996), dir. Yair Lev (Israel)<http://www.imdb.com/title/tt0159839/>
Israeli poet Hezy Leskly, http://www.ithl.org.il/author_info.asp?id=157

Jeg er levende - S ren Ulrik Thomsen, digter aka I Am Alive (1999), dir. J rgen Leth (Denmark)<http://www.imdb.com/title/tt0238329/>

Ahmad Shamlou: Master Poet of Liberty(1999), dir. Moslem Mansouri (Iran)<http://www.imdb.com/title/tt0310597/> Iranian poet Ahmad Shamlou
http://en.wikipedia.org/wiki/Ahmad_Shamlou

Puisi tak terkuburkan aka A Poet (2000), dir. Garin Nugroho(Indonesia)
<http://www.imdb.com/title/tt0258056/>
Acehnese poet IbrahimKadir.

Vinicius (2005), dir. Miguel Faria Jr. (Brazil)<http://www.imdb.com/title/tt0493175/>

Noget om Halfdan(2006), dir. Carlo H.E. Agostoni & Jonas Poher Rasmussen (Denmark)<http://www.imdb.com/title/tt0765125/> Danish poet Halfdan Rasmussen

Ren   Char, nom de guerre Alexandre (2007), dir. Jer  me Prieur (France)<http://www.imdb.com/title/tt0969323/> There's also a film made by RC, Le Soleil des Eaux.

[] [] [] [] [] [] Films with references to poetry (but not adaptations of poems):

Dead Poets   Society(1989), dir. Peter Weir (US)<http://www.imdb.com/title/tt0097165/>

Dead Man (1995), dir. Jim Jarmusch (US)<http://www.imdb.com/title/tt0112817/>

Bordeline (1930), dir. Kenneth MacPherson (UK)<http://www.imdb.com/title/tt0020701/> H.D. (Helda Doolittle) in the role of Astrid (HeldaDoorn).

The Ister (2004), dir. David Barison & Daniel Ross (Australia)<http://www.imdb.com/title/tt0397477/> The movie alludes to Friedrich H  lderlin  s poem Ister.

Oda do Rado ciaka Ode toJoy (2005), dir. Anna Kazejak-Dawid, Jan Komasa, & Maciej Migas

(Poland)<http://karagarga.net/details.php?id=45650>

The film  s title alludes to the poem by Friedrich Schiller, Ode an die Freude.

Pro  me de Philippe Lacoue-Labarthe (2006), dir. ChristineBaudillon & Fran  ois Lagarde (France)

http://www.hors-oeil.com/CMS/component/page,shop.product_details/flypage,shop.flypage/product_id,18/category_id,1/manufacturer_id,0/option,com_virtuemart/Itemid,1/ The DVD includes a short film which is a recitation of Friedrich Hölderlin's poem Andenken.

~ cheers,

ela kotkowska

[↑ Contents](#)

173. **mIEKAL aND**

Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books

"Angels and Demons" and "White Oleander" borrowed last year

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

174. **Ruth Lepson**

Re: The List of Movies with Poetry

Fri 22 Aug 2008

did anyone mention Stevie, about Stevie Smith?

On 8/22/08 11:11 AM, "steve russell" <[REDACTED]> wrote:

Auster is relevant here, too. His noir is lyrical, but hard edges. & film keeps coming up more and more often in his work. He rarely speaks of his early poetry, but it's as good as Ashberry claims. i think about all the movies that should be made about poetry.

lit flicks.

something on Nabokov. Borgess.

Nabokov would be Hollywood tempting in a Dr. Z sort of way.

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

From: Daniel Zimmerman <[REDACTED]>

To: [REDACTED]

Sent: Thursday, August 21, 2008 10:14:58 PM

Subject: Re: The List of Movies with Poetry

<http://www.hudsonreview.com/su08/su08hunter.html>

[↑ Contents](#)

175. **steve russell**

Re: Dorn/Anti-Semitism

Fri 22 Aug 2008

shouldn't we bag that word, Anti-Semitism. When I'm in a fight about Palestine, I'm almost always fighting with someone Jewish and European. I don't have a

clue as to what Dorn said, but why not simply call him a bigot. I take it he didn't insult Arabs.

There's an excellent article on Mahmoud Darwish in the Economist, August 23. I didn't think poetry was popular.

Live/learn.

By the mid-1980s, Darwish had sold well over a million copies of his verse. 20 volumes.

Here's a fragment from one of his poems, compliments of the Economist:

Write down!

I am an Arab

You have stolen

the orchards of my ancestors

And the land which I cultivated

Along with my children

And you left nothing for us

Except for these rocks...

[↑ Contents](#)

176. **Elizabeth Switaj**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

This, of course, raises the question of what books list members would be willing to go to jail for.

Elizabeth Kate Switaj

www.elizabethkateswitaj.net

[↑ Contents](#)

177. **David Chirot**

Re: The List of Movies with Poetry

Fri 22 Aug 2008

Thanks for sending Daniel--

the Great Robert Ryan is terrific in "The Set-Up", as so very often in his relatively overlooked long career, in this film--

(who can forget his chillingly evil Claggett in Peter Ustinov's film of Poet, Novelist & Short Story writer Herman Melville's **Billy Budd**-- and Terence Stamp as Billy; Stamp, who also plays *"*Toby Dammit"* in Fellini's film of the Poe **story "Never Bet the Devil Your Head"* and turns up yet again in the Poet-Film Maker Pasolini's "Teorema"--)

(the Fellini film is in a trilogy of Poe stories, called in English "Spirits of the Dead"; the others filmed are "William Wilson" with Brigitte Bardot and Alain Delon, directed by Louis Malle, in which a man is haunted/hunted by his double; and Roger Vadim's "Metzengerstein," in which the "family team" of Vadim's then-wife Jane and her brother Peter Fonda portray cousins with an incestuous yearning.)

"The List of Movies with Poetry--

(let alone the Lists themselves which exist in poetry--inside poems themselves as a famous one by Rimbaud of the "degenerated" forms of writing including crudely painted signs, children's book illustrations and the like which influenced him--)

Alongside "accumulation" there exist also the ever ongoing rhizomatic waters of poetry traveled by "The Drunken Boats" of poetry, those ships which Emily Dickinson called "books"--for "Voyages" Baudelairean among Symbols that are not in Books but exists as "a Forest"--and which can also be found not only the open eyes of a reader/writer, by those of the imagination--"To shut the Eyes is Travel"--or--to open them or not--perhaps even "sleep walking"--"I cross the room and am in the Spice Islands"--much as Celine writes at the forefront of his "Voyage au bout de la nuit"--

" . . . Our journey is entirely imaginary. That is its strength . . . It goes from life to death. People, animals, cities, things, all are imagined. It's a novel, just a fictitious narrative. Littré (famous dictionarian, like Webster) says so, and he's never wrong. . . . And besides, in the first place, anyone can do as much as much. You just have to close your eyes. 'It's on the other side of life.'"

A poem, a novel, each of which can be for Blanchot a "recit," like "Moby Dick" and "A Season in Hell"--writing, as "Movies with Poetry," is a voyage from one medium to another, and that one in itself "takes place in the dark"--where one opens the eyes in the dark and "sees life from the other side" as in a dream--or a form of Orphic Voyage through the Land of the Dead--

as though humans are still watching the fire-flickering shadows on the walls of a cave themselves intermeshed and "moving pictures" among those already painted there on the Stone Screen--not only "predating and predicting the Cinema"--but also the Voyage of Writing--from the Stone Screen to the scroll to the tablets of clay, to papyrus scrolls and the "leaves" of paper and books and then back again, to the Screen of Computers on which one is returned to the Scroll--and is in turn convertible by the PDF Creator into e-books--which "materialize again as paper leaved books"--which in turn may become movies with titles taken from the title of a poem in the book as a collection of poetry that previously had to be "scrolled down," on a previous screen to that of the movie theater--

so it is that writing and cinema are "wedded", as Melville writes of images emergent from those who observe the surfaces of waters--on and through which and by which images move --"water and meditation are wedded" " in the opening chapter of "Moby Dick"-- and are traveling-- and so readers and viewers may, like Narcissus, plunge into the waters of oblivion when "meditation and water are wedded," and die--not knowing that the countenance they encounter is their own--a "reflection" thought to be "meditation" which is simply one's own self-contemplation---

so writing like Ishamel's, is born alive to rescue floating on an empty coffin made for a perished and ocean buried friend--

Bobbing into view as he emerges from the pages and is seen on the "Silver Screen"--

like Poe's "MS. In a Bottle"--thrown overboard from a ship, like all Poe's ships--rushing into the Vortex, or the final sentences of Arthur Gordon Pym-- where awaits the shrouded figure much larger than any found among humans, with a skin of the whiteness of the South Pole snows.

so it is that writing survives these voyages on the way to the Cinematic version, by being thrown overboard as it were--onto the floating coffin of Ishmael, who writes the story of the "Whiteness of the Whale"-- and in the various MS of Poe's which also escape in various ways from a figure of Whiteness--

perhaps allegories of the "attack" of the journeys to "find" and "capture" or kill the Whale and the White Figure of the Whiteness of Snow--awaiting in the vast wastes of snow--

in a journey in which the Whiteness is the whiteness of the empty screen or page--which writing harpoons or har-pens--or har-pixels--

yet all the same, "Movies with Poetry"-- through overboard their own MS floating along to be found--among which are questions of "translation," as one "passes from one medium to another"--

passes from one "state of seeing"--reading--to another--"watching a film"--

which are themselves also various ways of "looking into" the differences these "states of seeing" "states of being"--and also "states of believing," in the sense of "seeing is believing"--a term often enough transferred to "reading is believing"--due to such phrases as "If it's not in writing, it never happened." In other words, the "willing suspension of disbelief" that is considered by many wise souls limited to the reading of fiction, is in fact also at the heart of all things written-- For--if only what is in writing "actually occurred," then writing immediately introduces an incredible freedom for lying-- Everything in writing could then be "nothing but a lie"--and of course it has

through history very much been that writing conveyed close to nothing but lies, as writings themselves, whether or not truthful to begin with, pass through a continual "degeneration" of "versions" due to translations, synopses, interpretations, commentaries, forgeries and plagiarisms-- this "translation" occurred every time writings traveled from one "state of publication to another"--whether copied by hand from scrolls to codexes, and then from codexes to printed books and from printed books to virtual books-- at each step of the process translators are required who may be induced by any number of reasons to "edit" the texts to more suitably reflect the beliefs and ideologies of the day--whether those of the translator/scribe/typist/data entry worker or those of their culture, religion, political or ethnic affiliations--along all these rhizomatic waters of writing writing is continually becoming something else --and that which is to have occurred in writing likewise is continually being rewritten, edited, censored, "improved," or "cast into a different form," with prose writings "poeticized" and vice versa-- and so it is with "Movies with Poetry"-- as "translations" at least in part-- The great Poet become Clergyman John Donne writes of a belief in which translation is actually the "translation to a better state" of existence itself--in which all humans participate--

all mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated; God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another.

which brings one back to Cocteau's saying that "the Cinema "shows Death at work."

That's why I think in considering "Movies with Poetry" Cocteau and Pasolini as Poet-Film makers--are among the most interesting of all in this regard--

As examples--in which the "translation" process "works" but in very different ways than it may in works by others or in which poetry is in films and films in poetry--

"As unlikely as it seems—in the long history of the cinema, how many pictures, let alone boxing pictures, can have been based on a *poem*?"

Jefferson Hunter writes in the article you sent--after describing the opening Title/credits sequence of "The Set-Up"--

(in Raging Bull, Robert De Niro as the retired former Middle Weight Champion Jake LaMotta becomes a reciter and writer of poetry, his recitations including

"Shakespeare and Budd Schulberg's" works, among others--Budd Sculberg wrote the original story and co-wrote the screen play for The Harder They Fall--Humphrey Bogart's last film, as a journalist desperate for work who accepts the job of publicist for a "glass jaw" fighter, being built up as much as possible so that "the bigger they are the harder they fall"--meaning a wind fall for the gamblers--based on the tragic career of Primo Cannera--)

The dramatic opening of Hunter's Hudson Review article's second paragraph's "rhetorical question" is like the "screaming headlines" of a film trailer--with the white letters blasting at one out of the distance of the depths of "noir" dark screen--

(the later Stars Wars opening words in reverse-mimiced in Jenny Holzer's also Rienstahl-mimicing "Projections"----not going away, but "RIGHT AT YA"--)

"HOW MANY POEMS HAVE HAD A FILM MADE FROM THEM"--

the number must be immense-HUGE---!!

"For Whom the Bell Tolls"--

charge of the light brigade, "el dorado," the illiad, odyssey, "drive, he said," the canterbury tales" of the great poet-filmmaker Pier Paulo Pasolini--

"Les Bons Debarras" --the Quebecois film in which al the characters speak in rhyme in Joual--

but there is only ONE poem which has been filmed and has an NFL team (any major sports team) named for them,

let alone a team that has won the Super Bowl--

The Baltimore Ravens,

the name chosen by popular vote by the good citizens of that fair city--, from:

THE RAVEN by E A Poe--

or as Carl Solomon , dedicatee of HOWL called it in a self invented joke aboutt "a poem abt mental illness"--"The Ravin"--

where there is the "Tomb of Edgar A Poe" immortalized in the poem of that name by Stephanie Mallarme--for the Municpal Monument Dedication--

also written of by Whitman, who was invited but could not make the dedication due to illness----

Baltimore-- the city where ironically Poe had died, it is, claimed due to being used as a "multiple-vote casting citizen" --

who was paid in liquor, some meager coins--

a common practice of the times--

though mysteriously in Poe's case, some now claim rabies was also involved

in the Poet's raving and terrified death in a public ward-- not delirium tremens has legend has had it for a century and a half--

death indeed by a foaming version of a "Red Plague," as in Poe's famous story of that title-- perhaps a harbinger of that "Red Plague" which pursued him after death in the notorious and extremely effective "character assassination" of Rufus Griswold's Poe Obituary--which has affected the American vision of Poe to this day-- this multiple vote-casting method was a common practice employed in many American cities of Poe's time-- which was the dawning of the era of such Lords of Urban Power and Corruption as Boss Tweed in NYC-- and later on by Mayor Daley the First in Chicago--affecting it is said even the National Election of 1960, won by Kennedy the Urban Legend has it by the good citizens of Cook County, Illinois, where the multiple-voting citizens had been voting in "multiple Elections through Multiples of Decades" as there is no voting limit on the Dead who vote at the Polls that Never Close in the Cemeteries of the County--

Thus the Dead Voters --obviously Poetry Lovers!!!--made sure of the Poetry and Presence of Robert Frost at the Inauguration of their favored candidate, John Fitzgerald Kennedy--

both Frost and JFK have had numerous films made of them and their words--- documentaries and poetry filled ones as well as those in the fictional realms--

Here at the "Cinema of Catharsis" frequented by the personages living, dead, fictional, ghostly, ghost written and posthumously writing of the "New Extreme Experimental American Poetry & Arts," one awaits such future *Poem Entitled Cinema Epics* as these:

"*God of Battle*" a prolonged and sweeping visionary 'Poetic masterpiece," from the title of the George Patton poem, and based on & explicating the life and poetry of the General, in which frequently are seen American Soldiers chanting his verses as they go into Battle--

9with Iraq War Solider Poet Brian Turner perhaps being called upon for consultation and script writing and maybe even directorial assistance-- ?) *

"Ascent of Lushan"*--from a 1959 poem by the Great Chairman Philosopher and Poet Mao Ze Dong, written and directed by the director and his assistants who produced the Olympics Opening Ceremony, Beijing 2008--and starring a cast of thousands and hundreds of thousands--

"*Il Pleurt sur la ville"*- the title of this film is from the famous poem by Paul Verlaine (dedicated by Verlaine to Rimbaud, who the poet was at the time serving two years in prison for shooting in the wrist)

This "unique historical bio-epic-pic" presents Pol Pot as a Philosopher-Poet-King not unlike Mao, except that he preferred others' poetry to writing his own--

(ironically, the poetry of the former French Colonial Masters of "French Indo-China"--themselves heavily funded by the Americans, who a few decades later heavily funded Pol Pot against the Vietnamese Invasion

this complicated Cultural heritage of Pol Pot's, who like Ho Chi Minh and a great many others from the former "French Indo-China" had studied at the Sorbonne-- is examined in the film alongside the huge influence since childhood of Camodian Buddhism on the development of the "bland and Invisible" former mediocre student known born and known as Saloth Sar, who emerged "seemingly out of nowhere" in 1975 as Pol Pot, leader of the Victorious Khmer Rouge

Pol Pot once remarked that in the 1950's that the Authorities "knew who I was, but not what I was"--

as a former student writes:

from: "The Diabolic Sweetness of Pol Pot"-- Soth Polin, Translation by Jeremy Colvin and Lavonne Leong

"In the beginning was the Word/and the Word was with God/and the Word was God./All things were made by Him/and without Him nothing was made. The Prologue of St. John

"At the time that Pol Pot was teaching me Verlaine, I had not yet learned to distrust sweet things. In 1957, he was my French teacher, though later he claimed to have been a history teacher, in order not to appear to have been an advocate of the colonialists' culture. We knew him by the name of Saloth Sar, and nothing he said to us betrayed his engagement in politics -- until the day in 1962 when he left for the resistance. I need to revise my memory of that school year: Pol Pot was not just the disciple of Verlaine who, as a good philologue, knew how to win over his students with his explications de texte: "It rains in my heart as it rains on the city. From whence comes this languor that pierces my heart..." The Cambodian Buddhist Poet resident in the US

<<http://muse.jhu.edu/mirror>> and Pending the Outcome of his Trial for War Crimes, there is no doubt to be a Cinematic work produced regarding the works and life of the Psychiatrist-Poet-King--Radovan Karadzic

and perhaps some day a film of the *Cantos* by the American Poet-Philosopher-Propagandist-Traitor of Italian Fascist Radio Fame -- a complex and "ideogrammatic" work in which an attempt will be made to convey the "Confucian side of Disney" which the Poet spoke of in a Paris Review Interview--

On Thu, Aug 21, 2008 at 7:14 PM, Daniel Zimmerman <[REDACTED]> wrote:

<http://www.hudsonreview.com/su08/su08hunter.html>

[↑ Contents](#)

178. **steve russell**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

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

From:

i feel her pain. seriously.

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 22, 2008 1:36:33 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books

"Angels and Demons" and "White Oleander" borrowed last year

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

179. **susan dunn-hensley**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

[Moderator: I am sorry about my last message. I accidentally pushed send before I finished typing.]

I agree with you. I am surprised that I was not arrested while writing my dissertation. lol

Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.

--- On Fri, 8/22/08, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: Re: Woman Arrested For Failing To Return Library Books

To: [REDACTED]

Date: Friday, August 22, 2008, 4:47 PM

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

From:

i feel her pain. seriously.

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 22, 2008 1:36:33 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books

"Angels and Demons" and "White Oleander" borrowed last year

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

180. **steve russell**

Woman arrested

Fri 22 Aug 2008

can't do the time, steal plenty of books. smuggle them in. have good friend's willing to keep tossing envelopes.

the real question is how much time.

all for the love of poetry.

am i that passionate?

[↑ Contents](#)

181. **Luke Schlueter**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

One's first reaction is naturally to rail against the "persecutors"--the Grafton public services. Upon further reflection, however, one can read Dalibor's dismissive attitude and actions as typifying a mindset that won't see the relationship between failed contracts and broken obligations on a small scale and a sense of obligation and responsibility on a larger scale. I would bet that her one seemingly small act of ignoring the notices, court date, etc. reflects a much more comprehensive set of attitudes concerning her sense of place and community, debt and obligation.

Just a thought.

Luke

From: Poetics List (UPenn, UB) on behalf of steve russell

Sent: Fri 8/22/2008 5:47 PM

To: [REDACTED]

Subject: Re: Woman Arrested For Failing To Return Library Books

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

From:

i feel her pain. seriously.

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 22, 2008 1:36:33 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books

"Angels and Demons" and "White Oleander" borrowed last year

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

182. **Ismaelia al Sadiq**

Re: Dorn/Anti-Semitism

Fri 22 Aug 2008

Several points:

Yes, poetry is "popular" - ne essential - in the arab culture. When Syrian poet Nizar Qabbani died, his funeral in Damascus was attended by crowds numbering at least in the 100s of thousands. Qabbani spoke not only radically and openly against Israeli occupation in the Territories, but held quite open and liberal views about the status of women in relation to the Qur'an and within Muslim society in general, that were widely admired, not only by arab women, but be a large percentage of arab men as well.

As far as Dorn's anti-Semitism, I recall him saying something in a Rolling Stock editorial that the paper had as its target a basically Semitic (Jewish) readership, because these, he said, were probably among the best educated persons in the country, and probably were majoral in number of the few that would even appreciate the paper's basic point-of-view.

About Muslim culture, he noted, as far as I know, only the single instance in his recent volume of interviews, that it is a severe mistake by the US State Department that regards Muslim politics as secular, rational and negotiable. That it is based instead solely on religious sentiment.

At any rate, I doubt that anything Dorn said about either Jews or Muslims can come up to his persistently negative assessments and assertions about Rome through history and the position of the Catholic Church vis-a-vis politics and economic development as well as religion (and all related topics, including everything from pro-fascist stances during and post-WWII, to negation of women's right, bitter homophobia, etc) during the years of his writing career.

Dorn also bore the brunt of controversy in a spate of letters to Exquisite Corpse related to sexist comments he made to a Grad student in Denver, and much later, on this list, for his own alleged homophobia. So,

he was no angel. He showed Max Douglas how to shoot up. Max subsequently OD'd on heroin at age 21. Not Dorn's responsibility, clearly, but . . . not the wisest sort of instruction to provide one of that day's hot new youths, either.

BTW, just as a point of correction, arabs are Semites, too. The division of Semities, arabs and jews, came later, with the split between Ibrahim's sons, Itzak and Isma'il. At the celebration at the weaning of Itzak, Isma'il is seen making mock of the ceremony, and is cast out with his Egyptian mother Hagar to wander the lands near Beersheba. His ancestors eventually become first, the Bedouin tribes, and thereafter, the arabic speakers that populated all the lands east of Palestine.

Finally, those rocks that Dariwsh mentions, that were all the Israelis left for the Palestinians, after stealing their orange groves, olive orchards, and dispersing the Palestinians into now-permanent exile, are still there. There are lots of them. Palestinian teenagers use them as weapons against the incursion of Israeli tanks. Yellowish-grey, not too heavy, like moon rocks.

They have them in Iraq as well. Villagers use them against persistent and unwarranted attacks by US and British soldiers. A rather hopeless proposition, it would seem, at first. But, then, what would you rather fight with - a reliable rock whose substance was made by and thus has the divine properties of Allah, or an M-16 that probably isn't going to work properly, because of contractual difficulties leading to poor manufacture?

The fact that such rocks still rely on inherent qualities of creation in order to attain to and hold their status as "objects", make them far superior as weapons, as against rifles, which, we all know, are, like fountain pens or vacuum cleaners, merely devisive, and made only to kill. But, kill what? You cannot kill the spirit that lives and guides all things in accordance with the ethic that

reveals the position of each individual thing in relation to all others, as the always penultimate situation.

This is the Whirlwind of Speaking that is testamental to Allah's presence, still and centered, in the midst of everything. Jews call this "malbush" - clothes - or, as birdsong hidden in the leaves of morning trees. Sublime perception of beauty, unforeseen.

I state these things, just to make clear that "popular" isn't quite the proper word to employ in beginning to determine the value of poetry in the Muslim world. It is part of an overall life force, a vitalism, that is completely gone dead in the West.

The opening of the throat, the voice, the song. The hearing's always heard, the word of God obeyed, but the question always remains: can you spot the bird? al-Sadiq.

Get ideas on sharing photos from people like you. Find new ways to share.
http://www.windowlive.com/explore/photogallery/posts?ocid=TXT_TAGLM_WL_Photo_Gallery_082008

[↑ Contents](#)

183. **Geraldine Monk**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

But it is a form of theft - and what's more it's not thieving from some faceless multinational chain but from a local library which is a community service therefore it's thieving from everyone who would like to access those books and now can't. I found her cavalier attitude to the library worthy of arrest - especially as she still refuses to return the books - but maybe the handcuffs were a bit heavy handed!

So good on Wisconsin for taking your library books seriously and trying to protect them for everyone.

Geraldine

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, August 22, 2008 6:36 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books

"Angels and Demons" and "White Oleander" borrowed last year

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

184. **Dale Smith**

Mandel on Dorn

Sat 23 Aug 2008

Tenney, why don't you just look up Tom Mandel's edress in the list archives and ask him about it, since you mention him here? Better yet, why not make more accurate uses of the search function offered by this fantastic listserv....

Dale

Dale

*Date: Thu, 21 Aug 2008 21:43:10 -0700
From: Tenney Nathanson <[REDACTED]>
Subject: Dorn and anti-semitism on the Poetics list?*

sorry if this is stirring up old whatevers, but I recall a pretty lengthy series of posts on the list, maybe 5-10 years ago, on anti-semitic streak in Dorn (among other things I remember Tom Mandel offering to punch Dorn in the face if he ever saw him--maybe that will jog someone's memory!). Anyway a quick search of the list archive didn't turn up anything, so I'm wondering if anybody can lay hands on the pertinent posts or range of dates. I'm trying to direct a friend to the discussion.

thanks for any help,

Tenney

[↑ Contents](#)

185. **teersteeg**

Re: Woman Arrested For Failing To Return Library Books

Sat 23 Aug 2008

Listees whose minds incline toward the devious will note this method for obtaining books (rare or out-of-print) from the library: check out the book(s) you want to keep, report them as lost, then pay the going rate.

I've never done this of course but recall the tip from an How-To book I found in the library some time ago.

regards,
bruno ;-)

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

From:

i feel her pain. seriously.

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 22, 2008 1:36:33 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books

"Angels and Demons" and "White Oleander" borrowed last year

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

186. **steve russell**

Island

Sat 23 Aug 2008

In response to Elizabeth's question, how 'bout this one: which book or books to take with you on a desert island, or maybe, hm, a bomb shelter.

I'd be willing to go to jail for Rimbaud's Season in Hell.

Celine's Journey to the end of the night.

A fair chunk of Rilke.
Perhaps W.B. Keckle's Sanskrit of The Body
Perhaps Leaves of Grass.
Something by Michael Bukhard.
Maybe Merwin's The Lice.
Possibly some early Creeley.
Auster's collected poems.
Heidegger's Poetry Language Thought.
The Journal of the Albion Moonlight, Kenneth Patchen.
Facing the Music, short stories by Larry Brown.
I'd prefer a soft, Federal jail, if possible. My lawyer's on call.

[↑ Contents](#)

187. **Factory School**

New from Factory School -- Blind Witness: Three American Operas

Sat 23 Aug 2008

Blind Witness brings together three libretti written in the early 1990s by poet Charles Bernstein for composer Ben Yarmolinsky. Bernstein & Yarmolinsky's trilogy combines vernacular American lyrics with vernacular social forms. Blind Witness News uncannily mimics the format of the eleven o'clock evening news with segments for international and local news, weather, business news, and sports. Then, as now, the dark undertone is war. The Subject, at times elegiac, at times parodic, sets a psychoanalytic session to music, its central character, Jenny, subject to the sometimes solicitous, sometimes menacing probes of her doctors. The Lenny Paschen Show focuses on Lenny, the Kamikaze King of Comedy, a late night talk show host at the edge of his career, pushing his schtick to the limit. His guests include a cross-over singer, a show biz legend, and a rising star, along with his sidekick announcer Bud Dickie, an inflatable ventriloquist's dummy.

When Blind Witness News was first performed in 1990, Allan Kozinn of The New York Times heralded a new voice in opera: "'Mr. Bernstein's libretto catches with near perfection the stock verbal moves — the forced laughter, empty banter, catch-phrases and cutesy segues — in which television news reports are cushioned.'" Working in the tradition of Brecht & Weill and Stein & Thomson, Bernstein & Yarmolinsky have created three operas where biting social critiques dissolve into comic riffs, then lyric arias.

<http://www.factoryschool.com/pubs/blindwitness/>

Now available at a discount direct from Factory School:

Paper: \$15
Cloth: \$30
Signed: \$50

<http://www.factoryschool.com/pubs/order.html>

Factory School's discounted price includes shipping to the continental USA.
Individuals only. Limited time offer.

For more info, please write to editors at factoryschool.org

+++++

Blind Witness @ PennSound

In conjunction with the publication of Blind Witness, PennSound has made available complete recordings of Blind Witness News and The Subject & video from the launch performance in New York. (The Lenny Paschen Show will be available soon.)

<http://www.writing.upenn.edu/pennsound/x/Yarmolinsky.html>

[↑ Contents](#)

188. **steve russell**

insomnia, words that do not survive the world

Sat 23 Aug 2008

i have this insomnia thing going on and no blog. too many thoughts. but I love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."

& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

These are the words

that do not survive the world. And to speak them

is to vanish

into the world. Unapproachable

light

that heaves above the earth, kindling

the brief miracle

of the open eye-

and the day that will spread

like a fire of leaves

through the first chill wind

of October
consuming the world
in the plain speech
of desire.

[↑ Contents](#)

189. **steve russell**
reading while locked up
Sat 23 Aug 2008

again, no blog. & it occurred to me that i didn't mention any women writers to read in jail. Louise Gluck's Averno, at least that much by her, as well as the collected poems of Alice Notley. & perhaps some Plath, although I'm not sure because her technique doesn't help me sleep or meditate or ease into a given work of hers despite how much I admire her technique. is it just me, or does that photo of Sillman look like a bunch of mugs i've seen in the post office? back in the day.

[↑ Contents](#)

190. **angela vasquez-giroux**
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

I understand the desire to possess books--esp. the ones so dear to us that are otherwise far beyond our budget. But isn't it selfish--taking those rare, out-of-circulation books away from everyone else, too? I suppose this is why large libraries, and university libraries, have those guarded "special collections" reading rooms.

This is all sort of sad--the cavalier attitude that contracts are worthless, that there are no consequences, etc. It seems so American, makes so much sense in light of spiraling consumer debt, home foreclosures, and on and on. Where's all the accountability gone?

[↑ Contents](#)

191. **steve d. dalachinsky**
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

when i was a kid i stole lots of books from the library
one day my mother collected em all and returned them
they told her she'd have to just leave them in front of the building

for if they brought them inside they'd have to arrest her
it's a federal thing..... ah the trouble we cause our MOMS

recently i wanted to take a film out of the library
one copy was reported to be available but alas unavailable because it was
either stolen or never returned
that's not so kosher since i nor any one else can now access it

On Sat, 23 Aug 2008 02:04:32 +0100 Geraldine Monk

<[REDACTED]> writes:

> But it is a form of theft - and what's more it's not thieving from
> some
> faceless multinational chain but from a local library which is a
> community
> service therefore it's thieving from everyone who would like to
> access those
> books and now can't. I found her cavalier attitude to the library
> worthy of
> arrest - especially as she still refuses to return the books - but
> maybe
> the handcuffs were a bit heavy handed!
>
> So good on Wisconsin for taking your library books seriously and
> trying to
> protect them for everyone.
>
> Geraldine
>
>
>
>
>
>
> ----- Original Message -----
> From: "mIEKAL aND" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, August 22, 2008 6:36 PM
> Subject: Woman Arrested For Failing To Return Library Books
>
>
> (Only in Wisconsin, good mugshot of the criminal..)
>
> Woman Arrested For Failing To Return Library Books
> "Angels and Demons" and "White Oleander" borrowed last year

>
> <http://www.wisn.com/news/17258567/detail.html>
>
>
> GRAFTON, Wis. -- A woman has been arrested for failing to return two
> books to the Grafton Library.
>
> Woman Arrested For Not Returning Books To Library
>
> Heidi Dalibor was arrested after she failed to return the books,
> "Angels and Demons" and "White Oleander", last year.
>
> "I said, what could they possibly do? They can't arrest me for this...
> I
> was wrong," Dalibor said.
>
> Dalibor did not respond to four notices from the library, two phone
> calls and two letters. The library forwarded the case to police, who
> issued a citation for Dalibor's failure to return the materials or
> pay
> the fine. The citation included a court date, which Dalibor admits
> she
> ignored.
>
> With arrest warrant in hand, police showed up at Dalibor's door and
> led her away in handcuffs.
>
> While the police have been criticized for going so far, the police
> chief said they simply followed the law.
>
> "None of this would have been necessary if she followed the
> agreement
> and returned the books," said Grafton Police Chief Charles Wenten.
>
> Dalibor paid her \$170 fine and was released.
>
> "I completely take responsibility for not paying my fine on time and
> not going to my court date," Dalibor said.
>
> Still, she isn't planning on returning the books.
>
> "I still have the books and I don't plan to return them because

> they're paid for now," Dalibor said.
> guidelines
>
>
>

[↑ Contents](#)

192. **angela vasquez-giroux**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

The fine is for taking the books away from other readers. Libraries struggle for funding--millages for libraries in my state are the first to get the "no" vote each election cycle. Just as lawsuits ask for "pain and suffering" damages, the libraries too have to build that in--each patron who doesn't get to read those books while they're being held up by another patron, and the potential fallout: no longer using the libraries (when libraries depend on grants showing how many patrons they've had, and get a certain number per patron, any lost customer is incredibly costly), bad word of mouth, etc.

On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley

<[REDACTED]> wrote:

[Moderator: I am sorry about my last message. I accidentally pushed send before I finished typing.]

I agree with you. I am surprised that I was not arrested while writing my dissertation. lol

Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.

--- On Fri, 8/22/08, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: Re: Woman Arrested For Failing To Return Library Books

To: [REDACTED]

Date: Friday, August 22, 2008, 4:47 PM

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

From:

i feel her pain. seriously.

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 22, 2008 1:36:33 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

*Woman Arrested For Failing To Return Library Books
"Angels and Demons" and "White Oleander" borrowed last year*

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.

[↑ Contents](#)

193. **Jennifer Karmin**
JOB: Northwestern University
Sun 24 Aug 2008

Northwestern University

The Department of English is seeking applications for an Artist in Residence, a two-year appointment, renewable for two additional three-year terms (total of eight years), to start September 2009.

This position is for a poet who meets four criteria: 1) significant creative publication, 2) critical expertise in poetry & prosody, 3) acquaintance with criticism & technical analysis in prose genres, as well as the ability to teach fiction or creative nonfiction reading-and-writing courses, 4) experience teaching both creative & literature courses in a curriculum with a strong reading & analytic component.

Cover letter should be specific about your involvement in 2), 3), & 4) & should include names of referees, at least one of whom can comment on teaching. Please send letter, c.v., & a writing sample of five poems not to exceed ten pages in total (no books or complete MSS at this time) by November 3 to: Mary Kinzie, Director of Creative Writing, Department of English, Northwestern University, Evanston, Illinois 60208.

Applications from women & members of minority groups are strongly encouraged.

[↑ Contents](#)

194. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Sun 24 Aug 2008

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually. the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

Though I admire his novels -and particularly the movie script **Smoke** (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. **The Invention of Solitude**, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]>wrote:

i have this insomnia thing going on and no blog. too many thoughts. but I love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."

& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

These are the words

that do not survive the world. And to speak them
is to vanish

into the world. Unapproachable
light

that heaves above the earth, kindling
the brief miracle
of the open eye-

and the day that will spread
like a fire of leaves

through the first chill wind
of October

consuming the world

*in the plain speech
of desire.*

[↑ Contents](#)

195. **David Chirot**
Re: Dorn/Anti-Semitism

Sun 24 Aug 2008

Dear Ismaelia al-Sadiq

Thank you so much for your letter, for the rocks. for that which is, everywhere found yet hidden in plain sight--(or site/sight/cite)--

I remember when the discussion re Dorn and the Mandel etc transpired-- it seems to return here in a cyclical pattern--

Thank you for writing of the funeral of Nizar Qabbani and what he and his works meant to so many--the death and funeral of Darwish show very powerfully what you right of as the vitality of poetry in the Muslim world.

These events, with so much else that continually happens every day, make me think of the so often quoted Jack Spicer line "Nobody listens to poetry anymore," as I often wonder if it is not the other way round, that poetry itself in America is not listening anymore, and not listening, does not see those things hidden in plain site/sight/cite.

At "The Insitution for Criminal Thinking," there was one window through which one saw daily a large tree degenerating into an organic ruin from disease, in which a bird had made a very large nest. In the devastating bleakness, this nest on autum days filled with light, held it. and ignited the blood of life. Winter came, the leaves dropped away, and the light now came from the South, a paler light, which the nest gathered and kept strong. Huge winds came that early winter, and I thought--what will happen if the nest is blown down? The light will go out, and in the waning bleakness, the harshness lacerate the veins. Standing by the window seeing the first light rushing into the nest hollow, I saw that the heart I had found there was my own, inside me. Two hearts regard each other, and then it is found that, yes, the nest will soon be gone, yet, having met, the hearts' regards will be exchanged everywhere for there are no boundaries. One morning, the harsh light and air trembling violently with the sounds of the chainsaw, the tree and the nest were cut down and carted away. Since then, I find them everywhere.

When everything is stolen and taken away, including movement, books, water, fuel, food, everything--and "nothing" but rocks and light remain, that is not nothing at all, but everything. And necessity, the motherfucker of invention, finds much with which to work.

Writing, art objects, virtuality--"form"--can all be made into prisons and Walls--very often are--

And so it is possible that "poetry" may not listen to or see that poetry you write of--

may even be "terrified" of it, as when rock throwers are fired at with tear gas, bullets, tanks, missiles fired from low flying planes--

or try as in many ways possible to "nullify" it--as has been done at every step of the way with the "The Poets of Guantanamo"--

Thanking you again for your profoundly moving letter, --

(and I shd note perhaps for Mr Dorn's benefit, not that he wil care to be sure!-- not that he is "lisetning"!----or is he?-- that the countless Priests, Nuns, Bishops murdered in Latin America were opposed to the monsters oppressing the Indigenous and poor--and today in the US are the last or only resort for illegal immigrants and their families to find shelter and support-- for example, in Postville, Iowa, where the local Parish has had to intervene and raise money and donations of food and clothing, a poetry "hidden in plain sight" may be found in the movement of persons and words--the illegal workers knowingly employed by the world largest Kosher met packing corporation in a plant repeatedly cited for appallingly substandard conditions and child labor, are arrested--and held in the building of the National Cattle Conference--people treated like animals working with animals specially treated when arrested are housed in a building where animals are discussed in terms of trade and slaughter-- their wives meanwhile are provided with electronic monitoring bracelets so they will not be able to "leave" nor to work, being illegal, so their children will starve along side the meat packing plant-- which their fathers are being punished for having worked in-- and in conditions which no other workers could bear the punishment of toiling in, let alone for the low wages which they had no choice but to accept-- in these movements among meat and substandard conditions ending up in the Cattle Conference building-- is not there a form of "Poetic Justice" being "meted" out-- and all of it for the sake of meat-- in a place where living humans and dead animals meet- on a perhaps "unequal footing"-- the dead animals being "legal" and the living humans not-)

On Fri, Aug 22, 2008 at 6:03 PM, Ismaelia al Sadiq <[REDACTED]> wrote:

Several points:

Yes, poetry is "popular" - ne essential - in the arab culture. When Syrian poet Nizar Qabbani died, his funeral in Damascus was attended by crowds numbering at least in the 100s of thousands. Qabbani spoke not only radically and openly against Israeli occupation in the Territories, but held quite open and liberal views about the status of women in relation to the Qur'an and within Muslim society in general, that were widely admired, not only by arab women, but by a large percentage of arab men as well.

As far as Dorn's anti-Semitism, I recall him saying something in a Rolling Stock editorial that the paper had as its target a basically Semitic (Jewish) readership, because these, he said, were probably among the best educated persons in the country, and probably were major in number of the few that would even appreciate the paper's basic point-of-view.

About Muslim culture, he noted, as far as I know, only the single instance in his recent volume of interviews, that it is a severe mistake by the US State Department that regards Muslim politics as secular, rational and negotiable. That it is based instead solely on religious sentiment.

At any rate, I doubt that anything Dorn said about either Jews or Muslims can come up to his persistently negative assessments and assertions about Rome through history and the position of the Catholic Church vis-a-vis politics and economic development as well as religion (and all related topics, including everything from pro-fascist stances during and post-WWII, to negation of women's right, bitter homophobia, etc) during the years of his writing career.

Dorn also bore the brunt of controversy in a spate of letters to Exquisite Corpse related to sexist comments he made to a Grad student in Denver, and much later, on this list, for his own alleged homophobia. So,

he was no angel. He showed Max Douglas how to shoot up. Max subsequently OD'd on heroin at age 21. Not Dorn's responsibility, clearly, but . . . not the wisest sort of instruction to provide one of that day's hot new youths, either.

BTW, just as a point of correction, arabs are Semites, too. The division of Semities, arabs and jews, came later, with the split between Ibrahim's sons, Itzak and Isma'il. At the celebration at the weaning of Itzak, Isma'il is seen making mock of the ceremony, and is cast out with his Egyptian mother Hagar to wander the lands near Beersheba. His ancestors eventually become first, the Bedouin tribes, and thereafter, the arabic speakers that populated all the lands east of Palestine.

Finally, those rocks that Dariush mentions, that were all the Israelis left for the Palestinians, after stealing their orange groves, olive orchards,

and dispersing the Palestinians into now-permanent exile, are still there.

There are lots of them. Palestinian teenagers use them as weapons against the incursion of Israeli tanks. Yellowish-grey, not too heavy, like moon rocks.

They have them in Iraq as well. Villagers use them against persistent and unwarranted attacks by US and British soldiers. A rather hopeless proposition, it would seem, at first. But, then, what would you rather fight with - a reliable rock whose substance was made by and thus has the divine properties of Allah, or an M-16 that probably isn't going to work properly, because of contractual difficulties leading to poor manufacture?

The fact that such rocks still rely on inherent qualities of creation in order to attain to and hold their status as "objects", make them far superior as weapons, as against rifles, which, we all know, are, like fountain pens or vacuum cleaners, merely devisive, and made only to kill.

But, kill what? You cannot kill the spirit that lives and guides all things in accordance with the ethic that reveals the position of each individual thing in relation to all others, as the always penultimate situation.

This is the Whirlwind of Speaking that is testamental to Allah's presence, still and centered, in the midst of everything. Jews call this "malbush" - clothes - or, as birdsong hidden in the leaves of morning trees. Sublime perception of beauty, unforeseen.

I state these things, just to make clear that "popular" isn't quite the proper word to employ in beginning to determine the value of poetry in the Muslim world. It is part of an overall life force, a vitalism, that is completely gone dead in the West.

*The opening of the throat, the voice, the song. The hearing's always heard, the word of God obeyed, but the question always remains: can you spot the bird?
al-Sadiq.*

Date: Fri, 22 Aug 2008 11:30:15 -0700> From: [REDACTED]>

Subject: Re: Dorn/Anti-Semitism> To: [REDACTED]> >

shouldn't we bag that word, Anti-Semitism. When I'm in a fight about Palestine, I'm almost always fighting with someone Jewish and European. I don't have a clue as to what Dorn said, but why not simply call him a bigot. I take it he didn't insult Arabs.> > There's an excellent article on Mahmoud Darwish in the Economist, August 23. > I didn't think poetry was popular.> Live/learn. > > By the mid-1980s, Darwish had sold well over a

million copies of his verse. > 20 volumes. > > Here's a fragment from one
of his poems, compliments of the Economist:> > Write down!> I am an Arab>
You have stolen> the orchards of my ancestors> And the land which I
cultivated> Along with my children> And you left nothing for us> Except for
these rocks...> > > > > =====>
The Poetics List

Get ideas on sharing photos from people like you. Find new ways to share.

[http://www.windowslive.com/explore/photogallery/posts?
ocid=TXT_TAGLM_WL_Photo_Gallery_082008](http://www.windowslive.com/explore/photogallery/posts?ocid=TXT_TAGLM_WL_Photo_Gallery_082008)

[↑ Contents](#)

196. **steve d. dalachinsky**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

even as a petty thief i agree the books and films in library are for
everyone so FINE away i say

On Sun, 24 Aug 2008 12:53:14 -0400 angela vasquez-giroux

<[REDACTED]> writes:

> The fine is for taking the books away from other readers. Libraries
> struggle for funding--millages for libraries in my state are the
> first to
> get the "no" vote each election cycle. Just as lawsuits ask for
> "pain and
> suffering" damages, the libraries too have to build that in--each
> patron who
> doesn't get to read those books while they're being held up by
> another
> patron, and the potential fallout: no longer using the libraries
> (when
> libraries depend on grants showing how many patrons they've had, and
> get a
> certain number per patron, any lost customer is incredibly costly),
> bad word
> of mouth, etc.

>

>

>

> On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley

> <[REDACTED]>wrote:

>

> > [Moderator: I am sorry about my last message. I accidentally
> pushed send
> > before I finished typing.]
> >
> > I agree with you. I am surprised that I was not arrested while
> writing my
> > dissertation. lol
> >
> > Seriously, though, I don't understand how the fine for the books
> can be so
> > much more than the actual value of the items. It seems to me that
> she should
> > have been charged the price of replacing the books. Charging
> almost two
> > hundred dollars in fines seems quite excessive to me.
> >
> >
> > --- On Fri, 8/22/08, steve russell <[REDACTED]>
> wrote:
> > From: steve russell <[REDACTED]>
> > Subject: Re: Woman Arrested For Failing To Return Library Books
> > To: [REDACTED]
> > Date: Friday, August 22, 2008, 4:47 PM
> >
> > ----- Original Message -----
> > From:
> > i feel her pain. seriously.
> >
> >
> >
> > ----- Original Message -----
> > From: mIEKAL aND <[REDACTED]>
> > To: [REDACTED]
> > Sent: Friday, August 22, 2008 1:36:33 PM
> > Subject: Woman Arrested For Failing To Return Library Books
> >
> > (Only in Wisconsin, good mugshot of the criminal..)
> >
> > Woman Arrested For Failing To Return Library Books
> > "Angels and Demons" and "White Oleander" borrowed last year
> >
> > <http://www.wisn.com/news/17258567/detail.html>

> >
> >
> > GRAFTON, Wis. -- A woman has been arrested for failing to return
> two
> > books to the Grafton Library.
> >
> > Woman Arrested For Not Returning Books To Library
> >
> > Heidi Dalibor was arrested after she failed to return the books,
> > "Angels and Demons" and "White Oleander", last year.
> >
> > "I said, what could they possibly do? They can't arrest me for
> this... I
> > was wrong," Dalibor said.
> >
> > Dalibor did not respond to four notices from the library, two
> phone
> > calls and two letters. The library forwarded the case to police,
> who
> > issued a citation for Dalibor's failure to return the materials or
> pay
> > the fine. The citation included a court date, which Dalibor admits
> she
> > ignored.
> >
> > With arrest warrant in hand, police showed up at Dalibor's door
> and
> > led her away in handcuffs.
> >
> > While the police have been criticized for going so far, the
> police
> > chief said they simply followed the law.
> >
> > "None of this would have been necessary if she followed the
> agreement
> > and returned the books," said Grafton Police Chief Charles
> Wenten.
> >
> > Dalibor paid her \$170 fine and was released.
> >
> > "I completely take responsibility for not paying my fine on time
> and

> > not going to my court date," Dalibor said.
> >
> > Still, she isn't planning on returning the books.
> >
> > "I still have the books and I don't plan to return them because
> > they're paid for now," Dalibor said.
> guidelines
> >
> >
> >
> >
> >
> >
> guidelines
> >
> >
> >
> >
> >
> guidelines
> >
>
>
>

[↑ Contents](#)

197. **Geraldine Monk**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

Hello Susan, It's really irrelevant how much the book(s) cost because the books are not for sale and that's the whole point. She cannot say, as she did, that she is not now returning the books because she paid for them. She cannot pay and own something that was never being sold. The fine is nothing to do with the value of the books. She should return the books. They don't belong to her and it seems to me the fines reflect her bloody-mindedness and selfish attitude. The fine is fine it is her attitude that is excessively arrogant. Libraries are one of the best institutions the world has (they are a public service and free in the U.K.) but they only work on the trust of the users.

Geraldine

Susan wrote:

'Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.'

[↑ Contents](#)

198. **Ismaelia al Sadiq**

Re: Dorn/Anti-Semitism

Sun 24 Aug 2008

Dear Mr. David,

Thank you for your kind response to my letter.

I recall a number of years past, overhearing a perfume dealer near the Grand Market in Damascus suggest to two customers he had taken to be American, but who in fact turned out to be Canadian - or so they said, although Americans in Syria often say that they're Canadian because they are afraid of admitting they are American - that many of the problems between our two cultures could be eradicated if they would only read the Qu'ran.

They countered that perhaps he should read the Bible. He said that he had. That he had studied it, not only in translation into Arabic, but that he had studied it in Hebrew, along with the Qabbala and many of its various commentaries.

Convenient enough, we think. The Israelis live next door. So Hebrew is "available." But the suggestion by these tourists / theorists / terrorists (to go along with your site / sight / cite) that studying what is considered locally to be the essential and determining religious / cultural text - they ignored his imprecations, and walked away - was simply a matter of further American arrogance taken to a level so individuated that even whatever largesse is left in American culture - Popeye the Sailor, for example, who at least is regardful of the fact that enmity is not a natural state - will fail to penetrate to a level of sympathetic plasma and merciful regard. We will have war, here,

forever war, because people like these "Canadians" care little to learn of the pagan Cargo Cult that brought the Mecca Stone under image to verisimilar "truth" (yes, we have problems of our own . . . yet, we do maintain a real sense of 'aql 'amali, the "hobbling" brought on in combining the Speculative and the Practical in a single conscious spate of language), but that they care absolutely nothing for the language of creation and revelation, and tend to believe, for example, that Sufic "angelism" is just another fanatical Saracen throwback whose false imagination in terms of poetic belief and spiritual praxis simply excuses the knee-deep blood flowing through the Old City of Jerusalem in 1099.

As far as I can tell, poetry is read with complete abandon and necessity, from the Eastern shores of the Mediterranean, all the way to the South China Sea. So, the lack of western regard for it, is not just a Muslim problem. Or specifically as a religious problem attendant upon that. It is a problem of perception. The West has a problem with perception. A phenomenological problem. And since perception is related to knowledge, they have an epistemological problem. And as these two are related to creation - the Creative Project - they have problems with religious sensibility, sexuality in the largest sense, and with submission, overall.

And, where I come from, poetry is the ballasting force among these three. The Qu'ran is poetry in the way that Mr. Jack Spicer's poems are. Dictation. However, one has to make a space through which this can be received, where the three "live" intertwined, and are not so restricted by doctrinaire "rationality." - And this is exactly what the West is lacking. The poets of the West receive "signals", certainly, but they are intellectual and dry. "Canadian." Not really admitting who they most actually are.

Americans lie. Fulsomely. What Arab doesn't know that? The Great Satan. Of course, when a Muslim says this, he is actually referring to Shaitan, "the trivializer". Which is the correct view. America is the great trivializer of that sense of spirit - which even the most devout Meccan acolyte knows has a primarily sexual energy base - through which language is more than just a slogan on a straw hat on the head of a tuba player in a Dixieland band at the Republican National Convention.

Is it any wonder that we love our lands - reduced as they currently are to a scatterment of moon rocks - and that their "dryness" is an American import? The first thing that both Bushes did in their reign of terror across our lands, was to destroy our water sources. Bush I & II both bombed water facilities in and around Baghdad and other cities and towns of significant size, while at the same time, spading up the rich marshlands of southern Iraq, to make those waters equally unavailable.

Water is the first poetic. Need I say more? Why do you hate us so, that you need to parch our creative drive into those naturally violent reactions against your deadly stealth, through which your attacks can be ultimately justified?

Of this, I cannot understand.

Al-Sadiq

Get thousands of games on your PC, your mobile phone, and the web with Windows®.
<http://clk.atdmt.com/MRT/go/108588800/direct/01/>

[↑ Contents](#)

199. **William Slaughter**

Notice: Mudlark

Sun 24 Aug 2008

New and On View: Mudlark Poster No. 76 (2008)

Some Thoughts on Naming and Poetry: An Essay by Francine Marie Tolf

Francine Marie Tolf is the author of BLUE-FLOWERED SUNDRESS, a chapbook published by Pudding House Press in 2007. Her poems and essays have appeared or are forthcoming in 5 AM, New Letters, Rattle, Southern Humanities Review, Under the Sun, and Green Hills Literary Lantern among many other journals. "Some Thoughts on Naming and Poetry" will appear at the end of LIKE SAUL, a chapbook of her poems that Plan B Press will publish in Fall 2008.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

[↑ Contents](#)

200. **George Bowering**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

Tell us more about your being a petty thief

gb

On Aug 24, 2008, at 1:16 PM, steve d. dalachinsky wrote:

even as a petty thief i agree the books and films in library are for everyone so FINE away i say
On Sun, 24 Aug 2008 12:53:14 -0400 angela vasquez-giroux <[REDACTED]> writes:
The fine is for taking the books away from other readers. Libraries struggle for funding--millages for libraries in my state are the first to get the "no" vote each election cycle. Just as lawsuits ask for "pain and suffering" damages, the libraries too have to build that in--each patron who doesn't get to read those books while they're being held up by

another
patron, and the potential fallout: no longer using the libraries
(when
libraries depend on grants showing how many patrons they've had, and
get a
certain number per patron, any lost customer is incredibly costly),
bad word
of mouth, etc.

On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley
<[REDACTED]> wrote:

[Moderator: I am sorry about my last message. I accidentally
pushed send
before I finished typing.]

I agree with you. I am surprised that I was not arrested while
writing my
dissertation. lol

Seriously, though, I don't understand how the fine for the books
can be so
much more than the actual value of the items. It seems to me that
she should
have been charged the price of replacing the books. Charging
almost two
hundred dollars in fines seems quite excessive to me.

--- On Fri, 8/22/08, steve russell <[REDACTED]>
wrote:
From: steve russell <[REDACTED]>
Subject: Re: Woman Arrested For Failing To Return Library Books
To: [REDACTED]
Date: Friday, August 22, 2008, 4:47 PM

----- Original Message -----
From:
i feel her pain. seriously.

----- Original Message -----
From: mIEKAL aND <[REDACTED]>
To: [REDACTED]
Sent: Friday, August 22, 2008 1:36:33 PM

Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

*Woman Arrested For Failing To Return Library Books
"Angels and Demons" and "White Oleander" borrowed last year*

<http://www.wisn.com/news/17258567/detail.html>

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

"I said, what could they possibly do? They can't arrest me for this... I was wrong," Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her \$170 fine and was released.

*"I completely take responsibility for not paying my fine on time
and
not going to my court date," Dalibor said.*

Still, she isn't planning on returning the books.

*"I still have the books and I don't plan to return them because
they're paid for now," Dalibor said.
guidelines*

guidelines

guidelines

welcome.html

Bowering
A gerund and your friend.

[↑ Contents](#)

201. **William Allegrezza**

Series A This Tuesday!

Sun 24 Aug 2008

Please come to Series A this coming Tuesday for another great literary reading.

August 26, 7:00-8:00 p.m.

Hugh Tribbey

Gina Frangello

Jesse Seldess

The reading takes place at the Hyde Park Art Center at 5020 S.

Cornell, Chicago, IL (Hyde

Park). Parking is available, and it is easy to access from both Metra

and CTA.
BYOB.

Visit <http://www.moriapoetry.com/seriesa.html> for more information.

Jesse Seldess recently relocated from Chicago to Berlin. In Chicago, he co-curated The Discrete Reading and Performance Series with Kerri Sonnenberg. In Berlin, he organizes The Floating Series of exhibitions and events with Leonie Weber as well as continues to edit *Antennae*, a journal of experimental writing, music, and performance. Chapbooks of his poems have been published by Answer Tag Home Press, Bronze Skull Press, and the Chicago Poetry Project, and his first full-length book of poems, *Who Opens*, appeared on Kenning Editions earlier this year.

HUGH TRIBBEY is an assistant professor of English at East Central University in Ada, Oklahoma, where he teaches literature and creative writing. His poetry has appeared in "ixnay" and "Lost and Found Times", and the e-zines "The Dream People", "poethia", and "POTEPOETZINE", and Xstream. Work is forthcoming in "Flint Hills Review", and the e-zines "Red River Review", "The Dream People", and "Sidereality". He holds a Ph.D. in English from Oklahoma State University in Stillwater.

Gina Frangello is the Executive Editor of the award-winning literary magazine *Other Voices* and its new fiction imprint OV Books. Her short fiction has been published in many literary journals, including *Swink*, *StoryQuarterly*, *Prairie Schooner*, *two girls review*, *Blithe House Quarterly* and *Fish Stories*. She guest-edited the anthology *Falling Backwards: Stories of Fathers and Daughters* (Hourglass Books) and has been a freelance journalist for the *Chicago Tribune* and the *Chicago Reader*. A graduate of the Program for Writers at the University of Illinois-Chicago, she has taught literature and creative writing at several Chicago universities and is the recipient of an Illinois Arts Council literary award and individual fellowship. She lives with her husband and their twin daughters.

[↑ Contents](#)

202. **susan dunn-hensley**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

Geraldine

Good points. I am curious as to why the library did not merely declare the books lost and charge the replacement cost plus a fee for the librarian's time and trouble. Our local library and the library at my former university both charge a set fee and replacement cost for unreturned items. Replacing a rare book would

be difficult, but popular fiction (such as the texts in question) could be replaced fairly easily.

--- On Sun, 8/24/08, Geraldine Monk <[REDACTED]> wrote:

From: Geraldine Monk <[REDACTED]>

Subject: Re: Woman Arrested For Failing To Return Library Books

To: [REDACTED]

Date: Sunday, August 24, 2008, 4:30 PM

Hello Susan, It's really irrelevant how much the book(s) cost because the books are not for sale and that's the whole point. She cannot say, as she did, that she is not now returning the books because she paid for them. She cannot pay and own something that was never being sold. The fine is nothing to do with the value of the books. She should return the books. They don't belong to her and it seems to me the fines reflect her bloody-mindedness and selfish attitude. The fine is fine it is her attitude that is excessively arrogant. Libraries are one of the best institutions the world has (they are a public service and free in the U.K.) but they only work on the trust of the users.

Geraldine

Susan wrote:

'Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.'

[↑ Contents](#)

203. **Poetics List**

Lawrence Braithwaite Obit -- On behalf of Aaron Vidaver

Mon 25 Aug 2008

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

From: Aaron Vidaver <[REDACTED]>

BRAITHWAITE, Lawrence. 1963-2008. It is with great sorrow that we announce the sudden passing of Lawrence (Larry) Braithwaite at the age of forty-five on July 14, 2008 in Victoria, B.C. Beloved son of Hilton and Maxine (nee Hall) Braithwaite and brother to Jack, Sharron and the late Joey. He also leaves to mourn his Aunt Shirley and family, his niece Natasha, sister-in-law Stephanie and other cousins, relatives and friends. Lawrence was a writer and served in the armed forces for twelve years. He held a high regard for human rights. Funeral services will take place at la chapelle du Centre funeraire Cote-des-Neiges, 4525 chemin de la cote-des-neiges in Montreal at 9 a.m., Friday August

1 followed by the niche interment at 10 a.m. at the cimetiere Notre-Dame-des-Neiges, 4601, chemin de la Cote-des-Neiges, Montreal. If preferred, donations may be made in his memory to a charity of your choice. Larry, we will remember you always as you embark on your journey to peace. Published in the Montreal Gazette on 7/30/2008

<http://www.legacy.com/CAN-Montreal/Obituaries.asp?Page=LifeStory&PersonID=114489869>

http://en.wikipedia.org/wiki/Lawrence_Ytzhak_Braithwaite

[↑ Contents](#)

204. **Poetics List**

Re: Island [on behalf of James Beach]

Mon 25 Aug 2008

*From: "AWAREing Press" <[REDACTED]>

What of science and psychology? Gotta be able to repair and create...

Anatomy & Physiology text

Collected Jung, Freud, or headshrinker of choice

Witchcraft and/or Druidism text

Quantum Physics text

For entertainment...

Asimov's guide to Shakespeare.

Collected works of either of the above.

Pragmatic am I.

James

----- Original message from steve russell

<[REDACTED]>: -----

In response to Elizabeth's question, how 'bout this one: which book or books to
> take with you on a desert island, or maybe, hm, a bomb shelter.

> I'd be willing to go to jail for Rimbaud's Season in Hell.

> Celine's Journey to the end of the night.

> A fair chunk of Rilke.

> Perhaps W.B. Keckle's Sanskrit of The Body

> Perhaps Leaves of Grass.

> Something by Michael Bukhard.

> Maybe Merwin's The Lice.

> Possibly some early Creeley.

> Auster's collected poems.

> Heidegger's Poetry Language Thought.

- > The Journal of the Albion Moonlight, Kenneth Patchen.
- > Facing the Music, short stories by Larry Brown.
- > I'd prefer a soft, Federal jail, if possible. My lawyer's on call.
- >

[↑ Contents](#)

205. **Obododimma Oha** **urchin**

Mon 25 Aug 2008

urchin:

<http://edutitra.blogspot.com/2008/08/urchin.html>

Obododimma.

[↑ Contents](#)

206. **Poetics List** **"What one beholds of a woman is the least part of her" - Ovid [on behalf of Deborah Fries]**

Mon 25 Aug 2008

From Deborah Fries <[REDACTED]>

Deborah Fries

[REDACTED]

WOMAN

a group exhibit

Tuesday, 2 September - Tuesday, 7 October, 2008

Opening reception for the artists:

Sunday, 7 September, 2008

7 pm - 9 pm

New York, NY

Today's popular culture has created a climate where there is scant recognition or respect for female modesty or achievement that isn't coupled with sex appeal. Being "sexy" is the ultimate accolade, trumping intelligence, character and all other accomplishments by a woman during the various stages of her life.

Popular culture has created a climate in which women are valued more for their appearance than for their contributions to society, forcing women of all ages to

become willing, active and conscious participants in a tawdry, tarty, and very cartoon-like version of female sexuality.

"WOMAN" FusionArts Museum's first group exhibit by female artists examines this new female imperative with the assistance of the Roman poet Ovid who said:

"What one beholds of a woman is the least part of her",
reminding us that women are more than their Manolo Blahnik pumps.

Carrie Beehan, "Untitled", Acrylic on canvas with found objects and electric lights

About FusionArts Museum:

FusionArts Museum is located at 57 Stanton Street, between Forsyth and Eldridge Streets on the Lower East Side of NYC.

Gallery hours are: Sundays, Tuesdays - Fridays from 12 Noon to 6 PM.

The closest subway stops are the 2nd Avenue station on the F and V lines, Grand Street station on the B and D lines, Bleeker Street station on the #6 line. You may also take the M9 and M15 buses to Allen and Stanton Streets.

For more information, please contact the gallery at [REDACTED], or visit us on the web: www.fusionartsmuseum.org.

FusionArts Museum is part of Converging Arts Media Organization, a 501(c)3 visual arts organization and registered public charity that brings avant garde art and arts related events to NYC's Lower East Side.

FusionArts Museum is a contemporary art space in NYC that is dedicated to the exhibition and archiving of multidisciplinary or fusion art exclusively.

This exhibit was made possible by a grant from NYSCA - the New York State Council on the Arts, a state agency, and private donations.

[↑ Contents](#)

207. **amy king**

***Poetry Turn On! Mon, Sept 8th @ 8pm - St. Marks Church NYC
presented by the Howl! Festival [for Nathaniel Siegel]***

Mon 25 Aug 2008

Poetry Turn On !

Monday, Sept 8th, 2008

8pm to 10pm

St. Mark's Church

131 East 10th

Street NYC 10003

Main Sanctuary

Poets:

Mahogany Browne, Regie Cabico, Steve Cannon, Michael
Cirelli, Brenda Coultas, Sam Diaz, John Farris, Merry Fortune, Celena Glenn,
Lois
Griffith, Bill Kushner, Jill Magi,

Filip Marinovich, Chris Martin, Stephen Motika, Amy
Ouzoonian, Eve Packer, Kristin Prevallet, Shappy, Moonshine Shorey, Rachel
M.

Simon, Tracy K. Smith, Stacy Szymaszek, Clare Ultimo

Coming together to read for you & representing:

The Bowery Poetry Club www.bowerypoetryclub.com

A Gathering Of The Tribes www.tribes.org

Nuyorican Poets Café www.nuyorican.org

The Poetry Project www.poetryproject.com

Poets House www.poetshouse.org

This event is FREE and Open to the Public !

Presented by the HOWL ! Festival

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

[↑ Contents](#)

208. **Nicholas Piombino**

Re: insomnia, words that do not survive the world

Mon 25 Aug 2008

A visit to the Strand a couple of days ago brought me a hardbound copy of
Auster's latest novel, *Man In The Dark*, a signed hardbound copy slightly

discounted. His book *The Invention of Solitude* is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry *Wall Writing*, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

*Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead*

father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]>wrote:

i have this insomnia thing going on and no blog. too many thoughts. but I love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."

& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

These are the words

that do not survive the world. And to speak them

is to vanish

into the world. Unapproachable

light

that heaves above the earth, kindling

the brief miracle

of the open eye-

and the day that will spread

like a fire of leaves

through the first chill wind

of October

consuming the world

in the plain speech

of desire.

[↑ Contents](#)

209. **steve d. dalachinsky**

Re: Woman Arrested For Failing To Return Library Books

Mon 25 Aug 2008

what do ya wanna know???

On Sun, 24 Aug 2008 15:41:01 -0700 George Bowering <[REDACTED]>
writes:

> Tell us more about your being a petty thief

>

> gb

>

>

> On Aug 24, 2008, at 1:16 PM, steve d. dalachinsky wrote:

>

> > even as a petty thief i agree the books and films in library are
> for

> > everyone so FINE away i say

> > On Sun, 24 Aug 2008 12:53:14 -0400 angela vasquez-giroux

> > <[REDACTED]> writes:

> >> The fine is for taking the books away from other readers.

> Libraries

> >> struggle for funding--millages for libraries in my state are the
> >> first to

> >> get the "no" vote each election cycle. Just as lawsuits ask for

> >> "pain and

> >> suffering" damages, the libraries too have to build that

> in--each

> >> patron who

> >> doesn't get to read those books while they're being held up by

> >> another

> >> patron, and the potential fallout: no longer using the libraries

> >> (when

> >> libraries depend on grants showing how many patrons they've had,

> and

> >> get a

> >> certain number per patron, any lost customer is incredibly

> costly),

> >> bad word

> >> of mouth, etc.

> >>

> >>

> >>

> >> On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley
> >> <[REDACTED]> wrote:
> >>
> >>> [Moderator: I am sorry about my last message. I accidentally
> >> pushed send
> >>> before I finished typing.]
> >>>
> >>> I agree with you. I am surprised that I was not arrested while
> >> writing my
> >>> dissertation. lol
> >>>
> >>> Seriously, though, I don't understand how the fine for the
> books
> >> can be so
> >>> much more than the actual value of the items. It seems to me
> that
> >> she should
> >>> have been charged the price of replacing the books. Charging
> >> almost two
> >>> hundred dollars in fines seems quite excessive to me.
> >>>
> >>>
> >>> --- On Fri, 8/22/08, steve russell <[REDACTED]>
> >> wrote:
> >>> From: steve russell <[REDACTED]>
> >>> Subject: Re: Woman Arrested For Failing To Return Library Books
> >>> To: [REDACTED]
> >>> Date: Friday, August 22, 2008, 4:47 PM
> >>>
> >>> ----- Original Message -----
> >>> From:
> >>> i feel her pain. seriously.
> >>>
> >>>
> >>>
> >>> ----- Original Message -----
> >>> From: mIEKAL aND <[REDACTED]>
> >>> To: [REDACTED]
> >>> Sent: Friday, August 22, 2008 1:36:33 PM
> >>> Subject: Woman Arrested For Failing To Return Library Books
> >>>
> >>> (Only in Wisconsin, good mugshot of the criminal..)

> >>>
> >>> Woman Arrested For Failing To Return Library Books
> >>> "Angels and Demons" and "White Oleander" borrowed last year
> >>>
> >>> <http://www.wisn.com/news/17258567/detail.html>
> >>>
> >>>
> >>> GRAFTON, Wis. -- A woman has been arrested for failing to
> return
> >> two
> >>> books to the Grafton Library.
> >>>
> >>> Woman Arrested For Not Returning Books To Library
> >>>
> >>> Heidi Dalibor was arrested after she failed to return the
> books,
> >>> "Angels and Demons" and "White Oleander", last year.
> >>>
> >>> "I said, what could they possibly do? They can't arrest me for
> >> this... I
> >>> was wrong," Dalibor said.
> >>>
> >>> Dalibor did not respond to four notices from the library, two
> >> phone
> >>> calls and two letters. The library forwarded the case to
> police,
> >> who
> >>> issued a citation for Dalibor's failure to return the materials
> or
> >> pay
> >>> the fine. The citation included a court date, which Dalibor
> admits
> >> she
> >>> ignored.
> >>>
> >>> With arrest warrant in hand, police showed up at Dalibor's door
> >> and
> >>> led her away in handcuffs.
> >>>
> >>> While the police have been criticized for going so far, the
> >> police
> >>> chief said they simply followed the law.

```
> >>>
> >>> "None of this would have been necessary if she followed the
> >> agreement
> >>> and returned the books," said Grafton Police Chief Charles
> >> Wenten.
> >>>
> >>> Dalibor paid her $170 fine and was released.
> >>>
> >>> "I completely take responsibility for not paying my fine on
> time
> >> and
> >>> not going to my court date," Dalibor said.
> >>>
> >>> Still, she isn't planning on returning the books.
> >>>
> >>> "I still have the books and I don't plan to return them because
> >>> they're paid for now," Dalibor said.
> Check
> >> guidelines
> >>>
> >>>
> >>>
> >>>
> >>>
> Check
> >> guidelines
> >>>
> >>>
> >>>
> >>>
> >>>
> Check
> >> guidelines
> >>>
> >>
> >>
> >>
> >
>
> > welcome.html
> >
>
```

- > Bowering
- > A gerund and your friend.
- >
- >
- >
- >

[↑ Contents](#)

210. **David Chirot**

Orwell's Diaries of 1938 on line as "today's date daily blog"

Mon 25 Aug 2008

*Media Talk: What George Orwell Wrote, 70 Years Later to the Day
<<http://www.nytimes.com/2008/08/25/business/media/25orwell.html?ei=5070&emc=eta1>> * By NOAM COHEN George Orwell's copious diaries are now being published every day in blog form, exactly 70 years after they were made.

One of the stated purposes of this project is to present Orwell in a familiar and popular form to the electronic reader. A "doubleplusgood" idea as Orwell not only "remains" a great critic of the totalitarianization of language and the language of totalitarianism.

Works such as the "The Principles of Newspeak" Appendix to 1984 become not only "more frightening" today, but "most frighteningly," more familiar on a daily basis--so the use of the "daily blog" is a very interesting method of approaching his works as an introduction.

From "The Principles of Newspeak":

"No word in the B vocabulary was ideologically neutral. A great many were euphemisms. Such words, for instance, as joycamp (forced-labor camp) or Minipax (Ministry of Peace i.e. Ministry of War) meant almost the exact opposite of what they appeared to mean. Some words, on the other hand, displayed a frank and contemptuous understanding of the real nature of Oceanic society. An example was prolefeed, meaning the the rubbishy entertainment and spurious new which the Party handed out to the masses. Other words, again, were ambivalent, having the connotation "good" when applied to the Party and "bad" when applied to its enemies. But in addition there great numbers of words which at first sight appeared to be mere abbreviation and which derived their ideological color not from their meaning but their structure.

". . . The name of every organization . . . was invariably cut down to the familiar shape; that is, a single, easily pronounced word with the smallest number of

syllabus that would preserve the original derivation. In the Ministry of Truth {Propaganda} for example, in which Winston Smith worked, the Records Department was called RecDep, the Fiction Department FicDep . . . even in the early decades of the 20th century, telescoped words and phrases had been one of the characteristic features of political language; and it had been noticed that the tendency to use abbreviations of this kind was most marked in totalitarian organizations. Such words as Nazi, Gestapo, Comintern, Inprecorr, Agitprop. In the beginning the practice had been adopted as it were instinctively, but in Newspeak it was used with a conscious purpose. It was perceived that in thus abbreviating a name one narrowed and subtly altered its meaning, by cutting out most of the associations that would otherwise cling to it. . . . Comintern . . . refers to something almost as easily recognized and as limited in purpose, as a chair or a table. Comintern is a word that can be uttered almost without taking thought, whereas Communist International is a phrase over which one is obliged to linger at least momentarily. In the same way, the associations called up by a word like *minitru* are fewer and more controllable than those called up by Ministry of Truth. This accounted not only for the habit of abbreviating whenever possible, but also for the almost exaggerated care which was taken to make every word easily pronounceable."

A good reading/writing exercise (which can become almost "second nature" at various moments of the day's involvement with such activities and the hearing also of such words--) is to follow the guidelines of Orwell's "Principles" by reversing, condensing, making ambiguous the meaning of a word until it is attached to a "good" or "bad" "ideological expression," and in turn, using the not the meaning, but the structure of a word to present its "ideological color."

The manipulation of words as independent of "meanings," and reliant on "structures," makes it far easier to create a language which controls thought. A word created with such a purpose and in such a manner, makes it impossible to think certain thoughts. The compounding of words split into fragments creates such easily pronounced and --what?-- words as "vispo," "langpo," "CentCom," For example, "vispo"--hack off a hunk of "visual" and make a sandwich of it with a slice of "poetry"--and you have "vispo." Condiments of a few sorts and rolls or choices of wheat or white bread are available to be sure! It's fast food approach that "saves time" and "explaining" or "defining" or having to deal with such really troubling, complicated, time consuming things as thousands of years of discussion re "visual poetry." It also "immediately" conveys the speed with which, at the flick of the software program, , one may become a "vispoet," rather than all that boring "labor" and "study" involved with something that "visual poetry " sounds like.

(Note: I'm using "vizpo" or "vispo" as an example that's familiar to readers here, and because a friend of mine, himself a visual poet, often has asked me what and why I think "what" of the term "vispo," which is becoming almost as "universally used" as the terms it reminds me of via "close rhyming" and "associate thinking"-----"Gizmo" and "Gitmo." Since various Gizmos are employed in thousands of Gitmos--perhaps a Newspeak neologism may come into use which expresses their interrelationship as "Gitzmo." Which might --who knows after all--produce such further developments as "Blitzmo" and "Glitzmo" which in a sense are already "hovering in the wings" of the Theaters of War, full ready to "make their entries, , assumes their positions, and perform their requisite roles.")

Also, there being no previous "vispo" in the strict sense, other than its "ancient," pre-digital "proto-forms," what is called "vispo" need only concern those works which are done in the very recent past. The creation of "new" "stars" and "masterpieces" is much easier when there is basically a dearth of "competing" discourses, histories, examples, artists."

In fact, "vispo" in a sense "colonizes" the space formerly inhabited by "visual poetry" and, in a real sense, "takes it over" "under the umbrella of new terminology." In this way, Orwell's acute perceptions of how language can be used to "form and control thought" regardless of the now meaningless former meanings of the amputated and compounded words, points the way towards the vast possibilities of all sorts of "formal devices" which can be put at the service of making "invisible" and opaque the "ideological meaning." By making "neutral" and "ambiguous" what had been too easily observed as contradictions and oppositions within a word or phrase, the word can be rendered meaningless and dependent on a "compound -context" which determines if it is "good" or "bad." This is a great aid in the reduction of thinking, which involves questioning, rather than simply repeating, or following, what the "leaders" "set the tone" for as the "immediate and unquestioning" reception of their version of the "Truth." Without realizing it, the "follower," or "Party member," or "citizen," is ACTING in a "willing suspension of disbelief" which is taken not as "mere fiction," but as "The Truth." In such a state, the "state of consciousness" of the actor, citizen, Party member, becomes AUTOMATIC--that is, it "immediately goes into action" without any doubts, any costly delay in questioning the meaning --let alone "morality"--of what it is to be done and thought. In effect, this use of language is a form of "mobilization" of citizenry in a Permanent State of War--whether Poetry Wars, Culture Wars, Wars on Poverty, Wars on Drugs, and the War on Terror. In the latter instance, after all, what use would be the "thought provoking" and hence "time consuming" words of FDR, that "we have nothing to fear but fear itself?" In the War on Terror, the ONLY thing we have to fear is fear--to be so terrorized by

terror that the only response is with --Terror. Of course, "our" terror is NOT terror, but "Homeland Security" or "the Right to Self Defense," and the "terror" is assigned to "terrorists only." Suicide bombers and uncontrolled, unaimed, "improvised" weapons are monstrous because they "kill innocent civilians." The weapons used against these "terrorist barbarities" are "clean " and "smart," that is to say, "civilized" and "justified" by never killing civilians. "Collateral damages" after all are not "people," but simply unnamed non-person who "met their fate" that day while on the way to market or school. That these non-persons might be considered "similar or equal to" the "innocent civilians" killed on their ways to market or school is "unthinkable." After all, such non-person collateral damage is the fault of the "terrorists" who are "inhumanly" using their neighbors as "human shields."

To even suggest that there is a contradiction here, a blatant form of hypocrisy, a double standard, is of course "unthinkable," because literally in the language of Newspeak, words are "equally neutral" until assigned their positions in the battle between "Good" and Evil. Then, the same word may do "double duty" and the "double standard" become invisible in the "double talk" of Newspeak.

In a strange way, then, one might think that "vispo" or "vizpo" is a "making invisible and soundless" what was previously known clumsily and with difficulty as that worn out anachronism "visual poetry."

"Vispo" is more immediately accessible," which indicates that it is also "more easily and swiftly learned, with that that knowledge put immediately into production in creating the new product lines, best sellers, "sexy models" and "hottest intellectual properties."

At the same time, none of these "Newspeak" interventions does away with the "Author." For, if all things are "the same until assigned their place in the Party hierarchy," the only distinguishing feature of a "leader," among "non original artists" and "non original" products made by "boring" work, and who makes it all appear so exciting, so glamorous that you just can't help yourself, you want to "sign up" and "join," is the one whose "signature" insures and guarantees that the whole "production" and "product line" is "good," and "good for you as it is Good for Me." And this person of course is none other than the, as it used to be said, "Author of my days," now no longer "Our Father," but Big Brother and/or Sister.

That is why the "signature" of an Author before/after a piece of writing makes "all the difference." If the Author is the Great So-and-So, every word will be seen and heard as of "great significance," analyzed, commented on, and "furnish room" for discussions, symposia, web sites, speaking tours, and the Living Enshrinement of Fame, all due to this signature, this mark, this sign, of Authority. Otherwise, the exact same words written by "somebody never heard of" or "obscure, minor" of course will be "immediately forgotten," if not on certain necessary occasions being first detained, "interrogated" and then "disappeared." In that way, any previous "ambiguity, uncertainty, indeterminacy" will be "decided" by Authoritative Judgement,

"chance operations" or simply by the "erasure" of what previously had been suspended in the detention cells "under erasure," those limbos of the lost on their ways to submergence in the Waters of Oblivion, there to be consumed by the piranhas of shredding machines and delete keys. For in the stead fast assurance of Authority, the Homeland Security of "our way of life and language, thought and action, our Freedom and Happiness," will be "automatically" "taken care of." As will the immediate erasure and disappearance of all those who oppose it here in this best of all possible worlds.

[↑ Contents](#)

211. **Gloria Mindock**
listing

Mon 25 Aug 2008

A Celebration of Somerville, MA. Small Literary Presses
Ibbetson Street Press and Cervena Barva Press Readings
Somerville Library/Central Branch
79 Highland Avenue
Somerville, MA 02143

Thursday, September 25, 2008

6:30-8:30 PM

Free

Ibbetson Street Press Authors

Lisa Beatmen will read from *Manufacturing America: Poems from the Factory Floor*

Gloria Mindock will read from *Blood Soaked Dresses*

Richard Wilhelm will read from *Awakenings*

Cervena Barva Press Authors

Mary Bonina will read from *Living Proof*

Doug Holder will read from *The Man in the Booth in the Midtown Tunnel*

Catherine Sasanov will read from *Tara*

Author Bios

Lisa Beatman manages adult education programs in Boston's South End. Her most recent book, *Manufacturing America: Poems from the Factory Floor* (Ibbetson Street Press 2008), was an April/May "Pick of the Month" by the Small Press Review, and was featured in the Boston Globe. The lives of today's immigrant factory workers are the guts and sinew of these poems. Her work has appeared in *Lonely Planet*, *Lilith Magazine*, *Political Affairs*, *Hawaii Pacific Review*, *Rhino*, *Manzanita*, *Alimentum*, *European Judaism*, and the Boston

Globe Magazine. Her first book was *Ladies' Night at the Blue Hill Spa* (Bear House Publishing 2002)."

Gloria Mindock is editor and publisher of *Cervena Barva Press* and editor of the *Istanbul Literary Review* based in Turkey. From 1984-1994, she edited the *Boston Literary Review/ BLuR*. She is the author of two chapbooks, *Doppelganger* (S. Press) and *Oh Angel* (U Soku Stampa) and three poetry collections, *Blood Soaked Dresses* (Ibbetson St. Press, 2007), *Nothing Divine Here* (U Soku Stampa, 2008) and *Whiteness of Bone*, forthcoming. Gloria has been published in numerous journals including *UNU: Revista de Cultura* and *Citadela* in Romania with translations by Flavia Cosma, *Arabesques*, *Poesia*, *Phoebe*, *Poet Lore*, *Blackbox*, *River Styx*, *Bogg*, *Ibbetson St.*, *WHLR*, and numerous anthologies.

Richard Wilhelm holds a B.A. in journalism but currently works as a mental health counselor at McLean Hospital. He is a painter who has exhibited in a solo show at the Gallery at the Piano Factory and in group shows elsewhere. He was one of the three co-editors of *City of Poets*, an anthology of 18 Boston Poets, and serves as the art editor of *Ibbetson Street Press*. His poems have been published in, *Spare Change*, the *Somerville News*, *Ibbetson Street* and *Crooked River Press*, which quoted one poem in full in the 2002 *Poet's Market*.

Mary Bonina's chapbook *Living Proof* was published last year by *Cervena Barva Press*. Her poetry is included in the public art project *BOSTON CONTEMPORARY AUTHORS*, in many journals, and in three anthologies, most notably, *Voices of the City*, a project of the Rutgers University Center for Ethnicity, Culture, and the Modern Experience (*Hanging Loose*). She is author of another poetry chapbook, *Lunch in Chinatown*, and the memoir, *My Father's Eyes* excerpted in *Gulfstream* and *Hanging Loose*. Bonina holds an MFA from the Program for Writers at Warren Wilson College, has been awarded fellowship residencies at the Vermont Studio Center, the Virginia Center for the Creative Arts, and she's a member of the Writers Room of Boston, serving on the Board of Directors.

Doug Holder is the founder of the *Ibbetson Street Press* of Somerville, Mass. He is the arts editor for *The Somerville News*, the host of the *Somerville Community Access TV* show: "Poet to Poet: Writer to Writer," the co-founder of *The Somerville News Writers Festival*, and the co-founder of the Somerville-based literary group the *Bagel Bards*. His poetry and prose has appeared in: *The Boston Globe Magazine*, *STUFF*, *Rattle*, *Home Planet News*, *Cafe Review*, *the new renaissance*, *Poesy*, *Istanbul Literary Review*, and many others. His new poetry collection is *The Man in the Booth in the Midtown Tunnel* (*Cervena Barva Press*). He holds an M.A. in Literature from Harvard University.

Poet Catherine Sasanov is the author of *Traditions of Bread and Violence* (Four Way Books) and *All the Blood Tethers* (Northeastern University Press), as well as two chapbook collections: *What's Left of Galgani* (Franciscan University Press) and *Tara*, which was released in April by Èervená Barva. Her theater work includes the libretto for *Las Horas de Belén: A Book of Hours*, commissioned by Mabou Mines. Sasanov will have a residency this fall at Blue Mountain Center, where she hopes to finish a new book of poems, *Had Slaves*. The manuscript is rooted in her discovery of slaveholding among her Missouri ancestors, and her research into what happened to their slaves.

----- Ibbetson Street press was founded in 1998 in Somerville, Mass by Doug Holder, Dianne Robitaille and Richard Wilhelm. It was named for the original location in Somerville (33 Ibbetson Street) where Holder and Robitaille resided from 1994 to 2001. Since then it has published 23 issues of "Ibbetson Street," and over 50 collections of poetry. Ibbetson poets have been featured on "Writer's Almanac" (NPR), WBZ radio, Verse Daily, The Boston Globe, WGBH, Provincetown Radio (Poets Corner), and many other venues. Many of our collections were picks of the month in the "Small Press Review." Ibbetson titles are collected and subscribed to by major university libraries including: Harvard University, Yale University, Brown University, and the University of Buffalo.

----- Cervena Barva Press was founded in April, 2005 by Gloria Mindock. The press publishes poetry and fiction chapbooks and books, plays, and poetry postcards from writers in the USA and Internationally. It accepts work by solicitation only but welcomes queries especially from Central and Eastern Europe. Once a year, the press holds a fiction and poetry chapbook contest. The press has published work by Gary Fincke, Eric Pankey, Simon Perchik, Michael Burkard, Catherine Sasanov, John Minczeski, Lucille Lang Day, Flavia Cosma, George Held, David Ray and others. Many of the writers have numerous prestigious awards and books between them. Once a month, Cervena Barva Press publishes a monthly newsletter which contains interviews with writers, editors, and publishers, author reading schedules throughout the USA, book releases, and new Cervena Barva Press publications. Another service Cervena Barva Press offers, is an online bookstore, The Lost Bookshelf. Gloria Mindock started this for Cervena Barva Press books and for writers and publishers from all over the world to sell their books on consignment.

(Continued)

Contact Information: Doug Holder, Editor Ibbetson Street Press: [REDACTED]

Gloria Mindock, Editor
Cervena Barva Press: [REDACTED]

Thank you for listing this.
Gloria Mindock, [REDACTED]

212. **Gloria Mindock**
Cervena Barva Press Fall Reading Series

Mon 25 Aug 2008

Cervena Barva Press Reading Series

Contact Information

Coordinators:

Gloria Mindock, Editor and Publisher and Tam Lin Neville



Fall Reading Series

All readings 7:00 PM, Free

Pierre Menard Gallery

10 Arrow Street

Cambridge, MA 02138

Wednesday, September 17, 2008

Celebrating Three Cervena Barva Press Authors With New Books

Kathi Aguero

Mike Amado

George Held

Kathleen Aguero's books of poetry include, *Daughter Of* (Cedar Hill Books), *The Real Weather* (Hanging Loose Press), and *Thirsty Day* (Alice James Books). She has edited three volumes of multicultural literature published by the University of Georgia Press and has an essay in the anthology, *Why I'm Still Married*. The recipient of grants from the Massachusetts Council on the Arts and the Elgin Cox Foundation, she is a Professor of English at Pine Manor College in Chestnut Hill, MA, teaching in their low-residency MFA and undergraduate programs. Kathi will be reading from her new chapbook, *Investigations: The Mystery of the Girl Sleuth* (Cervena Barva Press, 2008).

Mike Amado is a performance poet, percussionist and drummer who does lyrical, rhythm-based tomes attuned to the social and semi-political. He is the author of *Poems: Unearthed from Ashes* (2006). Mike is a reviewer for the online magazine *Rattle* and for the Boston Area Small Press and Poetry Scene. Publication credits include *WHLR*, *Apt Magazine*, *Down in the Dirt*, *Bagel Bards Anthology 1 & 2*, *Istanbul Literary Review*, and others. Mike will read from his new collection *Stunted Inner-child Shot the TV* (Cervena Barva Press, 2008).

George Held is the author of 10 poetry collections and will read from his new chapbook *The News Today* (Cervena Barva Press, 2008). He will also read selections from *W Is For War* (Cervena Barva Press, 2006), and *Phased* (Poets

Wear Prada, 2008). George is the editor of the anthology *Touched by Eros*. A five-time nominee for the Pushcart Prize, he has published his stories, poems, book reviews, and translations in such places as *The Philadelphia Inquirer*, *Circumference*, *The Notre Dame Review*, *Commonweal*, *Connecticut Review*, and *Confrontation*. His poem "Aftermath" was read. by Garrison Keillor on *The Writer's Almanac*. He has co-edited *The Ledge Poetry and Fiction Magazine* since 1991. George currently lives in New York City.

Wednesday, October 15, 2008

John Amen
Kevin Gallagher
Glenn Sheldon

Wednesday, November 19, 2008

Robert Johnson
Irene Koronas
Sue Owen

Cervena Barva Press was founded in April, 2005 by Gloria Mindock. The press publishes poetry and fiction chapbooks and books, plays, and poetry postcards from writers all over the world. It accepts work by solicitation only but welcomes queries especially from Central and Eastern Europe. Once a year, the press holds a fiction and poetry chapbook contest. The press has published work by Gary Fincke, Eric Pankey, Simon Perchik, Michael Burkard, Catherine Sasanov, John Minczeski, Lucille Lang Day, Ian Randall Wilson, George Held, David Ray, Doug Holder, Eric Wasserman, Glenn Sheldon, and others. Many of the writers have numerous prestigious awards and books between them.

Once a month, Cervena Barva Press publishes a monthly newsletter which contains interviews with writers, editors, and publishers, author reading schedules throughout the USA, book releases, and new Cervena Barva Press publications.

Another service Cervena Barva Press offers, is an online bookstore, *The Lost Bookshelf*. for writers and publishers to sell their books on consignment.

Pierre Menard Gallery
Aldo Tambellini Exhibition
September 19th-October 26th, 2008
Opening reception September 19th, 6:00-9:00 PM

For more information about the exhibit:
Contact Nathan Consello, Gallery Director
John Wronoski, Proprietor

Gallery: 617/ [REDACTED]
[REDACTED]

Thank you.

Gloria Mindock, editor & Publisher
[REDACTED]

[↑ Contents](#)

213. **Jerome Rothenberg**
Poems & Poetics - August postings

Mon 25 Aug 2008

The most recent posting on my continuing blog-anthology is an excerpt from Michael Palmer's essay on Shelley, which will be appearing in full in his new book of essays & talks, *Active Boundaries*, from *New Directions*. This almost rounds out the posts for August, including the following:

- * Reconfiguring Romanticism (10): Michael Palmer on Shelley
- * Rafael Albrti: Buster Keaton Searches the Woods for His Sweetheart a Genuine Cow
- * From *Poetics & Polemics* (forthcoming): "A Secret Location on the Lower East Side"
- * Reconfiguring Romanticism (9): Some Outsider Poets
- * Uncollected Poems (2): Two for the Cockeyed Queen of Poland
- * Translation & Illegibility, a talk with with a poem from *A Book of Concealments*
- * Pierre Joris: from *Justifying the Margins*: "Nimrod in Hell" with a Reminiscence & Note on Joris même
- * Reconfiguring Romanticism (8): Heinrich Heine, with commentary & a prose poem from Heine & Gerard de Nerval
- * from Daichidoron: 32 Ways of Looking at the Buddha, for Hiromi Ito
- * Charles Bernstein: 4 Poems, with a Note on Escape from Rousseau to Bernstein
- * Gematria (2): from 14 Stations, with Arie Galles
- * Reconfiguring Romanticism (7): Prologue to a Book of Origins

Postings to come include: Sor Juan Inés de la Cruz, faux-dialect poems translated by me & Cecillia Vicuña; "Reading Celan 1959/1995 (a personal account)" from *Poetics & Polemics*; & Four Poems by Michael McClure, with commentary.

The URL remains poemsandpoetics.blogspot.com.

Jerome Rothenberg "Language is Delphi."
1026 San Abella --Novalis

Encinitas, CA 92024

██████████

jrothenberg at cox.net

[↑ Contents](#)

214. **billy little**
dorn's alleged attitude

Mon 25 Aug 2008

friends,

i'm a jew, a friend of ed's, i'd have to say, like spicer
he was an equal opportunity hater, and hater's not the
right word, intolerant, ed was intolerant of all fools, jew,
aboriginal, cowboy, philosospher, black, yellow, gay, straight,
rich or poor, supreme court judge or petty thief, swindler or
sanctimonious.

Anybody looking for my selected poems, St. Ink should contact
Jenny Pemberthy at Capilano University Editions.

billy little

--

Be Yourself @ mail.com!

Choose From 200+ Email Addresses

Get a Free Account at www.mail.com

[↑ Contents](#)

215. **steve russell**
Re: Dorn/Anti-Semitism

Mon 25 Aug 2008

"The Institute for Criminal Thinking." That's beautiful. I'm almost jaded enough
or naive enough to buy into the fabrication. Burrough's for beginners, it surely
isn't.

--- On Sun, 8/24/08, David Chirot <██████████> wrote:

From: David Chirot <██████████>

Subject: Re: Dorn/Anti-Semitism

To: ██████████

Date: Sunday, August 24, 2008, 3:41 PM

Dear Ismaelia al-Sadiq

Thank you so much for your letter, for the rocks. for that which is, everywhere found yet hidden in plain sight--(or site/sight/cite)--

I remember when the discussion re Dorn and the Mandel etc transpired-- it seems to return here in a cyclical pattern--

Thank you for writing of the funeral of Nizar Qabbani and what he and his works meant to so many--the death and funeral of Darwish show very powerfully what you right of as the vitality of poetry in the Muslim world.

These events, with so much else that continually happens every day, make me think of the so often quoted Jack Spicer line "Nobody listens to poetry anymore," as I often wonder if it is not the other way round, that poetry itself in America is not listening anymore, and not listening, does not see those things hidden in plain site/sight/cite.

At "The Insitution for Criminal Thinking," there was one window through which one saw daily a large tree degenerating into an organic ruin from disease, in which a bird had made a very large nest. In the devastating bleakness, this nest on autum days filled with light, held it. and ignited the blood of life. Winter came, the leaves dropped away, and the light now came from the South, a paler light, which the nest gathered and kept strong. Huge winds came that early winter, and I thought--what will happen if the nest is blown down? The light will go out, and in the waning bleakness, the harshness lacerate the veins. Standing by the window seeing the first light rushing into the nest hollow, I saw that the heart I had found there was my own, inside me. Two hearts regard each other, and then it is found that, yes, the nest will soon be gone, yet, having met, the hearts' regards will be exchanged everywhere for there are no boundaries. One morning, the harsh light and air trembling violently with the sounds of the chainsaw, the tree and the nest were cut down and carted away. Since then, I find them everywhere.

When everything is stolen and taken away, including movement, books, water, fuel, food, everything--and "nothing" but rocks and light remain, that is not nothing at all, but everything. And necessity, the motherfucker of invention, finds much with which to work.

Writing, art objects, virtuality--"form"--can all be made into prisons and Walls--very often are--

And so it is possible that "poetry" may not listen to or see that poetry you write of-- may even be "terrified" of it, as when rock throwers

are
fired at with tear gas, bullets, tanks, missiles fired from low flying
planes--

or try as in many ways possible to "nullify" it--as
has been
done at every step of the way with the "The Poets of Guantanamo"--

Thanking you again for your profoundly moving letter, --

(and I shd note perhaps for Mr Dorn's benefit, not that he wil care to be sure!--
not that he is "lisetning"!----or is he?-- that the countless Priests, Nuns, Bishops
murdered in Latin America were opposed to the monsters oppressing the
Indigenous and poor--and today in the US are the last or only resort for illegal
immigrants and their families to find shelter and support-- for example, in
Postville, Iowa, where the local Parish has had to intervene and raise money
and donations of food and clothing, a poetry "hidden in plain sight" may be
found in the movement of persons and words--the illegal workers knowingly
employed by the world largest Kosher met packing corporation in a plant
repeatedly cited for appallingly substandard conditions and child labor, are
arrested--and held in the building of the National Cattle Conference--people
treated like animals working with animals specially treated when arrested are
housed in a building where animals are discussed in terms of trade and
slaughter-- their wives meanwhile are provided with electronic monitoring
bracelets so they will not be able to "leave" nor to work, being illegal, so their
children will starve along side the meat packing plant-- which their fathers are
being punished for having worked in-- and in conditions which no other workers
could bear the punishment of toiling in, let alone for the low wages which they
had no choice but to accept-- in these movements among meat and substandard
conditions ending up in the Cattle Conference building-- is not there a form of
"Poetic Justice" being "meted" out-- and all of it for the sake of meat-- in a place
where living humans and dead animals meet- on a perhaps "unequal footing"--
the dead animals being "legal" and the living humans not-)

On Fri, Aug 22, 2008 at 6:03 PM, Ismaelia al Sadiq <[REDACTED]> wrote:

> Several points:

>

> Yes, poetry is "popular" - ne essential - in the arab culture.

When Syrian

> poet Nizar Qabbani died, his funeral in Damascus was attended by crowds

> numbering at least in the 100s of thousands. Qabbani spoke not only

> radically and openly against Israeli occupation in the Territories, but
held

> quite open and liberal views about the status of women in relation to the

> Qur'an and within Muslim society in general, that were widely admired,
not
> only by arab women, but by a large percentage of arab men as well.
>
> As far as Dorn's anti-Semitism, I recall him saying something in a
Rolling
> Stock editorial that the paper had as its target a basically Semitic
> (Jewish) readership, because these, he said, were probably among the best
> educated persons in the country, and probably were major in number of
the
> few that would even appreciate the paper's basic point-of-view.
>
> About Muslim culture, he noted, as far as I know, only the single instance
> in his recent volume of interviews, that it is a severe mistake by the US
> State Department that regards Muslim politics as secular, rational and
> negotiable. That it is based instead solely on religious sentiment.
>
> At any rate, I doubt that anything Dorn said about either Jews or Muslims
> can come up to his persistently negative assessments and assertions about
> Rome through history and the position of the Catholic Church vis-a-vis
> politics and economic development as well as religion (and all related
> topics, including everything from pro-fascist stances during and
post-WWII,
> to negation of women's right, bitter homophobia, etc) during the years
of
> his writing career.
>
> Dorn also bore the brunt of controversy in a spate of letters to Exquisite
> Corpse related to sexist comments he made to a Grad student in Denver, and
> much later, on this list, for his own alleged homophobia. So,
>
> he was no angel. He showed Max Douglas how to shoot up. Max
subsequently
> OD'd on heroin at age 21. Not Dorn's responsibility, clearly, but
. . . not
> the wisest sort of instruction to provide one of that day's hot new
youths,
> either.
>
> BTW, just as a point of correction, arabs are Semites, too. The division
> of Semites, arabs and jews, came later, with the split between
Ibrahim's

- > sons, Itzak and Isma'il. At the celebration at the weaning of Itzak,
- > Isma'il is seen making mock of the ceremony, and is cast out with his
- > Egyptian mother Hagar to wander the lands near Beersheba. His ancestors
- > eventually become first, the Bedouin tribes, and thereafter, the arabic
- > speakers that populated all the lands east of Palestine.
- >
- > Finally, those rocks that Dariwsh mentions, that were all the Israelis
- left
- > for the Palestinians, after stealing their orange groves, olive orchards,
- > and dispersing the Palestinians into now-permanent exile, are still there.
- > There are lots of them. Palestinian teenagers use them as weapons
- against
- > the incursion of Israeli tanks. Yellowish-grey, not too heavy, like moon
- > rocks.
- >
- > They have them in Iraq as well. Villagers use them against persistent and
- > unwarranted attacks by US and British soldiers. A rather hopeless
- > proposition, it would seem, at first. But, then, what would you rather
- > fight with - a reliable rock whose substance was made by and thus has the
- > divine properties of Allah, or an M-16 that probably isn't going to
- work
- > properly, because of contractural difficulties leading to poor
- manufacture?
- >
- > The fact that such rocks still rely on inherent qualities of creation in
- > order to attain to and hold their status as "objects", make them
- far
- > superior as weapons, as against rifles, which, we all know, are, like
- > fountain pens or vacuum cleaners, merely devious, and made only to kill.
- > But, kill what? You cannot kill the spirit that lives and guides all
- > things in accordance with the ethic that reveals the position of each
- > individual thing in relation to all others, as the always penultimate
- > situation.
- >
- > This is the Whirlwind of Speaking that is testamental to Allah's
- presence,
- > still and centered, in the midst of everything. Jews call this
- "malbush" -
- > clothes - or, as birdsong hidden in the leaves of morning trees. Sublime
- > perception of beauty, unforeseen.
- >
- > I state these things, just to make clear that "popular"

isn't quite the

> proper word to employ in beginning to determine the value of poetry in the
> Muslim world. It is part of an overall life force, a vitalism, that is
> completely gone dead in the West.

>

> The opening of the throat, the voice, the song. The hearing's always
> heard, the word of God obeyed, but the question always remains: can you
spot

> the bird?

> al-Sadiq.

>

>

>

>

>

> > Date: Fri, 22 Aug 2008 11:30:15 -0700> From:

██████████>

> Subject: Re: Dorn/Anti-Semitism> To: ██████████>

>

> shouldn't we bag that word, Anti-Semitism. When I'm in a fight
about

> Palestine, I'm almost always fighting with someone Jewish and
European. I

> don't have a clue as to what Dorn said, but why not simply call him a
bigot.

> I take it he didn't insult Arabs.> > There's an excellent
article on

> Mahmoud Darwish in the Economist, August 23. > I didn't think
poetry was

> popular.> Live/learn. > > By the mid-1980s, Darwish had sold
well over a

> million copies of his verse. > 20 volumes. > > Here's a
fragment from one

> of his poems, compliments of the Economist:> > Write down!> I am
an Arab>

> You have stolen> the orchards of my ancestors> And the land which I
> cultivated> Along with my children> And you left nothing for us>
Except for

> these rocks...> > > >

===== > The Poetics List

>

> _____
> Get ideas on sharing photos from people like you. Find new ways to share.

>

>

[http://www.windowslive.com/explore/photogallery/posts?](http://www.windowslive.com/explore/photogallery/posts?ocid=TXT_TAGLM_WL_Photo_Gallery_082008)

[ocid=TXT_TAGLM_WL_Photo_Gallery_082008](#)

[guidelines](#)

>

[↑ Contents](#)

216. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Mon 25 Aug 2008

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <>

> wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such

persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

*Hello to Murat and best to all,
Nick*

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

*Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.*

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]> wrote:

i have this insomnia thing going on and no blog. too many thoughts. but I

love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."

& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

These are the words

that do not survive the world. And to speak them

is to vanish

into the world. Unapproachable

light

that heaves above the earth, kindling

the brief miracle

of the open eye-

and the day that will spread

like a fire of leaves

through the first chill wind

of October

consuming the world

in the plain speech

of desire.

guidelines

guidelines &

[↑ Contents](#)

217. **Bonnie MacAllister**

Dreamscape Festival--Poets, Art, Music September 6th

Mon 25 Aug 2008

Dreamscape Festival Performance on Saturday, September 6th

Bonnie MacAllister

Jane Cassady

Dr. Niama Williams

Monica Pace

among the performers

at the

Dreamscape Festival

Highwire Gallery

2040 Frankford Avenue

Philadelphia, PA 19125

1-6 p.m.

Saturday, September 6, 2008

For the complete exhibition and schedule:

http://www.kenbmiller.com/highwire/gallery/shows/2008/2008-09-jeff_thomas/2008-09-jeff_thomas.html

<http://bonnie-macallister.blogspot.com/>

[↑ Contents](#)

218. **Eric Dickey**

Re: dorn's alleged attitude

Mon 25 Aug 2008

reminds me of something a friend once told me:

equity means being equally unfair to everybody

or somethin' like that...

--- On Mon, 8/25/08, billy little <[REDACTED]> wrote:

From: billy little <[REDACTED]>

Subject: dorn's alleged attitude

To: [REDACTED]

Date: Monday, August 25, 2008, 12:48 PM

friends,

i'm a jew, a friend of ed's, i'd have to say, like spicer
he was an equal opportunity hater, and hater's not the

right word, intolerant, ed was intolerant of all fools, jew, aboriginal, cowboy, philosospher, black, yellow, gay, straight, rich or poor, supreme court judge or petty thief, swindler or sanctimonious.

Anybody looking for my selected poems, St. Ink should contact Jenny Pemberthy at Capilano University Editions.

billy little

--

Be Yourself @ mail.com!

Choose From 200+ Email Addresses

Get a Free Account at www.mail.com

[↑ Contents](#)

219. amy king

Trouble with presses?

Mon 25 Aug 2008

Anyone experience similar difficulties?

Consider an excerpt from the account of Stacey Lynn

Brown(<http://staceyllynbrown.blogspot.com/2008/07/less-than-auspicious-debut.html>):

“Anyway, back to my story. Everything was hunky dory with this press, though I was a little surprised and disappointed that I didn’t get one single editorial suggestion from the editor and, in fact, that I had to do the majority of both my own editing as well as the editing for the book as a whole. At last count, I had found and corrected 32 errors—only 3 of which were mine. The other errors were ones made by the editor—jagged margins, dropped italics, misspelled words. But I didn’t mind doing the editing. After all, this was my book, and I wanted it to be right...

But it gets even better.

The letter went on to say that even though they had “revoked” the book award and were not publishing the book, the publishing contract was still valid and in effect and that they owned the rights to my book in all its formats. In order for me to get my rights back, I had to repay them the \$1000 prize money I had been given as well as give them the \$200 they had spent acquiring the cover art for a book THEY were choosing not to publish.

In short, they were breaching the contract, refusing to publish my book, and holding the rights to my own work hostage.”

And Brown's nightmare with Cider Press Review continues here:

<http://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.html><http://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.html><http://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.html>

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

220. **Susan Webster Schultz**

Bamboo Ridge book you should know about

Mon 25 Aug 2008

Joe Tsujimoto is a writer born and raised in NYC who has lived in Hawai'i for many years. His writing is wonderful; I'm a fan. The book, *Morningside Heights*, is available from Bamboo Ridge and from SPD. Try it out!

Morningside Heights is a gritty and heartfelt insiders' take on a unique Manhattan neighborhood, a tough no nonsense environment where any young man would have to scramble to find himself. If you want to know what life was like for the son of Japanese immigrants, making his way in the world of the '60s, then this is the book for you. Its narrative tells many fascinating stories, and, in the end, leaves the reader wanting more. --Oscar Hijuelos, Pulitzer Prize winning author of *The Mambo Kings Play Songs of Love*

In the footsteps of V.S. Naipaul's *Miguel Street* and Sherwood Anderson's *Winesburg, Ohio*, Joe Tsujimoto's *Morningside Heights* explores the heart of a neighborhood in transition. Gritty and poignant, this collection of semi-autobiographical stories traverses the streets of New York, Makawao and memory, using intimate details and tender riffs to invoke the spirit of a time past, recall a community dispersed, and recreate the feeling of home, lost and found. --Nora Okja Keller, author of *Comfort Woman* and *Fox Girl*

Readers: Make room for *Morningside Heights* on your shelves. This collection of short stories, which chronicles the life of a Japanese-American New Yorker from his rebellious childhood on the edge of Harlem in the fifties and sixties, to

his enlistment in the Air Force during the Vietnam War, to his present life as a teacher and writer in Hawaii gives John Okada's No-No Boy and Carlos Bulosan's America Is In The Heart a run for their money. Read this book for its urgency, its tales of love and loss, of one man's determination to make something out of himself when the heart of his world seemed to have stopped beating. Most of all, read it for its craftsmanship its tough prose charged with the beauty and blues of Billie Holiday and the supreme cool of John Coltrane. -- R. Zamora Linmark, author of Primetime Apparitions and Rolling the R's

Stories with the ring of truth from someone who would know.

--David Milch, writer for "Hill Street Blues,"

"N.Y.P.D. Blue," and "Deadwood"

Joe Tsujimoto's most influential teachers were Joseph Heller, Donald Barthelme, and the Greek poet, Konstantinos Lardas, writers, whose words had made an indelible impression on him during his undergraduate studies at C.C.N.Y. Now more than forty years later he has put together a collection of his own writings, produced between various jobs and many years of teaching young people. He is perhaps best known for his teacher texts: Teaching Poetry to Adolescents and Lighting Fires: How the Passionate Teacher Engages Adolescent Writers.

[↑ Contents](#)

221. **Troy Camplin**

CALL FOR SUBMISSIONS

Mon 25 Aug 2008

The Emerson Institute for Freedom and Culture see

CALL FOR SUBMISSIONS

The Emerson Institute for Freedom and Culture seeks submissions addressing the nature of freedom and its role and influence on culture. We seek both scholarly articles and creative submissions.

SUBMISSION GUIDELINES

Fiction, poetry, plays, essays, and articles should be in Times New Roman 12 pt. font and submitted as an attachment in Word or Text format. Additional genre-specific guidelines, including guidelines for images and audio files can be found below. Those wishing to submit works to EIFC should also consult our Mission Statement.

Fiction

We accept short-shorts, short stories, and long stories.

Poetry

We are looking for superior poetry of any length. We are looking for poetry written by the kinds of poets described by Theseus in “A Midsummer Night’s Dream”:

The poet’s eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

Plays

Standard play format. Verse plays are encouraged.

Music

Music should be sent as either mp3 or wave files. Along with the audio file, composers should submit the sheet music, a list of the instruments used, and the names of the musicians. A description of the piece, including your theory of the music composed, is also suggested. If you are submitting a song, you should also include lyrics. Satires and spoofs should include the name of the son and band being satirized.

Visual Arts

Images should be sent as JPG attachments. A description of the piece, including your theory behind the composition of the piece, is also suggested.

Essays and Articles

Articles and essays on any topic relating to freedom, culture, society, the arts, or any of the theories or related theories listed in the Mission Statement are welcome. Essays are less formal than articles and typically do not include a bibliography. Authors should strive to make their essays or articles accessible to the intelligent layperson. Interdisciplinary content and experimental structures are acceptable, the former being in fact strongly encouraged.

Troy Camplin, President

The Emerson Institute for Freedom and Culture

[↑ Contents](#)

222. **David Seaman**

Re: Bamboo Ridge book you should know about

Tue 26 Aug 2008

As a non-New Yorker, I am surprised to hear about the issues in Morningside. I was there a few times as a bumpkin visitor, once having dinner in my college

days with a professor's daughter I met on an Atlantic crossing. It seemed like a fancy and classy world. We even took a taxi downtown to a theatre, something a 60s Ohio boy found amazing. Later I went there to meet graduate student lovers and their friends. Those of us in the inner land have a weird view of the City, I guess.

David

On Aug 25, 2008, at 9:07 PM, Susan Webster Schultz wrote:

Joe Tsujimoto is a writer born and raised in NYC who has lived in Hawai'i for many years. His writing is wonderful; I'm a fan. The book, Morningside Heights, is available from Bamboo Ridge and from SPD. Try it out!

Morningside Heights is a gritty and heartfelt insiders' take on a unique Manhattan neighborhood, a tough no nonsense environment where any young man would have to scramble to find himself. If you want to know what life was like for the son of Japanese immigrants, making his way in the world of the '60s, then this is the book for you. Its narrative tells many fascinating stories, and, in the end, leaves the reader wanting more.

*--Oscar Hijuelos, Pulitzer Prize winning author of
The Mambo Kings Play Songs of Love*

In the footsteps of V.S. Naipaul's Miguel Street and Sherwood Anderson's Winesburg, Ohio, Joe Tsujimoto's Morningside Heights explores the heart of a neighborhood in transition. Gritty and poignant, this collection of semi-autobiographical stories traverses the streets of New York, Makawao and memory, using intimate details and tender riffs to invoke the spirit of a time past, recall a community dispersed, and recreate the feeling of home, lost and found.

*--Nora Okja Keller,
author of Comfort Woman and Fox Girl*

Readers: Make room for Morningside Heights on your shelves. This collection of short stories, which chronicles the life of a Japanese-American New Yorker from his rebellious childhood on the edge of Harlem in the fifties and sixties, to his enlistment in the Air Force during the Vietnam War, to his present life as a teacher and writer in Hawaii gives John Okada's No-No Boy and Carlos Bulosan's America Is In The Heart a run for their money. Read this book for its urgency, its tales of love and loss, of one man's determination to make something out of himself when the heart of his world seemed to have stopped beating. Most of all, read it for

*its craftsmanship its tough prose charged with the beauty and blues
of Billie Holiday and the supreme cool of John Coltrane.*

--R. Zamora Linmark,

author of Primetime Apparitions and Rolling the R's

Stories with the ring of truth from someone who would know.

--David Milch, writer for "Hill Street Blues,"

"N.Y.P.D. Blue," and "Deadwood"

*Joe Tsujimoto's most influential teachers were Joseph Heller,
Donald Barthelme, and the Greek poet, Konstantinos Lardas, writers,
whose words had made an indelible impression on him during his
undergraduate studies at C.C.N.Y. Now more than forty years later
he has put together a collection of his own writings, produced
between various jobs and many years of teaching young people. He is
perhaps best known for his teacher texts: Teaching Poetry to
Adolescents and Lighting Fires: How the Passionate Teacher Engages
Adolescent Writers.*

welcome.html

[↑ Contents](#)

223. **Cara Benson**

Re: Welcome to Boog City 2 Festival Sept. 18-21

Tue 26 Aug 2008

Â

Â

Â

Â

Â

Â

This looks stellar!

Â

Â

Â

Â

Â

Â

Â

Â
Â
Sous RatureÂ
Â
Â
Â

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

From: David Kirschenbaum <[REDACTED]>

To: [REDACTED]

Sent: Thursday, August 21, 2008 1:18:04 AM

Subject: Welcome to Boog City 2 Festival Sept. 18-21

please forward

Hi,

Next month, from Thurs. Sept. 18-Sun. Sept. 21, we'll be putting on the second annual Welcome to Boog City poetry and music festival. It will feature performances from 49 poets, 13 musical acts, and one theater company over the four days.

Among the highlights are:

â€”a night devoted to Durham, N.C. small press minor/american;

â€”a live performance of Lou Reedâ€™s New York album for its 20th anniversary by seven different musical acts;

â€”a performance of a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara;

â€”our 5th annual small, small press fair, with exhibits from a dozen different small presses, and readings by their authors;

â€”a discussion on Race and Poetry: Integrating the Experimental; and

â€”Talisman House Publishers editor Edward Foster in conversation with internationally renowned English-born poet and long-time Lower East Side resident Simon Pettet.

The full schedule for the event is below this note, followed by performer bios and websites.

as ever,

David

David A. Kirschenbaum, editor and publisher
Boog City

330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://www.welcometoboogcity.com>
T: (212) 842-BOOG (2664)
F: [REDACTED]

2nd annual
Welcome to Boog City
4 Days of Poetry and Music
THURSDAY SEPTEMBER 18, 6:00 P.M.
d.a. levy lives: celebrating the renegade press
minor/american
(Durham, N.C.)
ACA Galleries
529 W.20th St., 5th Flr.
NYC
Free
Event will be hosted by
minor/american editors
Elise Ficarra and Kathryn Pringle, eds.
featuring readings from
Samar Albu hassan
David Need
Andrea Rexilius
Ken Rumble
Diane Timblin
and music from
Compass Jazz
There will be wine, cheese, and crackers, too.
Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues
FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk Caf ©
94 Ave. A
NYC

Free with a two-drink minimum

Readings, musical, and poets ™ theater performances,
and Lou Reed ™s New York album live

  7:00 p.m.-Jim Behrle

  7:15 p.m.-Daniel Nester

  7:35 p.m.-Dibson T. Hoffweiler (music)

  8:05 p.m.-Arlo Quint

  8:20 p.m.-Bob Holman

  8:35 p.m.-Verse Theater Manhattan

          doing a reading of Frank O'Hara's verse drama

  9:35 p.m.-Gillian McCain

  9:50 p.m.-Lou Reed, New York. Performed live by:

*Babs Soft

Romeo Had Juliette

Halloween Parade

*The Rabbits

Dirty Blvd.

Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock

There Is No Time

Last Great American Whale

*Liv Carrow

Beginning of a Great Adventure

Busload of Faith

*Prewar Yardsale

Sick of You

Hold On

*Wakey Wakey

Good Evening Mr. Waldheim

Xmas in February

*Todd Carlstrom and The Clamour

Strawman

Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour

12:10 a.m.-The Rabbits

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

\$5

5th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

11:30 a.m.-Celena Glenn, Bowery Books
11:40 a.m.-TBD, Cy Gist Press
11:50 a.m.-Ariana Reines, Fence/Fence Books
12:00 p.m.-Adam Golaski, flim forum press
12:10 p.m.-Damian Weber, House Press
12:20 a.m.-Virna Teixeira, Litmus Press/Aufgabe
12:30 p.m.-Jaye Bartell, little scratch pad
12:40 p.m.-Jeff Downey, Octopus Books
12:50 p.m.-Melissa Christine Goodrum, Other Rooms Press
Â 1:00 p.m.-Ric Royer, Outside Voices
Â 1:10 p.m.-Austin Alexis, Poets Wear Prada
Â 1:20 p.m.-Tom Savage, Straw Gate Books

Â 1:30 p.m.-Stephanie Gray
Â 1:45 p.m.-Bill Kushner
Â 2:00 p.m.-Oak Orchard Swamp (music)
Â 2:30 p.m.-Ryan Eckes
Â 2:50 p.m.-Eric Gelsinger
Â 3:10 p.m.-Douglas Manson
Â 3:30 p.m.-Heart Parts (music)
Â 4:00 p.m.-Elise Ficarra
Â 4:20 p.m.-Kristianne Meal
Â 4:40 p.m.-Kathryn Pringle
Â 5:00 p.m.-Maureen Thorson
Â 5:20 p.m.-Carol Mirakove
Â 5:35 p.m.-A Brief View of the Hudson (music)
Â 6:05 p.m.-Jen Benka
Â 6:20 p.m.-Todd Colby
Â 6:35 p.m.-Kyle Schlesinger
Â 6:55 p.m.-David Hadbawnik

Â 7:15 p.m.-Sharon Mesmer

Â 7:30 p.m.-Casey Holford (music)

Directions: F/V to 2nd Ave.

Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books

456 Bergen St.

Brooklyn

Free

Â 1:00 p.m.-Julia Cohen

Â 1:15 p.m.-Tisa Bryant

Â 1:30 p.m.-Ana BoÅ¾iÄeviÄ†

Â 1:45 p.m.-Yoko Kikuchi (music)

Â 2:05 p.m.-Corrine Fitzpatrick

Â 2:20 p.m.-Nick Piombino

Â 2:35 p.m.-Stacy Szymaszek

Â 2:50 p.m.-3:00-break

Â 3:00 p.m.- Race and Poetry: Integrating the Experimental

Â Â Â Â Â Â Â Â Â Â Amy King (curator and moderator)

Â Â Â Â Â Â Â Â Â Â Tisa Bryant

Â Â Â Â Â Â Â Â Â Â Jennifer Firestone

Â Â Â Â Â Â Â Â Â Â Timothy Liu

Â Â Â Â Â Â Â Â Â Â Mendi Obadike

Â Â Â Â Â Â Â Â Â Â Meghan Punschke

Â Â Â Â Â Â Â Â Â Â Christopher Stackhouse

Â Â Â Â Â Â Â Â Â Â Mathias Svalina

Â 4:30 p.m.-4:40-break

Â 4:40 p.m.-Yoko Kikuchi (music)

Â 5:00 p.m.-Lee Ann Brown

Â 5:15 p.m.-John Coletti

Â 5:30 p.m.-Rachel Levitsky

Â 5:45 p.m.-Eileen Myles

Â 6:00 p.m.-Yoko Kikuchi (music)

Â 6:20 p.m.-Edward Foster

Â Â Â Â in conversation with Simon Pettet

Â 6:50 p.m.-Simon Pettet

Â 7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.
Venue is bet. 5th/Flatbush aves.

****Welcome to Boog City 2 Bios and Websites****

***Thursday**

****minor/american** <http://www.minoramerican.blogspot.com> minor/american is a small-edition, themed, hand-made poetry journal first released in the summer of 2007. An offshoot of the minor/american blog, originated by Maggie Zurawski in 2004, minor/american prints the work of not-so minor Americans, with a preference for longer selections. The theme for issue two, due this fall, is citi. Issue three's theme will be evolution. Submissions can be sent to [REDACTED].

****Samar Abulhassan** <http://www.jacketmagazine.com/35/dk-abulhassan.shtml> Samar Abulhassan recently left San Francisco, where she taught poetry to children, to live among many creatures at a Zen center in New Mexico, where she wakes early, brews soups, and hears and sounds many bells. She is finishing a second chapbook for Dusie and recently collaborated with a Butoh dancer in San Francisco on a movement/text piece that was performed at Yerba Buena Center for the Arts last spring. She waits for the night to surface words and is looking for a watery landscape to write into.

****Compass Jazz** <http://www.purevolume.com/compass> Compass, a jazz quartet, whose performances feature original compositions as well the works of many of America's greatest jazz legends. The quartet is made-up of Rick Lawn (saxophones), Joel Chace (keyboard), Tom Ives (bass), and Albert Colone (drums). The band self produced their album Compass Rises in 1971, which featured original compositions written and arranged by Lawn and Ives. Compass was one of five musical groups on a promotional program that opened the Saratoga Performing Arts Center in 1972. Ives, with Lawn, wrote and arranged "What is Man?" an ecumenical jazz service with an accompanying slide presentation which was performed in New York City and later produced for television by Iowa Public Broadcasting. A revival of "What is Man?" took place last year.

****David Need** <http://www.indyweek.com/gyrobase/Archive?author=oid%3A18317> <http://www.mipoesias.com/2006Volume20Issue1/needcolumn.html> David Need is a Massachusetts boy who has lived in North Carolina since 1994. He teaches South Asian Religions at Duke University. Excerpts from recent projects "St. John's Rose Slumber" and "Places I've Lived" are forthcoming in Hambone, Effing, and minor/american. Previously his poetry has been published in Fascicle and Ocho, and essays and memoirs have appeared in Talisman and

on Mipoesias. He is working on "Voicing St. Mark's" and a further section of "Places I've Lived," as well as an academic study of Kerouac and Buddhism. As he writes this, he sits among the dead in a mall in Raleigh (but they are quiet).

****Andrea Rexilius** <http://www.parceljournal.org>

http://www.poetryfoundation.org/harriet/2008/08/the_era_of_video_poetics_is_im_1.html Andrea Rexilius is working toward her Ph.D. in literature and creative writing at the University of Denver. Her poetry and essays have appeared or are forthcoming in Bird Dog, Coconut, Colorado Review, How2, minor/american, P "Queue, and Volt, among others. She is the editor of the online journal PARCEL and assistant editor of the Denver Quarterly.

****Ken Rumble**

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

<http://www.coconutpoetry.org/rumble2.htm>

Ken Rumble is the author of Key Bridge (Carolina Wren Press) and the forthcoming President Letters (Scantily Clad Press). His poems have appeared in the tiny, Cutbank, One Less Magazine, Talisman, Parakeet, and others. He lives in Greensboro, N.C.

****Dianne Timblin** Dianne Timblin lives in Durham, N.C. Her work has appeared in minor/american, Phoebe, So to Speak, Rivendell, and other journals. She has been featured as a reader for the Poetry at Noon series at the Library of Congress, and one of her poems was a finalist for the Brenda L. Smart Prize.

***Friday**

****Babs of Queens** <http://www.myspace.com/babssoft> Babs Todras is a songwriter from Queens. A child of two classical musicians, she has been in training since before she could form sentences. After a long mid-youth rebellion against her folks, she returned to music in high school and college where she teamed up with Seth of Dufus and Jeffrey Lewis on various musical projects, and she can be found on several of their albums. She plays mostly short songs about love and science, and also likes to crash Huggabroomstik tours.

****Jim Behrle**

<http://americanpoetry.biz>

Jim Behrle lives in Brooklyn.

****Todd Carlstrom and The Clamour** <http://www.myspace.com/toddcarlstrom> After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the

poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre.

****Liv Carrow** <http://www.myspace.com/livcarrow> Liv Carrow's songs are like the little animals that your 4-year-old nieces and nephews make out of Play-Doh—lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but "all kinds of squishy" on the inside. The mysterious and oddly lovable bassist from ecstatically weird Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her clever-ish observations on life, death, love, health food, human reproduction, geography, the unseen world of the earth spirits and cosmic currents, awkward crushes, metaphysics, and everyone's favorite-despair. Liv plays frequently in NYC and the surrounding area as a solo acoustic act and accompanying Huggabroomstik and the burgeoning alternapop collaboration Feel The Feelings. She is also available for Tarot readings which can be obtained for a song

****Dibson T. Hoffweiler** <http://www.dibson.net> <http://www.myspace.com/dibson> Dibson T. Hoffweiler is the latest in a long line of quirky anti-folk ingénues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice that's sweet and deadpan, and a guitar-style that's virtuosic and sloppy, Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny. Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik, and Urban Barnyard, Dibs began his musical career generating buzz with his old band, Dibs & Sara. Eventually he established himself as a solo artist, including several month long tours of Europe and North America. Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

****Dibson T. Hoffweiler and Preston Spurlock** <http://www.myspace.com/prestonspurlock> Dibson and Preston have been friends and artistic collaborators since meeting at the Sidewalk Cafe in 2005. The two forged a tight bond over their common love of oddball lo-fi music. For a while they performed together as Dibs With Machines, and were both members of one-off anti-folk supergroup Old Hat. They now share a stage as the guitarist and keyboardist of Huggabroomstik.

****Bob Holman** <http://www.bobholman.com> Bob Holman is working on a documentary on the poetry of Endangered Languages and another on Allen Ginsberg. His most recent book, A Couple of Ways of Doing Something (Aperture), a collaboration with Chuck Close, is en route from the Tacoma Museum of Modern Art to the Museo in Santiago, Chile. The Awesome

Whatever, his new CD is out from Bowery Books. He is the founder of the Bowery Poetry Club and teaches at NYU and Columbia.

****Gillian McCain** <http://www.limpwristmag.com/conwaymccaintrinidad.html>
<http://www.epoetry.org/issues/issue8/text/poems/trinidad1.htm> Gillian McCain is the author of two books of poetry "Tilt and Religion" and is the co-author, with Legs McNeil, of Please Kill Me: The Uncensored Oral History of Punk (Grove Press), which has been translated into 10 languages. They are currently working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by the film Valley of the Dolls and the book the Inferno, among other projects.

****Daniel Nester** <http://www.danielnester.com> Daniel Nester is the author of The History of My World Tonight (BlazeVOX Books), as well as God Save My Queen and God Save My Queen II (both Soft Skull Press), two collections on his obsession with the rock band Queen. He lives in upstate New York with his wife Maisie and their daughter Miriam.

****Prewar Yardsale** <http://www.myspace.com/prewaryardsale>
<http://www.olivejuicemusic.com/prewaryardsale.html> Prewar Yardsale started in the year 2000 under the influence of the Moldy Peaches and Schwervon!. Prewar Yardsale are husband and wife duo Mike Rechner (guitar, vocals) and Dina Levy (bucket, tin can, vocals). Prewar Yardsale, called post-techno, post-punk, post-machine, post-soul, post-anything by the zine Antimatters, recently performed at Huggabroomstock, and their latest release is Prewar Yardsale Peel Sessions (Olive Juice Music).

****Arlo Quint**
<http://www.puppyflowers.com/9/quint.html>
Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

****The Rabbits**
<http://www.myspace.com/deadrabbitmusic>
The Rabbits are an indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

****Verse Theater Manhattan** <http://www.versetheater.org> Verse Theater Manhattan is the preeminent theater company in the English speaking world devoted exclusively to verse drama. Verse Theater Manhattan focuses on discovering important contemporary plays in verse and working with active poets and playwrights to promote this significant form. In addition to producing plays and reading regularly in New York City for the last decade, the company has toured the Midwest and England to rapt audiences and enthusiastic critics. They'll be performing a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank O'Hara.

****Wakey!Wakey!** <http://www.wakeywakeymusic.com>

<http://www.myspace.com/wakeywakeymusic> Wakey!Wakey! is Michael Grubbs (songwriting/vocals/keys), an NYC native who blends gorgeous songcraft with a potent sense of humor to create original, heartfelt songs that cause listeners to stop what they are doing and turn themselves over completely and totally to his storytelling. Wakey!Wakey! features the boundless talent and energy of Gene Back (violin/guitar), and the unique stylings of their female rhythm section—Anne Lieberwirth (bass) and Kristin Mueller (drums). In 2007 Wakey! Wakey! released the live album *Silent As a Movie* (Family Records) and launched an ingenious covers project, available for download on the band's website and later released as a compilation. The band has shared bills across New York with the likes of indie darlings Rouge Wave, I'm From Barcelona, Someone Still Loves You Boris Yeltsin, AA Bondy, and Heloise and the Savoir Faire.

***Saturday**

****A Brief View of the Hudson**

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

The duo Nick Nace and Ann Enzminger met through chance meetings. Now the two make up an indie folk band, including the record *Go North to Find Me* (CD Baby).

****Austin Alexis, Poets Wear Prada**

<http://home.att.net/~poetswearpradanj/AustinAlexis.html>

<http://www.poetswearprada.blogspot.com> Austin Alexis's poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including *Barrow Street*, *The Journal*, *The Writer*, *The Pedestal Magazine*, and online at *Poetz.com*. His plays have been performed in New York City, and one was selected for the Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter College's continuing education program, and has taught and tutored at various universities and college in New York state. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through limited edition, high-quality chaplets. She is a former Wall Street investment banker and runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook *Your Infidel Eyes* by Brant Lyon, host of NYC's Hydrogen Jukebox Jazz poetry Series. Since then, they have released 12 additional titles with plans to release 10 new chapbooks annually. Authors

include well-established New York poets Peter Chelnik and Susan Maurer, as well as promising newcomers like Jee Leong Koh, Laura Vookles, and Austin Alexis.

****Jaye Bartell, Little Scratch Pad Editions**

<http://www.housepress.org/bartell.html>

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

Jaye Bartell was born in Massachusetts; has lived in Asheville, NC; San Juan Island, Wash.; and lives in Buffalo. He's the author of *Acres Ourselves* (House Press) and *Ever After Never Under* (Little Scratch Pad Editions). Other work has appeared in *Capgun*, *A Sing Economy* (Flin Forum Anthology), and *Cutbank*.

Douglas Manson began Little Scratch Pad Editions in 1997 with the chapbook *Snack Size*, a collection of his own poems. It remained a self-publishing effort until 2005, with the publication of Aaron Lowinger's *Autobiography* (co-produced with House Press). It became a press with a mission, to publish poetic works by younger writers, often their first chapbooks. Lowinger's chapbook 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*, Michael Basinski's *Of Venus 93*, Nick Traenkner's *Accidental Thrust*, and Manson's *At Any Point*. Recent books are Liz Mariani's *Imaginary Poems for My Imaginary Girlfriend Named Anabel*, and Jaye Bartell's *Ever After / Never Under*.

****Jen Benka** <http://www.softskull.com/detailedbook.php?isbn=1-932360-84-0>

Jen Benka was born in Cudahy, Wisconsin, and lives today in Brooklyn. She is the politics co-editor of *Boog City* with Carol Mirakove. Benka is the author of *A Box of Longing with 50 Drawers* (Soft Skull), an earlier version of which was issued as a limited edition artist book under the title *A Revisioning of the Preamble of the Constitution of the United States* (Booklyn). She also wrote *Manya*, comic books drawn by Kris Dresen, and in the 1990s performed with the rock-art band *Mook*, who launched into their audience larger and cleaner tampons than L7.

****Todd Colby**

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

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

Todd Colby is the author of *Tremble & Shine*, *Riot in the Charm Factory*, *Cush*, and *Ripsnort* (all Soft Skull Press).

****Jeff Downey, Octopus Books** <http://www.realpoetik.blogspot.com/2008/02/jeff-downey.html> <http://www.octopusbooks.net> Jeff Downey is from the panhandle of Nebraska and is studying in the M.F.A. program at the University of Massachusetts at Amherst. His poems have appeared in journals including *Octopus*, *RealPoetik*, and *Handsome*.

Octopus Books is a small press founded in 2006 by the editors of Octopus Magazine. It has published hand-made, limited edition chapbooks by Genya Turovskaya, Joshua Marie Wilkinson, Jonah Winter, Matthew Rohrer, and Sueyeune Juliette Lee, among others. Their first two full-length book releases are Eric Baus' forthcoming *Tuned Doves* and Julie Doxsee's *Undersleep*, which is now available.

****Ryan Eckes** http://www.phillysound.blogspot.com/2007_08_01_archive.html
Ryan Eckes lives in South Philadelphia. His poetry can be read in XConnect, Fanzine, Cue: A Journal of Prose Poetry, PhillySound, and his chapbook when i come here (Plan B Press). He has an M.A. in creative writing from Temple University, where he currently teaches. He hosts the Chapter & Verse reading series in Philadelphia.

****Elise Ficarra** <http://www.geocities.com/iunyper/rifeone/ficarra.html>
<http://www.sfsu.edu/~poetry> Elise Ficarra is a Bay Area poet and writer. Swelter, her first book of poems, came out in 2005. A second book, be(g)one, is in progress. A contributor to hinge: a boas anthology of experimental women writers, Ficarra's work probes impossibilities' evolution, investigating how linguistic signs "mundane and mythic" recalibrate memory and bodily experience within the crush of nation states. She is co-editor of the journal minor/american and associate director of The Poetry Center at SFSU.

****Eric Gelsinger** <http://www.housepress.org> Eric Gelsinger is from Old Buffalo, N.Y. and currently lives in New Buffalo, Brooklyn. He is a member of House Press, and his poems can also be found in the smooth books of Flim Forum. He trades for a heavy-hitting avant-garde finance firm near Times Square.

****Celena Glenn, Bowery Books** <http://original.bowerypoetry.com/bowerywomen>
Reading for Bowery Books is Celena Glenn. Celena Glenn is Poet Fashionista-in-Residence for the Bowery Poetry Club, producing fashion poetry shows, spinning, free-styling, and just spitting nearly every week when she's in town. She ranked second in the 2004 World Poetry Slam, and is a two-time National Poetry Slam Champion and former host at the Nuyorican Poets' Café. She is featured in a number of poetry anthologies and magazines, including Spoken Word Revolution, Serum, Composite, and Bullets and Butterflies. Her work can also be seen in the documentaries Slam Channel: War of Words and Urban Scribe. She has performed from Princeton to Rivington Synagogue, from Berkeley to basements in Soweto. Her book *Black Cracker* (Bowery Books) is forthcoming this fall.

Bowery Books is the press of the Bowery Poetry Club, with Bob Holman and Marjorie Tesser as its editors. The press has published essential anthologies, such as *Bowery Women: Poems and Estamos Aquí*, poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the

octogenarian Andy Warhol intimate who appeared in the film *Coffee and Cigarettes*, to Poez, a performing street poet. Forthcoming is the new Bowery Voices series, including *Black Cracker* by Celena Glenn and *Body of Water* by Janet Hamill, with photographs by Patti Smith, both in fall 2008, and *Touch* by Cynthia Kraman in spring 2009. Bowery Books is grateful for the support of the New York State Council on the Arts and is a member of the Council of Literary Magazines and Presses.

****Adam Golaski, Flim Forum Press**

<http://www.openlettersmonthly.com/issue/december-green>

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

<http://www.flimforum.com>

Adam Golaski is the author of *Worse Than Myself* (Raw Dog Screaming Press) and *Color Plates* (Rose Metal Press). Adam's poem "Green"â€”a translation of Sir Gawain & the Green Knightâ€”appears in installment on Open Letters. Upcoming publications include fiction in *The Lifted Brow 4* and *Exotic Gothic II*, and poetry in *Moonlit* and *Little Red Leaves*. He edits for Flim Forum Press.

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes. It has published two poetry anthologies, *Oh One Arrow* and *A Sing Economy*, with Brandon Shimodaâ€™s *The Alps*, forthcoming this fall.

****Melissa Christine Goodrum, Other Rooms Press**

<http://www.nyqpoets.net/poet/melissachristinegoodrum>

<http://www.otherroomspress.blogspot.com> Melissa Christine Goodrum has an M.F.A. in poetry from Brooklyn College. Her work has been published in *The New York Quarterly*, *The Torch*, *The Tiny*, *Rhapsodia*, *Can We Have Our Ball Back?*, *Transmission*, and *Bowery Women: Poems*, and by Other Rooms Press. She was co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many, many masksâ€”poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Ed Go and Michael Whalen, graduates of Brooklyn College's M.F.A. program, founded Other Rooms Press (ORP) in January 2007. â€œWe got tired of seeing good, innovative poetry go unpublished, ignored by â€”mainstream,â€”â€”acceptedâ€” venues, and created ORP in hopes of providing alternative spaces, â€”other roomsâ€” in which quality, experimental poetry that might not otherwise find an audience can flourish,â€” they said. â€œOur goal with our website chapbooks and readings is to publish and promote the kind of

experimental, linguistically innovative, playful poetry that we love; we hope you enjoy it.â€

****Stephanie Gray** <http://www.leafscape.org/StrawGateBooks/gray.html>

Stephanie Gray is a poet and experimental filmmaker whose super 8 films often have poem voiceovers. Her first poetry collection, *Heart Stoner Bingo* (Straw Gate Books) was published this past December. Her films have screened at festivals and venues including Millennium Film Workshop, Ann Arbor, Oberhausen, Viennale, VIDEOEX, Cinematexas, Antimatter, Chicago Underground, and Madcat. She has received funding for her films from the New York Foundation for the Arts and the New York State Council on the Arts.

****David Hadbawnik** <http://www.habenichtpress.com> David Hadbawnik is a poet

and performer who lives with his wife in Buffalo, N.Y. Recent publications include the books *Translations from Creeley* (Sardines), *Ovid in Exile* (Interbirth), and *SF Spleen* (Skanky Possum); essays in *Big Bridge* and *Chicago Review*; and poems in the *Marlboro Review* (in which his poem "The Gods" was chosen by Heather McHugh as a finalist for the Poetry Prize) and *Damn the Caesars*. He is the editor and publisher of *Habenicht Press* and the journal *kadar koli*. He begins studying toward his Ph.D. in poetics at the University at Buffalo this fall.

****Heart Parts**

(see Damian Weber for bio)

****Casey Holford** <http://www.caseyholford.com> <http://www.myspace.com/casey>

Casey Holford started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now living in Brooklyn, he has recorded three self-released solo albums, two EPs, and a recent 7-inch on RiYL records. Along the way Holford's managed to tour on the east and west coasts multiple times as well as in Europe, sharing bills with like-minded songwriters such as Erin McKeown, Diane Cluck, Regina Spektor, Kimya Dawson, and Matt the Electrician. He currently moonlights in the bands *Outlines*, *Urban Barnyard*, *Dream Bitches*, and *Art Sorority for Girls*, playing bass, electric, 12 string, and baritone guitars. He is also a prolific producer, working on projects with fellow bands and songwriters, most recently pop riot *Cheese on Bread*, visionary *Dave Deporis*, and upstart *Creaky Boards*.

****Bill Kushner** http://www.rattapallax.com/ebooks/DreamsWaters_sample.pdf

Bill Kushner is a poet residing in Chelsea. He is the author of *In Sunsetland With You* (Straw Gate Books), *In the Hairy Arms of Whitman* (Melville House Publications), *He Dreams of Waters* (Rattapallax), and *That April* (United Artists Books) among others. He has twice received a New York Foundation for The Arts fellowship. His work has been published in the *Best American Poetry* 2002.

****Douglas Manson** <http://www.douginmanson.blogspot.com>
<http://www.starcherone.blogspot.com/2008/07/doug-manson-interview-on-having-fallen.html> Douglas Manson was born in Akron, Ohio and many years later earned an M.A. in English from Kent State and a Ph.D. in English from The University at Buffalo. He lives in Buffalo as a poet and writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions. He hosted a weekly poetry radio show for a community-based AM station, Inkaudible Poetry Radio from 2004-06. 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), and the expanded chapbook At Any Point (2008).

****Kristianne Meal**
http://www.artvoice.com/issues/v6n49/guts_guns_and_gusto
Kristianne Meal operates Rust Belt Books in Buffalo, N.Y. from 4D frequencies. Her book TwentyTwo, first pallet (Little Scratch Pad Editions) was published last year.

****Sharon Mesmer**
http://www.thebestamericanpoetry.typepad.com/the_best_american_poetry/2008/05/getting-to-know-1.html <http://www.jacketmagazine.com/30/fl-mesmer.html> Sharon Mesmer is the recipient of two New York Foundation for the Arts fellowships in poetry. Her two recently released poetry collections are The Virgin Formica (Hanging Loose Press) and Annoying Diabetic Bitch (Combo Books). Her other works include Half Angel, Half Lunch (Hard Press), Vertigo Seeks Affinities (Belladonna Books), and Crossing Second Avenue (ABJ Books). Her work is internationally known including translations and collaborative works. Her work has recently appeared in New American Writing, The Brooklyn Rail, Van Gogh's Ear, and Hanging Loose. Her fiction collections are In Ordinary Time and The Empty Quarter (Hanging Loose Press) and Ma Vie À Yonago (in French translation from Hachette Littératures, France). She teaches at the New School.

****Carol Mirakove**
<http://www.factoryschool.com/pubs/heretical/vol2/mirakove/index.html> Carol Mirakove was born in Queens and lives in Brooklyn. She is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna). Her love of poetry began with deterrence to reading, where the vast space on the page provided comfort. Her favorite things include The Kliks, Caravan of Dreams, and math. Carol is a dog person.

****Oak Orchard Swamp**
(see Jaye Bartell for bio)

****kathryn l. pringle** <http://www.dusie.org/pringle.html>

<http://www.42opus.com/v6n2/harmony2> kathryn l. pringle is the author of *The Stills* (Duration Press) and *Temper & Felicity are Lovers* (TAXT). Her poems can be read in the *Denver Quarterly*, *Fence*, *Cold Drill*, *Dusie*, *14 hills*, *small town*, *string of small machines*, and *580 Split*, among others. She edits the literary magazine *minor/american*, and curates the *minor/american* reading series in Durham, N.C. She has also been known to blog at *minor/american*, too.

****Ariana Reines**, *Fence/Fence Books* <http://www.fence.fenceportal.org>

<http://www.fencebooks.fenceportal.org> Ariana Reines is the author of *The Cow* (Alberta Prize, Fence Books) and *Coeur de Lion* (Mal-O-Mar). Two volumes of translation, of works by Charles Baudelaire and GrisÅ©lidis RÅ©al, will appear next year from Mal-O-Mar and Semiotext(e), respectively. New York's Foundry Theatre will produce her first play in February 2009. She'll be Holloway Lecturer in Poetry at the University of California at Berkeley this coming spring. Her next Fence book is *MERCURY*; it will come out sometime.

Fence is a biannual journal of poetry, fiction, art, and criticism that has a mission to redefine the terms of accessibility by publishing challenging writing distinguished by idiosyncrasy and intelligence rather than by allegiance with camps, schools, or cliques. It is part of our press's mission to support writers who might otherwise have difficulty being recognized because their work doesn't answer to either the mainstream or to recognizable modes of experimentation. Launched in 2001, Fence Books publishes poetry, fiction, critical texts and anthologies, and prioritizes sustained support for its authors, many of whom come to us through our two book contests and then go on to publish second, third, and fourth books.

****Ric Royer**, *Outside Voices*

<http://www.ricroyer.com>

<http://www.looktouch.com/press>

Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include *Hystery of Heat* (Publishing Genius), *There Were One and It Was Two* (Narrow House Records), and *Anthesteria* (Bark Art Press). *The Weather Not The Weather* is forthcoming from Outside Voices Press. He is also a founding editor of *Ferrum Wheel*.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

****Tom Savage**, *Straw Gate Books* <http://www.leafscape.org/StrawGateBooks>

With *Brainlifts*, Tom Savage has published nine books of poetry, his latest arriving this July via Straw Gate Books. After receiving his B.A. at Brooklyn College, Tom then went to India for four years. In 1986 he accompanied Allen Ginsberg and fellow guest poets on a reading tour of Nicaragua. He has been

awarded grants from the Fund for Poetry and the Coordinating Council of Literary Magazines.

Straw Gate Books, founded by Phyllis Wat in 2005, publishes poetry and occasional related texts. Straw Gate is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new and long-established authors whose work is under-served. Its books are *The Rorschach Factory* by Valerie Fox, *In Sunsetland With You* by Bill Kushner, *Heart Stoner Bingo* by Stephanie Gray, and *Brainlifts* by Tom Savage. Forthcoming books include work by Lydia Cortes and Merry Fortune.

****Kyle Schlesinger** <http://www.kyleschlesinger.com> Kyle Schlesinger is the author of two books of poetry, *Hello Helicopter* (BlazeVOX Books) and *The Pink* (Kenning). He is the co-editor of *Mimeo* with Jed Birmingham and ON with Thom Donovan and Michael Cross. He will be curating the Monday night reading series at the Poetry Project in 2008-09.

****Virna Teixeira**, Litmus Press/Aufgabe <http://www.papelderascunho.net>
<http://www.litmuspress.org> Virna Teixeira was born in Fortaleza, Brazil and has lived in São Paulo for many years. She is the author of *Visita* and *Distância*, and has three books of translations published: *Na Estação Central*, a selection of poems of the Scottish poet Edwin Morgan; *Ovelha Negra*, an anthology of Scottish poetry; and *Livro Universal* by Chilean poet Hector Hernandez Montecinos. Selections of her poems have been translated and published abroad: *Distancia* (México, Lunarena Editorial) and *Fin de Siglo* (Editorial Universidad de La Plata, Argentina) and she has participated in anthologies of Brazilian poetry in the U.S., Latin America, and Portugal.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two or three single-author works a year, in addition to *Aufgabe*, an annual journal of poetry, translations, essays, reviews, and art.

****Maureen Thorson** <http://www.reenhead.com/mole/mole.php> Maureen Thorson lives in Washington, D.C., where she practices law and runs the smallest press in the world, Big Game Books. She is the author of two chapbooks, *Novelty Act* (Ugly Duckling Press) and *Mayport* (Poetry Society of America). Her poems have appeared or are forthcoming in *Exquisite Corpse*, *Octopus*, *a Handsome Journal*, and the *Yale Anthology of Younger American Poetry*.

****Damian Weber**, House Press <http://www.housepress.org>
<http://www.housepress.blogspot.com> Damian Weber has published 18 books with House Press, including his newest *Barkeater*, which he will be reading from at the Welcome to Boog City festival. He thinks there should be more

readings like this one, and is so excited to see Eileen Myles because he thinks she's the coolest ever and that Chelsea Girls is how more people should write. He met her once at Susan Howe's class and she told a story about reading a Kobainer poem at a poetry slam in Seattle and totally losing. Apparently they're no fun.

House Press came together in Buffalo in 2002 as poets inside and outside the University at Buffalo started daily and nightly collaborations. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book, an our-man collaboration/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, St. Louis, and Charlottesville, Va., while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has put out over two dozen books and a half-dozen CDs. In addition to poetry and music, they've also worked with prose, street art, book art, and film.

**TBD, Cy Gist Press <http://www.cygistpress.com> Editor Mark Lamoureux started Cy Gist Press in 2006. The press' focus is on ekphrastic poetry, or works that have a strong visual sensibility. Volumes are handmade in print runs of 100-150, with all design work and printing done in-house by Lamoureux.

*Sunday

**Ana BoÅ³/₄iÄeviÄ†

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

Ana BoÅ³/₄iÄeviÄ† is a poet living in North Massapequa. She's the author of Document (Octopus Books).

**Lee Ann Brown <http://www.writing.upenn.edu/pennsound/x/Brown.html>

<http://www.epc.buffalo.edu/authors/brown> Lee Ann Brown loves to perform.

Her books include The Sleep That Changed Everything (Wesleyan University Press) and Polyverse (Sun & Moon Press), the latter of which included earlier chapbooks such as a museme (Boog Literature) and Crush (Leave Books). She loves to sing and play with her daughter Miranda, who is beginning kindergarten this fall at The Blue Man Creativity Center, as well as collaborate with her husband, Tony Torn, with whom she has started The French Broad Institute (of Time and the River) in Marshall, N.C. During the school year she lives in NYC, goes to lots of readings, and teaches poetry at St. John's University.

**Tisa Bryant <http://www.themagicmakers.blogspot.com/2007/03/tisa-bryant-authorscholar-tis-a-bryant.html>

Tisa Bryant makes work that often traverses the boundaries of genre, culture, and history. Her first book, Unexplained Presence (Leon Works), 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. Her writing has appeared or is forthcoming in a number of places, including Abraham Lincoln, The Believer, 1913: A Journal of Forms, Sustainable Aircraft, and with the paintings of visual artist Laylah Ali. She is also author of the chapbook, Tzimmes (a+bend Press). She is assistant professor of writing at St. John's University, Queens; lives in Crown Heights, Brooklyn; and is a founding editor/publisher of the hardcover annual The Encyclopedia Project.

****Julia Cohen** <http://www.onthemessiersideofneat.blogspot.com>

<http://www.pshares.blogspot.com/2007/12/new-voice-1-julia-cohen.html> Julia Cohen is the author of three chapbooks, If Fire, Arrival (horse less press), Who Could Forget the Sensational First Evening of the Night (H_NGM_N B_KS), and, with Mathias Svalina, When We Broke the Microscope (Small Fires Press). Her chapbooks The History of a Lake Never Drowns (Dancing Girl Press) and, also with Mathias Svalina, Chugwater (Transmission Press) are forthcoming. Poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, the tiny, MiPOesia, GutCult, and Forklift, Ohio, among others.

****John Coletti**

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

John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Portable Press at Yo-Yo Labs), and the forthcoming Same Enemy Rainbow (fewer & further). He is the editor of The Poetry Project Newsletter.

****Jennifer Firestone**

http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/mentoring/interview_firestone_myles.html Jennifer Firestone is the co-editor of Letters To Poets: Conversations About Poetics, Politics, and Community (Saturnalia Books), forthcoming in October. She is the author of Holiday (Shearsman Books), Waves (Portable Press at Yo-Yo Labs), and From Flashes and snapshot (Sona Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes, Fourteen Hills, Dusie, 580 Split, and Saint Elizabeth Street, among others. She is an assistant professor teaching poetry at Eugene Lang College at The New School for Liberal Arts, and lives in Brooklyn with her husband and their infant twins.

****Corrine Fitzpatrick**

<http://www.chax.org/eoagh/issue3/issuethree/fitzpatrick.html>

<http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick>

Corrine Fitzpatrick is the author of Zamboanguena and On Melody Dispatch. She is in the M.F.A. program at Bard College and is the program coordinator for The Poetry Project at St. Mark's Church.

****Edward Foster**

http://www.stevens.edu/provost/academics/undergraduate/faculty_profile1.php?faculty_id=905

http://www.lightmillennium.org/2005_15th/edfoster_fbingul_interview.html Ed Foster's recent books include *What He Ought To Know: New and Selected Poems* (Marsh Hawk Press) and *A History of the Common Scale*. Described by one critic as "the epitome of the poet/scholar," he is the author of numerous volumes of literary criticism and history but is better known for his poetry, characterized by "sureness of register, intelligence of arrangement, delicacy of emotional patterning, elegance of effect" says *Verse* magazine. The founding editor of Talisman House Publishers, he is a professor of history and an associate dean in the College of Arts and Letters at the Stevens Institute of Technology.

****Yoko Kikuchi** <http://www.yokokikuchi.com> <http://www.dreambitches.org> Yoko Kikuchi writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one solo release, *Songs I Wrote For You*, and is working on releasing a solo triple-album in the fall. Dream Bitches has two albums—*Sanfransisters* (Olive Juice Music) and *Coke-and-Spiriters* (Recommended If You Like Records). As well as recording her own projects, Kikuchi appears as a backing vocalist/harmony composer on a number of recordings by talented artists including Dan Fishback, Phoebe Kreutz, Dibs, Casey Holford, Josh Malamy, and Andrew Phillip Tipton. She also performs/guest stars in a number of groups, most notably the Kreutzenjammer Kids, Piaf the Eiffel Tower, and The Leader.

****Amy King** <http://www.amyking.org> Amy King is the author of *I'm the Man Who Loves You* and *Antidotes for an Alibi* (BlazeVOX Books), and, most recently, *Kiss Me With the Mouth of Your Country* (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and creative writing at Nassau Community College. She is currently editing an anthology, *The Urban Poetic*, forthcoming from Factory School.

****Rachel Levitsky** <http://www.delirioushem.blogspot.com/2008/02/dim-sum-rachel-levitsky.html> <http://www.chax.org/eoagh/issue3/issuethree/levitsky.html> Rachel Levitsky is the author of *Under the Sun* (Futurepoem books) and five poetry chapbooks. She has written several poetry plays, three of which (one of them with Camille Roy) have been performed in New York and San Francisco. Recently her work was translated into Icelandic for the anthology *131.839 Sláðg Med Bilum* by Eiríkur Árn Nordahl. Online poetry and critical essays can be found at Delirious Hem, Narrativity, Duration Press, How2, and Web Conjunctions, among others. She is the founder and co-director of *Belladonna**, an event and publication series of feminist avant-garde poetics.

****Timothy Liu**

<http://www.poets.org/poet.php/prmPID/114>

Timothy Liu has two new books of poetry forthcoming, *Bending the Mind Around*

the Dream's Blown Fuse (Talisman House Press) and *Polytheogamy* (Saturnalia

Books). He lives in Manhattan.

****Eileen Myles**

<http://www.eileenmyles.com>

<http://www.eileenmyles.net>

Eileen Myles was born in Cambridge, Mass. in 1949, and moved to New York City in 1974 to be a poet. Since then she has written produced, performed, and edited more than 20 plays, libretti, films books of poetry, and fiction, most recently *Sorry, Tree*. *Importance of Being Iceland* (essays) and *The Inferno*, a poet's novel, are forthcoming. She lives and writes in New York.

****Mendi Lewis Obadike** <http://www.blacknetart.com> Mendi Lewis Obadike is the author of *Armor and Flesh: Poems* and the libretto for the internet opera *The Sour Thunder*. The Whitney Museum of American Art, Yale University, and the New York African Film Festival and Electronic Arts Intermix, are among the institutions that have commissioned her text-based new media art. She received a Rockefeller New Media Award to develop *TaRonda, Who Wore White Gloves*, an opera which explores black codes of conduct. She developed *Four Electric Ghosts* (an opera based on Amos Tutuola's novel *My Life in the Bush of Ghosts* and the video game *Pac-Man*) in Toni Morrison's *Atelier* at Princeton in the fall of 2005. Mendi lives and works with her husband Keith in the New York metropolitan area.

****Simon Pettet** <http://www.jacketmagazine.com/29/leddy-pettet.html>

<http://www.jacketmagazine.com/25/pett-berr-iv.html> Simon Pettet is an internationally renowned English-born poet and long-time Lower East Side resident. His most recent book of poems is the much-acclaimed *More Winnowed Fragments* (Talisman House Press). *Hearth's New and Selected Poems* is due from the same publisher later in the fall. He is also the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, *Conversations About Everything* and *Talking Pictures*, and edited the *Art Writings* of the Pulitzer-prize-winning New York School poet James Schuyler. "Like Beethoven's *Bagatelles*", John Ashbery has written, "Simon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it."

****Nick Piombino**

<http://www.argotistononline.co.uk/Piombino%20interview.htm>

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

Nick Piombino guest edited OCHO 14. He opened his ongoing weblog *fait accompli* in February 2003. His latest books are *fait accompli* (Factory School) and *Free Fall* (Otoliths), a collage novel containing over 150 full-color images. *Contradicta*, with illustrations by Toni Simon is due this fall from Green Integer.

****Meghan Punschke** <http://www.megpunschke.com> Meghan Punschke is the author of *Stratification* (BlazeVOX Books). She resides in New York City, and has an M.F.A. in poetry from The New School. She is the curator and host of *Word of Mouth*, a reading series dedicated to poets and fiction/non-fiction writers. She is also the managing editor for the literary journal *Oranges & Sardines*. Her poetry was nominated for a Pushcart Prize in 2007, and it can be found in *MiPO*, *No Tell Motel*, *Coconut*, *Sawbuck*, and *OCHO*, among others.

****Christopher Stackhouse** <http://www.readab.com/cstackhouse.html> Christopher Stackhouse is the author of the poetry collection *Slip* (Corollary Press) and co-author of *Seismosis* (1913 Press), which features a collaboration of Stackhouse's drawings with text by writer/author/professor John Keene. He is a Cave Canem Writers Fellow, and, a 2005 Fellow in Poetry from the New York Foundation for the Arts. He has recently successfully completed studies, granting him an M.F.A. in writing/interdisciplinary studies from Bard College in 2009.

****Mathias Svalina** <http://www.mathiassvalina.blogspot.com> Mathias Svalina is a co-editor of *Octopus Magazine* and *Octopus Books*. He is the author of the chapbooks *Why I Am White* (Kitchen Press), *Creation Myths* (New Michigan Press), and *The Viral Lease* (Small Anchor Press). He is the co-author of the collaboratively written chapbooks *Or Else What, Asked the Flame*, with Paula Cisewski (SC Press), *When We Broke the Microscope* (Small Fires Press), and *Chugwater* (Transmission Press), which were both written with Julia Cohen. His first book, *Destruction Myth*, is forthcoming from Cleveland State University Press next year.

****Stacy Szymaszek**

<http://www.lemonhound.blogspot.com/2008/04/autoportraits-conversation-with-stacy.html> Stacy Szymaszek is the author of *Emptied of All Ships* and the forthcoming *Hyperglossia* (both Litmus Press). She recently published her faux coming-of-age tale *Orizaba: A Voyage with Hart Crane* (Faux Press). Her passion for Crane is so real. She is the artistic director of the Poetry Project at St. Mark's Church.

[↑ Contents](#)

224. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Tue 26 Aug 2008

got a great japanese bilingual book of his collected poems at housing works for 1\$

they had many books by him in a big sale in many different languages

On Mon, 25 Aug 2008 11:37:52 -0400 Nicholas Piombino

<[REDACTED]> writes:

> A visit to the Strand a couple of days ago brought me a hardbound
> copy of
> Auster's latest novel, Man In The Dark, a signed hardbound copy
> slightly
> discounted. His book The Invention of Solitude is first rate
> example of my
> all time favorite genre, the fictional memoir; the book is among the
> very
> best of its type I've ever read. Auster signed my copy at Books and
> Company
> in 1985. But among my very best book finds ever is my copy of his
> second
> book of poetry Wall Writing, which I unearthed in a bookstore
> constructed
> out of an old trailer in Sarasota, Florida. If I purchased the one
> signed
> copy available online now it would cost \$500. An unsigned copy goes
> for
> \$125. I paid \$1.
>
> Murat's judgment "derivative" concerning Auster's poetry for me is
> tempered
> by an engagement with Auster's experience and thought that has
> accrued over
> decades of reading his work. There is an indirectly
> autobiographical
> element, a poetics of experience seen in the light of an evolving
> philosophy
> of perception and writing that, for me, has led to a craving for
> material
> that makes it worthwhile to push through works that might feel at
> first
> glance less crucial, or even less successful. With writers of such

> persistent concern with obtaining and transmitting insight, it is
> well worth
> forcing myself through what might be their less canonically
> important works.
> The contrast between what makes literary work accessible in places
> yet hard,
> or displeasing to pierce in others, is similar to the process of
> getting to
> know a person.
>
> Over time I have realized that when I neglect a worthwhile writer's
> lesser
> works I invariably lose an important opportunity. When later, I go
> back and
> force my way through them, I am usually grateful. For me there is
> no
> question that time spent with a previously unread work of Auster's,
> perhaps
> avoided because of some critic's point of view, or because of some
> surface
> or other flaw, often pays off. This includes his poetry, his
> journals and
> other autobiographical works. The process is like getting to know
> any
> worthwhile person; you try to take the good with the bad, which
> involves
> feeling critical but also includes taking care about dismissing
> works, or
> sides of a person, with too great finality.
>
> Hello to Murat and best to all,
> Nick
>
> On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:
>
> > In his memoir Auster writes that he had made a bet that he was
> going to make
> > his living as a poet. At the end of the book, he has shifted to
> becoming a
> > novelist. The memoir implies that he Auster has won his own bet.
> Actually.
> > the reverse is true. He had to change his field -basically

> starting with an
> > off beat genre novel- to unite his "vocation with his
> profession."
> >
> > Though I admire his novels -and particularly the movie script
> *Smoke* (the
> > photographing of the same place over and over again)- personally I
> believe
> > as a poet Auster is derivative, never adding anything to what
> other poets
> > (Mallarmé, for instance) have done. *The Invention of Solitude*,
> another
> > memoir, for me is brilliant in its first two thirds, when he uses
> his dead
> > father's photograph to start a profound meditation. Then, as the
> "fruit" of
> > these meditations, he ends up translating Mallarmé. The
> translations are
> > much less interesting, more "literature" than projecting the cold
> fire at
> > the heart of Mallarmé's poetry.
> >
> > I think, instead of quoting from Ashbery's blurb- one should
> confront
> > Auster's poetry more directly.
> >
> > Ciao,
> >
> > Murat
> >
> >
> > On Sat, Aug 23, 2008 at 2:03 PM, steve russell
> <[REDACTED]> wrote:
> >
> >> i have this insomnia thing going on and no blog. too many
> thoughts. but I
> >> love poetry. & i'm still recovering from seeing my hero, Auster,
> read
> >> recently. Here's Ashbery's blurb on Auster: "Magnificent poetry;
> dark,
> >> severe, even harsh-yet pulsating with life."
> >> & since i'm been on this Auster kick for the last week, here's

> one of my
> > favorite Auster poems.
> > From FRAGMENTS FROM COLD, 1976-1977.
> > Nothern Lights
> > These are the words
> > that do not survive the world. And to speak them
> > is to vanish
> > into the world. Unapproachable
> > light
> > that heaves above the earth, kindling
> > the brief miracle
> > of the open eye-
> > and the day that will spread
> > like a fire of leaves
> > through the first chill wind
> > of October
> > consuming the world
> > in the plain speech
> > of desire.
> >
> >
> >
> guidelines
> >
> >
> >
> >
> guidelines &
>
>
>

[↑ Contents](#)

225. **Justin Katko**

Stephen Rodefer's Call It Thought: Selected Poems

Tue 26 Aug 2008

Dear Poetics List:

I am pleased to announce the publication of Stephen Rodefer's new book, *Call It Thought/Selected Poems*, now out from Carcanet Press, at 300 pages, with a foreword by Rod Mengham. It is available in the United States for \$38.95 via the Independent Publishers Group - <http://www.ipgbook.com> - and in the UK for

15 pounds directly from Carcanet - <http://www.carcanet.co.uk/cgi-bin/indexer?product—81857549492>

Back cover blurb: Call It Thought spans more than forty years of writing by an American poet whose career has encompassed a large portion of modern literary culture. As a student, Stephen Rodefer conversed with Robert Frost; he studied with Olson, Creeley, Ed Dorn, Amiri Baraka, and Basil Bunting before moving in the 1970s to San Francisco, where his work was first published and where he was an original member of Poets Theater.

Grounded in the modernism of Stein, Pound and Williams, Rodefer is heir also to Frank O'Hara's playful virtuosity, and associated with the experimentalism of Language poetry. Touching all these, his work is a series of provocative re-inventions, exhilarating, innovative and independent of any orthodoxy.

This volume brings together his work for the first time. New, unpublished writing is included as well as some of his acclaimed translations of Villon and part of his award-winning Four Lectures, of which Robert Creeley declared, 'Very SOLID, GREAT and useful satiric ploy with bedrock concerns. Grab Four Lectures, it's possibly the last real sense you'll be offered.'

'Youthful what? Where is Rodefer, he'll know. That damn Lycidas. Whatever else England draws upon, it's native talent will out. The damn Lycidas! Where did Rodefer go? Youthful what?' - Charles Olson

'Stephen Rodefer's writing is simply one of the eighth wonders of the invisible world.' - Ian Patterson

- -

<http://rodefer.ms11.net/>

[↑ Contents](#)

226. **Stephen Vincent**

Public Art in Denver

Tue 26 Aug 2008

Denver - along with the convention - is featuring a number of public art events as a kind of 'choral' visual response to the occasion. In fact, I think Ann Hamilton is actually working with a chorus. This piece - poetry in motion! - on You Tube is pretty good.

<http://www.youtube.com/watch?v=vhknOW7jaRA>

The State of Things

a temporary sculpture

by Ligorano/Reese

part of BrushFire, a Provisions Library Public Art Program

Are there any poetry readings related to the Convention going on in Denver? Has Naropa sent over a delegation? Or have the visual folks trumped the Verb Muse again!

By the way - re the destruction of the Constitution by way of Bush/Cheney and company, Jane Mayer's THE DARK SIDE is a transparent account of the history of all this - and very well written.

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

[↑ Contents](#)

227. **steve russell**

Re: insomnia, words that do not survive the world

Tue 26 Aug 2008

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <[REDACTED]>
> wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy

of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works.

The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

*Hello to Murat and best to all,
Nick*

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a

novelist. The memoir implies that he Auster has won his own bet. Actually.
the reverse is true. He had to change his field -basically starting with an
off beat genre novel- to unite his "vocation with his profession."

Though I admire his novels -and particularly the movie script *Smoke*
(the
photographing of the same place over and over again)- personally I
believe
as a poet Auster is derivative, never adding anything to what other poets
(Mallarmé, for instance) have done. *The Invention of Solitude*, another
memoir, for me is brilliant in its first two thirds, when he uses his
dead
father's photograph to start a profound meditation. Then, as the "fruit"
of
these meditations, he ends up translating Mallarmé. The translations are
much less interesting, more "literature" than projecting the cold fire at
the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront
Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <>
wrote:

i have this insomnia thing going on and no blog. too many thoughts. but
I
love poetry. & i'm still recovering from seeing my hero, Auster, read
recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark,
severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of my
favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-

*and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.*

guidelines

guidelines &

[↑ Contents](#)

228. **Patrick Duggan**
Idiolexicon 2.1: Sorry for Sedoka

Tue 26 Aug 2008

Hi everyone,

Idiolexicon, the folks who've brought you the popular Idiolexicon Poetry Series at San Francisco's Cafe Royale, have just released late-summer's Idiolexicon Issue 2.1 - "Sorry For Sedoka" - to the website.

Elliot Harmon writes:* Jack Morgan and I had been talking about doing some sort of cross-promotional doohickey between Sorry for Snake<<http://stormypetrelpress.com/s4s/>>and Idiolexicon. He just suggested that I put a note on the Idiolexicon blog saying that the first ten people to comment on it would get a free copy of * S4S4* in the mail. But I resisted because frankly, I don't like you people that much. You and I know you don't deserve such an excellent poetry journal just for leaving a lousy comment.

So instead, I thought, why don't we revive a traditional poetic form, just like that ghazal guy did for ghazals a few years ago? In the world of traditional Japanese poetry, the haiku gets far too much attention to the exclusion of its buddies. Japanese poets would sometimes use the sedoka form to send each other messages. With the discursive usage and Twitterish length of the form, 2008 clearly has a sedoka-shaped hole. -EH*

www.idiolexicon.com

Check it out! Submissions will be open soon for the next issue once the final theme has been hashed out. Keep checking back!

Patrick Duggan

--

Patrick Duggan
Co-Editor & Founder
Idiolexicon

[↑ Contents](#)

229. **J. A. Lee | Crane's Bill Books**

Fw: Nathaniel Tarn Reading at Acequia Booksellers

Tue 26 Aug 2008

[forwarded from Gary Wilkie, Acequia Booksellers,
www.acequiabooksellers.com]

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

Subject: Nathaniel Tarn Reading at Acequia Booksellers

Dear Friends, Just a note to let you know that poet Nathaniel Tarn will be reading on Sunday September 7 at 3pm at Acequia Booksellers, 4019 4th St. NW in Albuquerque. The reading is free and the public is invited. More information on Nathaniel below:

Nathaniel Tarn, Poet, Translator, Critic, Anthropologist has led a distinguished literary and academic career studying and/or teaching at the Universities of Cambridge, Paris, Chicago, London, SUNY Buffalo, Princeton, Pennsylvania, and Colorado. He has published over 35 books including *The Beautiful Contradictions* (Random House), *Views from the Weaving Mountain* (1991), *Lyrics for the Bride of God* (New Directions), *Selected Poems : 1950-2000* (Wesleyan), and *Where Babylon Ends* (Grossman/Cape Goliard). His most recent book is *Ins and Outs of the Forest Rivers* (New Directions 2008). He was the founding editor of Cape Editions & Cape Goliard London-New York in the late 60's, publishers of Charles Olson, J.H. Prynne, Ted Berrigan and others. He is the recipient of numerous awards including the Guinness prize, a Wenner Gren fellowship, a Commonwealth of Pennsylvania fellowship, and a Rockefeller Foundation fellowship. Until his retirement in 1985, Tarn was a professor in comparative literature at Rutgers.

For over forty years, Nathaniel Tarn has been celebrated as an extraordinary figure in American writing. His work in a variety of scholarly and literary genres has ranged from Maya ritual to Jewish mysticism, the monasteries of Burma to the arctic seas of Alaska. One of the founders of ethnopoeitics, he has brought to poetry an almost limitless range of interests and a remarkable

dexterity in both open and closed forms. As Eliot Weinberger has written, "What holds it together is Tarn's ecstatic vision, his continuing enthusiasm for the stuff of the world."

Hope to see you at the reading. This is a "don't miss" event.

Best,

Gary

[↑ Contents](#)

230. **Deborah M. Poe**
Re: Public Art in Denver

Tue 26 Aug 2008

Poignant.

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

From: Poetics List (UPenn, UB) [mailto:] On

Behalf Of Stephen Vincent

Sent: Tuesday, August 26, 2008 12:21 PM

To:

Subject: Public Art in Denver

Denver - along with the convention - is featuring a number of public art events as a kind of 'choral' visual response to the occasion. In fact, I think Ann Hamilton is actually working with a chorus. This piece - poetry in motion! - on You Tube is pretty good.

<http://www.youtube.com/watch?v=vhknOW7jaRA>

The State of Things

a temporary sculpture

by Ligorano/Reese

part of BrushFire, a Provisions Library Public Art Program

Are there any poetry readings related to the Convention going on in Denver? Has Naropa sent over a delegation? Or have the visual folks trumped the Verb Muse again!

By the way - re the destruction of the Constitution by way of Bush/Cheney and company, Jane Mayer's THE DARK SIDE is a transparent account of the history of all this - and very well written.

Stephen Vhttp:

//stephenvincent.net/blog/

[↑ Contents](#)

231. **Tim Peterson**

Seldess, Richard & Schlesinger @ Unnameable Books

Tue 26 Aug 2008

Jesse Seldess, Frances Richard & Kyle Schlesinger
September 4th, 7 pm at Unnamable Books 456 Bergen Street, Prospect Heights, Brooklyn (between 5th Ave and Flatbush Ave)
<http://www.yelp.com/map/unnameable-books-brooklyn-2> Hosted by Brenda Iijima
Jesse Seldess' book, Who Opens was published by Kenning Editions. Chapbooks of his poems have been published by Answer Tag Press, Bronze Skull Press and the Chicago Poetry Project. He lives in Berlin where he organizes The Floating Series of exhibitions and events with Leonie Weber as well as edits Antennae, a journal of experimental writing, music, and performance. Frances Richard's forthcoming chapbooks included Anarch. from Woodland Editions, as well as S h a v e d C o d e from Portable Press at Yo-Yo Labs and her book of poems, See Through, was published by Four Way Books in 2003. She writes frequently about contemporary art, teaches at Barnard College and the Rhode Island School of Design, and lives in Brooklyn. Kyle Schlesinger is the author of Hello Helicopter (Blaze Vox) and most recently, The Pink (Kenning Editions). He is the editor of Cuneiform Press and is the Monday Night Coordinator at St. Marks Poetry Project.

[↑ Contents](#)

232. **Geoffrey Gatza**

THANK YOU 80% To Our Goal! BlazeVOX [books] fund drive update :-)

Tue 26 Aug 2008

THANK YOU

80% To Our Goal!

I want to say thank you to everyone for coming to our aid in our recent fund drive. Thank you so much for your help and support! So far in two weeks we have commitments for \$7500 so hurray! Thank you a thousand times for helping us see this through!

It is wonderful to experience this kind of support. I am overwhelmed by all of the responses we have received. We have heard from around North America, and from great distances such as Australia, Bahrain, Italy, Ireland and Japan! It warms my heart to know that this press has found such a fine place in so many hearts! Thank you and hurray!

You are the best and I will never forget your kindness!!!

Best, Geoffrey

20% To go:

We are still running our fund drive and we have several ways you can participate.

Our Online Raffle will be held on September 1st so there is still plenty of time to play!

Win 25 BlazeVOX [books]

A \$500 value

Your choice of 95 titles so you cannot lose!

5 drawings over 5 weeks

\$5 a chance

\$25 one chance for each drawing

Hurray!!! Paypal us now at our Official Raffle page !!!!

<http://www.blazevox.org/bakesale.htm>

<<http://www.blazevox.org/bakesale.htm>>

BUT WAIT why try a chance!

Make a donation now to help save BlazeVOX [books] and we will send you books!

10 titles < \$100 [a \$200 value]

15 titles < \$200 [a \$300 value]

20 titles < \$300 [a \$400 value]

25 titles < \$400 [a \$500 value]

<http://www.blazevox.org/bakesale.htm>

[↑ Contents](#)

233. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Wed 27 Aug 2008

Steve,

The title of the book where the bet occurs is *Hand To Mouth*. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster becoming a successful writing earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the

original bet, which was more specific, making a living out of writing poetry. In fact, **Hand To Mouth** at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.

Ciao,

Murat

On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <

[REDACTED]>

wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of

Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,

Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

*Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.*

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]> wrote:

i have this insomnia thing going on and no blog. too many thoughts. but

*I
love poetry. & i'm still recovering from seeing my hero, Auster, read
recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark,
severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of
my
favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.*

guidelines

guidelines &

guidelines

[↑ Contents](#)

234. **Pierre Joris**

Recent posts on Nomadics

Wed 27 Aug 2008

Well, summer's over — or so it seems because teaching has started up again & I'm trying to get up to speed with posting on Nomadics. Enjoy these recent posts by going to: <http://pjoris.blogspot.com>

The State of Things by Ligorano/Reese
Global warming time bomb trapped in Arctic soil
Pélieu & Beach: "Insider"
The Jewel of Medi(n)a
Failing Darwish's Legacy
The Saif Ghobash – Banipal Prize
Jürgen Habermas on a "Post-Secular Society"

be well,

Pierre _____ Hey,

Want a free Obama/Biden sticker? MoveOn's giving them away totally free-- even the shipping's free. I just got mine, and wanted to share the opportunity with you.

Click this link to get a free Obama/Biden sticker:

http://pol.moveon.org/barackstickers/?id=-10178572-xj0q2zx&rc=manual_forward

Thanks!

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
Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>

[↑ Contents](#)

235. **Deborah M. Poe**

modern review?

Wed 27 Aug 2008

Does anyone know what happened to The Modern Review? Their domain is no longer available.

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

From: Deborah M. Poe [mailto:]

Sent: Tuesday, August 12, 2008 10:05 AM

To: 'Poetics List (UPenn, UB)'

Subject: news on the modern review?

Anyone know what happened to

<http://parsifal-press.blogspot.com/2007/09/modern-review-iii1.html> (Modern Review)? I think I must have missed some news?

Thank you, Deborah

[↑ Contents](#)

236. **Michael Kelleher**

Literary Buffalo Newsletter 08.25.08-08.31.08

Wed 27 Aug 2008

LITERARY BUFFALO

08.25.08-08.31.08

BABEL 2008-2009 SUBSCRIPTIONS ARE SOLD OUT!

If you would like to be put on a waiting list for tickets, please send an email with your name and daytime telephone number to [REDACTED].

EVENTS THIS WEEK

08.28.08

Rust Belt Books

Matt Clabeaux

Book Reading for: My First Year in Purgatory

Thursday, August 28, 7:00 PM

Rust Belt Books, 202 Allen St.

08.29.08

Rust Belt Books

Poetry Reading and Performance by Jaye Bartell and Friends

Friday, August 29, 7:00 PM
Rust Belt Books, 202 Allen St.

08.31.08

Rust Belt Books
Storytelling by Joan Goldberg
Sunday, August 31, 2008 @ 3:30 PM
Rust Belt Books, 202 Allen St.

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

[feed://www.justbuffalo.org/rss/](http://www.justbuffalo.org/rss/)

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

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]

[↑ Contents](#)

237. **Nicholas Piombino**

Re: insomnia, words that do not survive the world

Wed 27 Aug 2008

This is a digression from the discussion on Auster, but Thomas Hardy, who mainly prized his poetry writing, now neglected by comparison to his novels, late in life published the following poem, that I couldn't help but copy out:

Thoughts at Midnight

Mankind, you dismay me
When shadows waylay me!-
Not by your splendours
Do you affray me,
Nor as pretenders
To demonic keenness,
Nor by your meanness,
Nor by your ill-teachings
Nor your false preachings,
Nor your banalities
And immoralities,
Nor by your daring
Nor sinister bearing;
But by your madnesses
Capping cool badnesses,
Acting like puppets
Under Time's buffets;
In superstitions
And ambitions
Moved by no wisdom,
Far sight, or system,
Led by sheer senselessness

And presciencelessness
Into unreason
And hideous self-treason....
God, look he on you,
Have mercy upon you!

part written 25 May 1906

(published in his last book of poems "Winter Words in Various Moods")

On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

Steve,

*The title of the book where the bet occurs is *Hand To Mouth*. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster becoming a successful writer earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the original bet, which was more specific, making a living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.*

Ciao,

Murat

On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

*On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <
[REDACTED]>
wrote:*

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important

works.

The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

*Hello to Murat and best to all,
Nick*

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

*Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his*

dead
father's photograph to start a profound meditation. Then, as the
"fruit"
of
these meditations, he ends up translating Mallarmé. The translations
are
much less interesting, more "literature" than projecting the cold fire
at
the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront
Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <>
wrote:

i have this insomnia thing going on and no blog. too many thoughts.
but
I
love poetry. & i'm still recovering from seeing my hero, Auster, read
recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark,
severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of
my
favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.

guidelines

guidelines &

guidelines

[↑ Contents](#)

238. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Wed 27 Aug 2008

i know many folks who went from poetry to novels for that reason \$\$\$ i couldn't make the transition if i tried auster made it BIG hard enough for me just to write

On Wed, 27 Aug 2008 00:09:04 -0400 Murat Nemet-Nejat <[REDACTED]> writes:

> Steve,

>

> The title of the book where the bet occurs is *Hand To Mouth*. The

> shift in

> the book from poetry to writing a novel (specifically a detective

> novel)

> occurs very subtly. On the surface, the memoir seems to end with

> success,

> Paul Auster becoming a successful writing earning his living from

> it. In

> reality, at least to me reading it, the book ends with failure. The

> protagonist has to shift from poetry to writing a genre novel to

> reach his

> end, completely ignoring the original bet, which was more specific,

> making a

> living out of writing poetry. In fact, *Hand To Mouth* at the end
> reinforces
> the fact that economic unviability is of the essence of poetry (at
> least in
> The United States) and facing that fact is essential, a defining
> act, in
> becoming an American poet. Auster is reluctant to face that fact (at
> least
> in that book) and maybe for that reason I feel something missing in
> his
> poems.
>
> Ciao,
>
> Murat
>
>
>
> On Tue, Aug 26, 2008 at 1:23 PM, steve russell
> <[REDACTED]> wrote:
>
> > I didn't realize that Auster had made his curious wager until
> Murat had
> > informed me of it. Auster, a great writer, but no Pascal. Maybe he
> decided
> > to get from prose what he had done in poetry, and hopefully sell
> enough
> > books to make a living. I can see the logic there. Jeanette
> Winterson
> > doesn't make a distinction as to whether her work is prose or
> poetry. I
> > think she thinks of it as polymorphous/postmodern.
> >
> >
> >
> > ----- Original Message -----
> > From: Murat Nemet-Nejat <[REDACTED]>
> > To: [REDACTED]
> > Sent: Monday, August 25, 2008 5:25:51 PM
> > Subject: Re: insomnia, words that do not survive the world
> >
> > Nick,

> >
> > You are utterly right. The failures of a truly superior writer
> -which
> > Auster
> > obviously is- are more precious, interesting and rewarding than
> the
> > successes of a more run-of-the-mill writer.
> >
> > I completely agree with you that a writer -if one respects that
> writer's
> > work- must be trusted in the totality of his or her work. This
> goes as much
> > for publishers as for readers.
> >
> > Ciao,
> >
> > Murat
> >
> >
> > On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <
> >  >
> > > wrote:
> >
> > > A visit to the Strand a couple of days ago brought me a
> hardbound copy of
> > > Auster's latest novel, Man In The Dark, a signed hardbound copy
> slightly
> > > discounted. His book The Invention of Solitude is first rate
> example of
> > my
> > > all time favorite genre, the fictional memoir; the book is among
> the very
> > > best of its type I've ever read. Auster signed my copy at Books
> and
> > Company
> > > in 1985. But among my very best book finds ever is my copy of
> his second
> > > book of poetry Wall Writing, which I unearthed in a bookstore
> constructed
> > > out of an old trailer in Sarasota, Florida. If I purchased the
> one signed
> > > copy available online now it would cost \$500. An unsigned copy

> goes for
> > > \$125. I paid \$1.
> > >
> > > Murat's judgment "derivative" concerning Auster's poetry for me
> is
> > tempered
> > > by an engagement with Auster's experience and thought that has
> accrued
> > over
> > > decades of reading his work. There is an indirectly
> autobiographical
> > > element, a poetics of experience seen in the light of an
> evolving
> > > philosophy
> > > of perception and writing that, for me, has led to a craving for
> material
> > > that makes it worthwhile to push through works that might feel
> at first
> > > glance less crucial, or even less successful. With writers of
> such
> > > persistent concern with obtaining and transmitting insight, it
> is well
> > > worth
> > > forcing myself through what might be their less canonically
> important
> > > works.
> > > The contrast between what makes literary work accessible in
> places yet
> > > hard,
> > > or displeasing to pierce in others, is similar to the process of
> getting
> > to
> > > know a person.
> > >
> > > Over time I have realized that when I neglect a worthwhile
> writer's
> > lesser
> > > works I invariably lose an important opportunity. When later, I
> go back
> > and
> > > force my way through them, I am usually grateful. For me there
> is no

> > > question that time spent with a previously unread work of
> Auster's,
> > perhaps
> > > avoided because of some critic's point of view, or because of
> some
> > surface
> > > or other flaw, often pays off. This includes his poetry, his
> journals and
> > > other autobiographical works. The process is like getting to
> know any
> > > worthwhile person; you try to take the good with the bad, which
> involves
> > > feeling critical but also includes taking care about dismissing
> works, or
> > > sides of a person, with too great finality.
> > >
> > > Hello to Murat and best to all,
> > > Nick
> > >
> > > On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]>
> wrote:
> > >
> > > > In his memoir Auster writes that he had made a bet that he was
> going to
> > > make
> > > > his living as a poet. At the end of the book, he has shifted
> to
> > becoming
> > > a
> > > > novelist. The memoir implies that he Auster has won his own
> bet.
> > > Actually.
> > > > the reverse is true. He had to change his field -basically
> starting
> > with
> > > an
> > > > off beat genre novel- to unite his "vocation with his
> profession."
> > > >
> > > > Though I admire his novels -and particularly the movie script
> *Smoke*
> > > (the

> > > > photographing of the same place over and over again)-
> personally I
> > > believe
> > > > as a poet Auster is derivative, never adding anything to what
> other
> > poets
> > > > (Mallarmé, for instance) have done. *The Invention of
> Solitude*,
> > another
> > > memoir, for me is brilliant in its first two thirds, when he
> uses his
> > > dead
> > > > father's photograph to start a profound meditation. Then, as
> the
> > "fruit"
> > > of
> > > > these meditations, he ends up translating Mallarmé. The
> translations
> > are
> > > > much less interesting, more "literature" than projecting the
> cold fire
> > at
> > > > the heart of Mallarmé's poetry.
> > > >
> > > > I think, instead of quoting from Ashbery's blurb- one should
> confront
> > > > Auster's poetry more directly.
> > > >
> > > > Ciao,
> > > >
> > > > Murat
> > > >
> > > >
> > > > On Sat, Aug 23, 2008 at 2:03 PM, steve russell
> < [REDACTED] >
> > > > wrote:
> > > >
> > > > > i have this insomnia thing going on and no blog. too many
> thoughts.
> > but
> > > I
> > > > love poetry. & i'm still recovering from seeing my hero,

> Auster, read
> > > > recently. Here's Ashbery's blurb on Auster: "Magnificent
> poetry; dark,
> > > > severe, even harsh-yet pulsating with life."
> > > > & since i'm been on this Auster kick for the last week,
> here's one of
> > my
> > > > favorite Auster poems.
> > > > From FRAGMENTS FROM COLD, 1976-1977.
> > > > Nothern Lights
> > > > These are the words
> > > > that do not survive the world. And to speak them
> > > > is to vanish
> > > > into the world. Unapproachable
> > > > light
> > > > that heaves above the earth, kindling
> > > > the brief miracle
> > > > of the open eye-
> > > > and the day that will spread
> > > > like a fire of leaves
> > > > through the first chill wind
> > > > of October
> > > > consuming the world
> > > > in the plain speech
> > > > of desire.
> > > >
> > > >
> > > >
> Check
> > > guidelines
> > > >
> > > >
> > > >
> Check
> > > guidelines &
> > >
> Check
> > > guidelines
> > >
> >
> >
> > guidelines
> >

> >
> >
> >
> >
> >
> guidelines
> >
>
>
>

[↑ Contents](#)

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

***Drunken Boat Multimedia Performance, AAWW in NYC, 8/28/08,
7:00 to 9:00 pm***

Wed 27 Aug 2008

Join Drunken Boat, international online journal of the arts
<<http://www.drunkenboat.com>>, in an exhibition of literary and multimedia
arts. Join Guggenheim fellow Meena Alexander, vocalist and sound artist
LaTasha N. Nevada Diggs, Hertog Fellow and fiction writer Geronimo Madrid,
sound sculptor Sawako, poet Jerry Williams, Sarah Lawrence professor and
installation artist Robin Starbuck, and Tribeca and LA film festival featured
musician Jonathan Zalben in a performance to promote the forthcoming tenth
anniversary issue (Winter 08/09).

Sponsored by Singha Beer and Chinatown Ice Cream Factory. Suggested
donation \$5.

Thursday, August 28th, 2008. 7:00 pm.

At

The Asian American Writers' Workshop
16 West 32nd Street, Suite 10A
New York, NY 10001

(p) 

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

FEATURING:

Meena Alexander's six books of poetry include **Illiterate Heart**, which won
the PEN Open Book Award, **Raw Silk** and **Quickly Changing River** (2008).
She has written a memoir **Fault Lines**; a book of essays and poems *Shock of
Arrival: Reflections on PostColonial Experience* and edited **Indian Love Poems**.
She has received fellowships from the Guggenheim Foundation, the Fulbright
Foundation and the Rockefeller Foundation. She is Distinguished Professor of

English at Hunter College and the Graduate Center at the City University of New York. Currently she is working on a new volume of poems as well as essays on poetry, migration and memory.

Writer, vocalist and sound artist, LaTasha N. Nevada Diggs, is the author of three chapbooks which include *Ichi-Ban* and *Ni-Ban* (MOH Press), and *Manuel is destroying my bathroom* (Belladonna Press), as well as the album, *Televisión*. Her work has been published in *Nocturnes*, *Rattapallax*, *Spoken Word Revolution Redux*, *drumvoices* review, and *Tea Party Magazine*. LaTasha has received scholarships, residencies, and fellowships from Cave Canem, Harvestworks Digital Media Arts Center, Naropa Institute, Caldera Arts, New York Foundation for the Arts, and the Eban Demarest Trust. LaTasha is the poetry curator for, www.exittheapple.com. She is a Harlem Elohi Aniyunwiya Native.

Geronimo Madrid's fiction has appeared in *The Literary Review*, *Bomb!* Magazine, [storySouth.com](http://www.storysouth.com), and at www.drunkenboat.com <<http://www.drunkenboat.com>> . In 2007, the New York State Writers Institute at Skidmore College awarded him the Mimi Bresler Smith & Patricia Robertson Amusa-Shonubi Minority Scholarship. And in April 2008, he was invited to read at the New York Public Library in its regular series, "Periodically Speaking: Literary-Magazine Editors Introduce Emerging Writers at The New York Public Library." He received his MFA in Creative Writing at Hunter College, where he was a Hertog Fellow.

Sawako is a sound sculptor who understands the value of dynamics and the power of silence. Once through the processor named Sawako, subtle fragments in everyday life float in space vividly with a digital yet organic texture. Her unique sonic world has been called "post romantic sound" by Boston's Weekly Dig. Sawako released 4 solo albums from 12k and Anticipate. She has performed internationally in MUTEK (Canada); Warm Up at P.S.1, Tonic, Roulette, Issue Project Room, Starbucks Salon (NYC); Corcoran Gallery (Washington DC); UCLA Hammer Museum (LA); Glade Festival, ICA (UK); OFFF (Lisbon); Apple Store (Japan) etc. Born in Nagoya, Japan, Sawako obtained a Master's degree at ITP, NYU. www.troncolon.com

Robin Starbuck, Assistant Professor at Sarah Lawrence, Associate Degree Programs, is a multimedia/installation artist who holds her MFA from the School of the Art Institute of Chicago in Installation & Performance Art. She exhibits her work in installation, video, and experimental drawing nationally & internationally. Before relocating to New York City in 2002, she taught as a full time Assistant Professor of Art in sculpture & new media for Wesleyan College in Georgia and as an Adjunct Professor in critical writing for the Atlanta College of Art.

Jerry Williams lives in the Bronx and teaches at Marymount Manhattan College. His poetry and nonfiction have appeared in such magazines as American Poetry Review, Pleiades, Tin House, Witness and many others. In 2003, Carnegie Mellon University Press published his collection of poems, *Casino of the Sun*, which was a finalist for the Kate Tufts Discovery Award. A new collection of poems, *Admission*, is due out from Carnegie Mellon in 2009.

Jonathan Zalben's music for film, theater, and television has been shown at Slamdance, SXSW, Tribeca, LA Film Festival, New York International Fringe Festival, and Chicago SketchFest. His orchestral works have been performed by the Juilliard Pre-College Orchestra and the New York University Orchestra. Zalben holds a U.S. patent for a muffler design.

[↑ Contents](#)

240. **Jennifer Karmin**

JOB: Southern Review

Wed 27 Aug 2008

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

The Southern Review Announces search for Managing Editor

http://www.lsu.edu/tsr/News_ME.html

MANAGING EDITOR

The Southern Review

The Southern Review announces an opening for Managing Editor. This is a permanent, full-time position. Founded in 1935 by Robert Penn Warren and Cleanth Brooks, The Southern Review is published four times a year on the campus of Louisiana State University.

Required Qualifications: Bachelor's degree; three years editorial and copyediting experience on the staff of an established literary journal, university press, or national press; able to demonstrate the following: editorial expertise with fiction, nonfiction, and poetry; a broad knowledge of literary history, literary criticism, and contemporary fiction, poetry, and creative nonfiction; computer skills including Word Perfect; a solid understanding of the publishing, especially small presses and literary magazines; web design and database management.

Additional Qualifications Desired: Excellent human relation skills suitable for dealing with diverse artistic personalities; terminal degree (M.F.A., Ph.D. or equivalent); knowledge of languages other than English.

Responsibilities: oversees management and distribution of incoming manuscript; reads, evaluates, and provides detailed comments on manuscripts;

copyedits and fact-checks, giving special attention to content, style, etc.; corresponds, when required, with authors regarding changes required to accepted manuscripts; works with designer and printer toward final publication.

An offer of employment is contingent on a satisfactory pre-employment background check. Application deadline is September 8, 2008 or until a candidate is selected. Applications should include: a letter of application, CV or resume (including e-mail address), one-page statement of editorial philosophy, and contact information for three professional references. Applications should be sent to the following address:

Jeanne M. Leiby
The Southern Review
Old President's House
Louisiana State University
Ref: #018159
Baton Rouge, LA 70803

[↑ Contents](#)

241. **steve russell**

Re: insomnia, words that do not survive the world

Wed 27 Aug 2008

I'll have to rethink Auster. Clearly he should have known the I Murat,
I'll have to rethink Auster. Clearly he should have known the limited potential for earning a living from poetry alone. His wager, disingenuous. & I haven't read deeply into poets outside the English language because my second language skills are limited. If Auster's poetry is derivative, so be it. I doubt if I'll bother reading "The Invention of Solitude," as much as I like the title.

Best,
Steve

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, August 27, 2008 12:09:04 AM

Subject: Re: insomnia, words that do not survive the world

Steve,

The title of the book where the bet occurs is **Hand To Mouth**. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster

becoming a successful writing earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the original bet, which was more specific, making a living out of writing poetry. In fact, **Hand To Mouth** at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.

Ciao,

Murat

On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <[REDACTED]>

wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or

sides of a person, with too great finality.

*Hello to Murat and best to all,
Nick*

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

*Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.*

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]> wrote:

*i have this insomnia thing going on and no blog. too many thoughts.
but*

*I
love poetry. & i'm still recovering from seeing my hero, Auster, read
recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark,
severe, even harsh-yet pulsating with life."*

*& since i'm been on this Auster kick for the last week, here's one of
my
favorite Auster poems.*

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

*These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.*

guidelines

guidelines &

guidelines

[↑ Contents](#)

242. **Lindsay Wong**

NEW BOOK: *The Holy Forest (Revised and Expanded Edition)*

Wed 27 Aug 2008

Dear Poetics-L:

RE: <http://listserv.acsu.buffalo.edu/archives/poetics.html>

The University of California Press is pleased to announce the publication of:

The Holy Forest: Collected Poems of Robin Blaser, Revised and Expanded Edition.

Robin Blaser is Professor Emeritus at Simon Fraser University. Among his many books are *The Fire: Collected Essays of Robin Blaser* (UC Press), *Pell Mell*, and *Syntax*. Miriam Nichols is College Professor at University College of the Fraser Valley and editor of *Even on Sunday: Essays, Readings, and Archival Materials on the Poetry and Poetics of Robin Blaser*.

<http://go.ucpress.edu/Blaser>

Robin Blaser, one of the key North American poets of the postwar period, emerged from the "Berkeley Renaissance" of the 1940s and 1950s as a central figure in that burgeoning literary scene. *The Holy Forest*, now spanning five decades, is Blaser's highly acclaimed lifelong serial poem. This long-awaited revised and expanded edition includes numerous published volumes of verse, the ongoing "Image-Nation" and "Truth Is Laughter" series, and new work from 1994 to 2004. Blaser's passion for world making draws inspiration from the major poets and philosophers of our time—from friends and peers such as Robert Duncan, Jack Spicer, Charles Olson, Charles Bernstein, and Steve McCaffery to virtual companions in thought such as Hannah Arendt, Maurice Merleau-Ponty, Michel Foucault, and Jacques Derrida, among others. This comprehensive compilation of Blaser's prophetic meditations on the histories, theories, emotions, experiments, and counter-memories of the late twentieth century will stand as the definitive collection of his unique and luminous poetic oeuvre.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/Blaser>

[↑ Contents](#)

243. **Lindsay Wong**

NEW BOOK: *The Holy Forest (with corrected link)*

Wed 27 Aug 2008

Dear Poetics-L:

RE: <http://listserv.acsu.buffalo.edu/archives/poetics.html>

The University of California Press is pleased to announce the publication of:
The Holy Forest: Collected Poems of Robin Blaser, Revised and Expanded Edition.

Robin Blaser is Professor Emeritus at Simon Fraser University. Among his many books are *The Fire: Collected Essays of Robin Blaser* (UC Press), *Pell Mell*, and *Syntax*. Miriam Nichols is College Professor at University College of the Fraser Valley and editor of *Even on Sunday: Essays, Readings, and Archival Materials on the Poetry and Poetics of Robin Blaser*.

<http://go.ucpress.edu/HolyForest>

Robin Blaser, one of the key North American poets of the postwar period, emerged from the "Berkeley Renaissance" of the 1940s and 1950s as a central figure in that burgeoning literary scene. *The Holy Forest*, now spanning five decades, is Blaser's highly acclaimed lifelong serial poem. This long-awaited revised and expanded edition includes numerous published volumes of verse, the ongoing "Image-Nation" and "Truth Is Laughter" series, and new work from 1994 to 2004. Blaser's passion for world making draws inspiration from the major poets and philosophers of our time—from friends and peers such as Robert Duncan, Jack Spicer, Charles Olson, Charles Bernstein, and Steve McCaffery to virtual companions in thought such as Hannah Arendt, Maurice Merleau-Ponty, Michel Foucault, and Jacques Derrida, among others. This comprehensive compilation of Blaser's prophetic meditations on the histories, theories, emotions, experiments, and countermemories of the late twentieth century will stand as the definitive collection of his unique and luminous poetic oeuvre.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/HolyForest>

[↑ Contents](#)

244. **T. A. Noonan**
Re: modern review?

Wed 27 Aug 2008

Duotrope is reporting it as a dead market. The website hasn't worked in a while, and the editors have not replied to queries.

See here:

http://www.duotrope.com/market_488.aspx

Regards,

T.A. Noonan

On Wed, Aug 27, 2008 at 7:34 AM, Deborah M. Poe <[REDACTED]> wrote:
> Does anyone know what happened to The Modern Review? Their domain is

no

> longer available.

>

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

> From: Deborah M. Poe [mailto: [REDACTED]]

> Sent: Tuesday, August 12, 2008 10:05 AM

> To: 'Poetics List (UPenn, UB)'

> Subject: news on the modern review?

>

> Anyone know what happened to

> <http://parsifal-press.blogspot.com/2007/09/modern-review-iii1.html> (Modern

> Review)? I think I must have missed some news?

>

> Thank you, Deborah

>

>

[↑ Contents](#)

245. **Geraldine Monk**

Re: NOON 6 AVAILABLE

Wed 27 Aug 2008

It's just arrived and it's exquisite. The poetry is and the vehicle - well - how do they do that double binding? The doubled-up strength of translucent paper? The precise beauty of presentation? Sigh. Poetry gets the home it deserves. This is a 'must have' even if you don't like poetry. If you do- and that's why you're reading this -you'll be in double heaven. An utter treasure for you or a gift for a very special loved one.

Geraldine

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

From: "Philip Rowland" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, August 22, 2008 2:38 PM

Subject: NOON 6 AVAILABLE

Issue 6 of NOON: Journal of the Short Poem is now available. With 72 pages of poems, it is handbound and published in an edition of 200 copies. For a copy sent via airmail, please send US\$14 (cash or international postal money order) or 7 pounds (cheque) to Philip Rowland at the following address: Minami Motomachi 4-49-506, Shinjuku-ku, Tokyo [REDACTED], Japan. Additional copies will be sent post-free (add \$10 / 5 pounds per copy); likewise, if you would like a copy of Issue 5 sent together with 6.

Contributors to NOON 6 are: Ravi Shankar, Daniel Zimmerman, Eleanor Stanford, Jane Hirshfield, John Levy, David Miller, Lee Gurga, Onishi Yasuyo, Yagi Mikajo, Uda Kiyoko, Philip Messenger, Niels Hav, Roberta Beary, Peggy Willis Lyles, Halvard Johnson, Lionel Kearns, Peter Yovu, Alexis Rotella, Michael McClintock, John Phillips, Richard Gilbert, Keiji Minato, Barry Schwabsky, Alan Halsey, Margaret Stawowy, Larissa Shmailo, Jane Joritz-Nakagawa, Ruth Lepson, Jane Monson, Elizabeth Robinson, Robin Magowan, Jerry Gordon, Patrick Donnelly and Stephen Miller, Jim Moore.

If you would like a review copy, please let me know.

The reading period for the next issue is scheduled for October (email submissions welcome at that time).

All the best,

*Philip Rowland (editor and publisher)
NOON: Journal of the Short Poem*



[↑ Contents](#)

246. **Nicholas Piombino**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

The very first two paragraphs of Paul Auster's **Hand To Mouth** (Henry Holt, 1997), pages 3-4, reads as follows:

"In my late twenties and early thirties, I went through a period of several years when everything I touched turned to failure. My marriage ended in divorce, my work as a writer foundered, and I was overwhelmed by money problems. I'm not just talking about an occasional shortfall or some periodic belt tightenings- but a constant, grinding, almost suffocating lack of money that poisoned my soul and kept me in a state of never-ending panic. There was no one to blame but myself. My relationship to money had always been flawed, enigmatic, full of contradictory impulses, and now I was paying the price for refusing to take a clear-cut stand on the matter. All along my only ambition had been to write. I had known that as early as sixteen or seventeen years old, and I had never deluded myself into thinking I could make a living at it. Becoming a writer is not a "career decision" like becoming a doctor or a policeman. You don't choose it as much as get chosen, and once you accept the fact that you're not fit for anything else, you have to be prepared to walk a long hard road for the rest of your days. Unless you turn out to be a favorite of the gods (and woe to the man

who banks on that) your work will never bring in enough to support you, and if you mean to have a roof over your head and not starve to death, you must resign yourself to doing other work to pay the bills. I understood all that, I was prepared for it, I had no complaints. In that respect, I was immensely lucky. I didn't particularly want anything in the way of material goods, and the prospect of being poor didn't frighten me. All I wanted was a chance to do the work I felt I had it in me to do."

On 8/27/08 3:35 PM, "steve russell" <[REDACTED]> wrote:

*I'll have to rethink Auster. Clearly he should have known the l
Murat,*

*I'll have to rethink Auster. Clearly he should have known the limited
potential for earning a living from poetry alone. His wager, disingenuous. & I
haven't read deeply into poets outside the English language because my second
language skills are limited. If Auster's poetry is derivative, so be it. I
doubt if I'll bother reading "The Invention of Solitude," as much as I like
the title.*

*Best,
Steve*

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, August 27, 2008 12:09:04 AM

Subject: Re: insomnia, words that do not survive the world

Steve,

*The title of the book where the bet occurs is *Hand To Mouth*. The shift in
the book from poetry to writing a novel (specifically a detective novel)
occurs very subtly. On the surface, the memoir seems to end with success,
Paul Auster becoming a successful writing earning his living from it. In
reality, at least to me reading it, the book ends with failure. The
protagonist has to shift from poetry to writing a genre novel to reach his
end, completely ignoring the original bet, which was more specific, making a
living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces
the fact that economic unviability is of the essence of poetry (at least in
The United States) and facing that fact is essential, a defining act, in
becoming an American poet. Auster is reluctant to face that fact (at least
in that book) and maybe for that reason I feel something missing in his
poems.*

Ciao,

Murat

On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <[REDACTED]>

wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and

Company

in 1985. But among my very best book finds ever is my copy of his second book of poetry *Wall Writing*, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to

make
his living as a poet. At the end of the book, he has shifted to
becoming
a
novelist. The memoir implies that he Auster has won his own bet.
Actually.
the reverse is true. He had to change his field -basically starting
with
an
off beat genre novel- to unite his "vocation with his profession."

Though I admire his novels -and particularly the movie script **Smoke**
(the
photographing of the same place over and over again)- personally I
believe
as a poet Auster is derivative, never adding anything to what other
poets
(Mallarmé, for instance) have done. **The Invention of Solitude**,
another
memoir, for me is brilliant in its first two thirds, when he uses his
dead
father's photograph to start a profound meditation. Then, as the
"fruit"
of
these meditations, he ends up translating Mallarmé. The translations
are
much less interesting, more "literature" than projecting the cold fire
at
the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront
Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]>
wrote:

i have this insomnia thing going on and no blog. too many thoughts.
but
I
love poetry. & i'm still recovering from seeing my hero, Auster, read
recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark,
severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of

my
favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.

guidelines

guidelines &

guidelines

[↑ Contents](#)

247. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

lousy pome great sentiment i'll stick with native son or will i?

On Wed, 27 Aug 2008 11:48:29 -0400 Nicholas Piombino

<[REDACTED]> writes:

> This is a digression from the discussion on Auster, but Thomas Hardy,
> who
> mainly prized his poetry writing, now neglected by comparison to his
> novels,
> late in life published the following poem, that I couldn't help but
> copy
> out:
>
> Thoughts at Midnight
>
> Mankind, you dismay me
> When shadows waylay me!-
> Not by your splendours
> Do you affray me,
> Nor as pretenders
> To demonic keenness,
> Nor by your meanness,
> Nor by your ill-teachings
> Nor your false preachings,
> Nor your banalities
> And immoralities,
> Nor by your daring
> Nor sinister bearing;
> But by your madneses
> Capping cool badneses,
> Acting like puppets
> Under Time's buffets;
> In superstitions
> And ambitions
> Moved by no wisdom,
> Far sight, or system,
> Led by sheer senselessness
> And presciencelessness
> Into unreason
> And hideous self-treason....

> God, look he on you,
> Have mercy upon you!
>
> part written 25 May 1906
>
> (published in his last book of poems "Winter Words in Various
> Moods")
>
>
> On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[REDACTED]> wrote:
>
> > Steve,
> >
> > The title of the book where the bet occurs is *Hand To Mouth*. The
> shift in
> > the book from poetry to writing a novel (specifically a detective
> novel)
> > occurs very subtly. On the surface, the memoir seems to end with
> success,
> > Paul Auster becoming a successful writer earning his living from
> it. In
> > reality, at least to me reading it, the book ends with failure.
> The
> > protagonist has to shift from poetry to writing a genre novel to
> reach his
> > end, completely ignoring the original bet, which was more
> specific, making a
> > living out of writing poetry. In fact, *Hand To Mouth* at the end
> reinforces
> > the fact that economic unviability is of the essence of poetry (at
> least in
> > The United States) and facing that fact is essential, a defining
> act, in
> > becoming an American poet. Auster is reluctant to face that fact
> (at least
> > in that book) and maybe for that reason I feel something missing
> in his
> > poems.
> >
> > Ciao,
> >
> > Murat

> >
> >
> >
> > On Tue, Aug 26, 2008 at 1:23 PM, steve russell
> <[REDACTED]> wrote:
> >
> >> I didn't realize that Auster had made his curious wager until
> Murat had
> >> informed me of it. Auster, a great writer, but no Pascal. Maybe
> he decided
> >> to get from prose what he had done in poetry, and hopefully sell
> enough
> >> books to make a living. I can see the logic there. Jeanette
> Winterson
> >> doesn't make a distinction as to whether her work is prose or
> poetry. I
> >> think she thinks of it as polymorphous/postmodern.
> >>
> >>
> >>
> >> ----- Original Message ----
> >> From: Murat Nemet-Nejat <[REDACTED]>
> >> To: [REDACTED]
> >> Sent: Monday, August 25, 2008 5:25:51 PM
> >> Subject: Re: insomnia, words that do not survive the world
> >>
> >> Nick,
> >>
> >> You are utterly right. The failures of a truly superior writer
> -which
> >> Auster
> >> obviously is- are more precious, interesting and rewarding than
> the
> >> successes of a more run-of-the-mill writer.
> >>
> >> I completely agree with you that a writer -if one respects that
> writer's
> >> work- must be trusted in the totality of his or her work. This
> goes as much
> >> for publishers as for readers.
> >>
> >> Ciao,

> >>
> >> Murat
> >>
> >>
> >> On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <
> >> [REDACTED]
> >>> wrote:
> >>
> >>> A visit to the Strand a couple of days ago brought me a
> hardbound copy of
> >>> Auster's latest novel, Man In The Dark, a signed hardbound copy
> slightly
> >>> discounted. His book The Invention of Solitude is first rate
> example of
> >> my
> >>> all time favorite genre, the fictional memoir; the book is among
> the very
> >>> best of its type I've ever read. Auster signed my copy at Books
> and
> >> Company
> >>> in 1985. But among my very best book finds ever is my copy of
> his second
> >>> book of poetry Wall Writing, which I unearthed in a bookstore
> constructed
> >>> out of an old trailer in Sarasota, Florida. If I purchased the
> one signed
> >>> copy available online now it would cost \$500. An unsigned copy
> goes for
> >>> \$125. I paid \$1.
> >>>
> >>> Murat's judgment "derivative" concerning Auster's poetry for me
> is
> >> tempered
> >>> by an engagement with Auster's experience and thought that has
> accrued
> >> over
> >>> decades of reading his work. There is an indirectly
> autobiographical
> >>> element, a poetics of experience seen in the light of an
> evolving
> >>> philosophy
> >>> of perception and writing that, for me, has led to a craving for

> material
> >>> that makes it worthwhile to push through works that might feel
> at first
> >>> glance less crucial, or even less successful. With writers of
> such
> >>> persistent concern with obtaining and transmitting insight, it
> is well
> >>> worth
> >>> forcing myself through what might be their less canonically
> important
> >>> works.
> >>> The contrast between what makes literary work accessible in
> places yet
> >>> hard,
> >>> or displeasing to pierce in others, is similar to the process of
> getting
> >> to
> >>> know a person.
> >>>
> >>> Over time I have realized that when I neglect a worthwhile
> writer's
> >> lesser
> >>> works I invariably lose an important opportunity. When later, I
> go back
> >> and
> >>> force my way through them, I am usually grateful. For me there
> is no
> >>> question that time spent with a previously unread work of
> Auster's,
> >> perhaps
> >>> avoided because of some critic's point of view, or because of
> some
> >> surface
> >>> or other flaw, often pays off. This includes his poetry, his
> journals and
> >>> other autobiographical works. The process is like getting to
> know any
> >>> worthwhile person; you try to take the good with the bad, which
> involves
> >>> feeling critical but also includes taking care about dismissing
> works, or
> >>> sides of a person, with too great finality.

> >>>
> >>> Hello to Murat and best to all,
> >>> Nick
> >>>
> >>> On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]>
> wrote:
> >>>
> >>>> In his memoir Auster writes that he had made a bet that he was
> going to
> >>>> make
> >>>> his living as a poet. At the end of the book, he has shifted
> to
> >> becoming
> >>>> a
> >>>> novelist. The memoir implies that he Auster has won his own
> bet.
> >>>> Actually.
> >>>> the reverse is true. He had to change his field -basically
> starting
> >> with
> >>>> an
> >>>> off beat genre novel- to unite his "vocation with his
> profession."
> >>>>
> >>>> Though I admire his novels -and particularly the movie script
> *Smoke*
> >>>> (the
> >>>> photographing of the same place over and over again)-
> personally I
> >>>> believe
> >>>> as a poet Auster is derivative, never adding anything to what
> other
> >> poets
> >>>> (Mallarmé, for instance) have done. *The Invention of
> Solitude*,
> >> another
> >>>> memoir, for me is brilliant in its first two thirds, when he
> uses his
> >>>> dead
> >>>> father's photograph to start a profound meditation. Then, as
> the
> >> "fruit"

> >>> of
> >>>> these meditations, he ends up translating Mallarmé. The
> translations
> >> are
> >>>> much less interesting, more "literature" than projecting the
> cold fire
> >> at
> >>>> the heart of Mallarmé's poetry.
> >>>>
> >>>> I think, instead of quoting from Ashbery's blurb- one should
> confront
> >>>> Auster's poetry more directly.
> >>>>
> >>>> Ciao,
> >>>>
> >>>> Murat
> >>>>
> >>>>
> >>>> On Sat, Aug 23, 2008 at 2:03 PM, steve russell
> < [REDACTED] >
> >>>> wrote:
> >>>>
> >>>>> i have this insomnia thing going on and no blog. too many
> thoughts.
> >> but
> >>> I
> >>>>> love poetry. & i'm still recovering from seeing my hero,
> Auster, read
> >>>>> recently. Here's Ashbery's blurb on Auster: "Magnificent
> poetry; dark,
> >>>>> severe, even harsh-yet pulsating with life."
> >>>>> & since i'm been on this Auster kick for the last week, here's
> one of
> >> my
> >>>>> favorite Auster poems.
> >>>>> From FRAGMENTS FROM COLD, 1976-1977.
> >>>>> Nothern Lights
> >>>>> These are the words
> >>>>> that do not survive the world. And to speak them
> >>>>> is to vanish
> >>>>> into the world. Unapproachable
> >>>>> light

> >>>> that heaves above the earth, kindling
> >>>> the brief miracle
> >>>> of the open eye-
> >>>> and the day that will spread
> >>>> like a fire of leaves
> >>>> through the first chill wind
> >>>> of October
> >>>> consuming the world
> >>>> in the plain speech
> >>>> of desire.
> >>>>
> >>>>
> >>>>
> Check
> >>> guidelines
> >>>>
> >>>>
> >>>>
> Check
> >>> guidelines &
> >>>
> Check
> >> guidelines
> >>>
> >>
> guidelines
> >>
> >>
> >>
> >>
> >>
> >>
> guidelines
> >>
> >
> guidelines &
>
>
>

[↑ Contents](#)

248. **Barry Schwabsky**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

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

From:

Great word, "presciencelessness."

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

From: Nicholas Piombino <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 27 August, 2008 4:48:29 PM

Subject: Re: insomnia, words that do not survive the world

This is a digression from the discussion on Auster, but Thomas Hardy, who mainly prized his poetry writing, now neglected by comparison to his novels, late in life published the following poem, that I couldn't help but copy out:

Thoughts at Midnight

Mankind, you dismay me
When shadows waylay me!-
Not by your splendours
Do you affray me,
Nor as pretenders
To demonic keenness,
Nor by your meanness,
Nor by your ill-teachings
Nor your false preachings,
Nor your banalities
And immoralities,
Nor by your daring
Nor sinister bearing;
But by your madnesses
Capping cool badnesses,
Acting like puppets
Under Time's buffets;
In superstitions
And ambitions
Moved by no wisdom,
Far sight, or system,
Led by sheer senselessness
And presciencelessness
Into unreason
And hideous self-treason....

God, look he on you,
Have mercy upon you!

part written 25 May 1906

(published in his last book of poems "Winter Words in Various Moods")

On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

Steve,

*The title of the book where the bet occurs is *Hand To Mouth*. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster becoming a successful writing earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the original bet, which was more specific, making a living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.*

Ciao,

Murat

On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <


wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting

to
know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of

these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]> wrote:

i have this insomnia thing going on and no blog. too many thoughts. but

I

love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."

& since i'm been on this Auster kick for the last week, here's one of my

favorite Auster poems.

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

These are the words

that do not survive the world. And to speak them

is to vanish

into the world. Unapproachable

light

that heaves above the earth, kindling

the brief miracle

of the open eye-

and the day that will spread

like a fire of leaves

through the first chill wind

of October

consuming the world

in the plain speech

of desire.

guidelines

guidelines &

guidelines

[↑ Contents](#)

249. **George Bowering**

Re: NEW BOOK: *The Holy Forest* (Revised annd Expanded Edition)

Thu 28 Aug 2008

Not really new. It was over a year ago,
and it won the Griffin Prize this spring.

gb

On Aug 27, 2008, at 2:23 PM, Lindsay Wong wrote:

Dear Poetics-L:

RE: <http://listserv.acsu.buffalo.edu/archives/poetics.html>

*The University of California Press is pleased to announce the
publication of:*

*The Holy Forest: Collected Poems of Robin Blaser, Revised and
Expanded Edition.*

*Robin Blaser is Professor Emeritus at Simon Fraser University.
Among his many books are *The Fire: Collected Essays of Robin Blaser*
(UC Press), *Pell Mell*, and *Syntax*. Miriam Nichols is College
Professor at University College of the Fraser Valley and editor of
*Even on Sunday: Essays, Readings, and Archival Materials on the
Poetry and Poetics of Robin Blaser*.*

<http://go.ucpress.edu/Blaser>

Robin Blaser, one of the key North American poets of the postwar

period, emerged from the "Berkeley Renaissance" of the 1940s and 1950s as a central figure in that burgeoning literary scene. The *Holy Forest*, now spanning five decades, is Blaser's highly acclaimed lifelong serial poem. This long-awaited revised and expanded edition includes numerous published volumes of verse, the ongoing "Image-Nation" and "Truth Is Laughter" series, and new work from 1994 to 2004. Blaser's passion for world making draws inspiration from the major poets and philosophers of our time—from friends and peers such as Robert Duncan, Jack Spicer, Charles Olson, Charles Bernstein, and Steve McCaffery to virtual companions in thought such as Hannah Arendt, Maurice Merleau-Ponty, Michel Foucault, and Jacques Derrida, among others. This comprehensive compilation of Blaser's prophetic meditations on the histories, theories, emotions, experiments, and counter-memories of the late twentieth century will stand as the definitive collection of his unique and luminous poetic oeuvre.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/Blaser>

[welcome.html](#)

George "The Innocent" Bowering
Working for a better galaxy.

[↑ Contents](#)

250. **Maria Damon**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

why does this remind me of Iggy Pop's recent "My idea of fun/Is killing everyone?"

Nicholas Piombino wrote:

- > This is a digression from the discussion on Auster, but Thomas Hardy, who
- > mainly prized his poetry writing, now neglected by comparison to his novels,
- > late in life published the following poem, that I couldn't help but copy
- > out:
- >
- > Thoughts at Midnight
- >
- > Mankind, you dismay me
- > When shadows waylay me!-
- > Not by your splendours
- > Do you affray me,

> Nor as pretenders
> To demonic keenness,
> Nor by your meanness,
> Nor by your ill-teachings
> Nor your false preachings,
> Nor your banalities
> And immoralities,
> Nor by your daring
> Nor sinister bearing;
> But by your madnesses
> Capping cool badnesses,
> Acting like puppets
> Under Time's buffets;
> In superstitions
> And ambitions
> Moved by no wisdom,
> Far sight, or system,
> Led by sheer senselessness
> And presciencelessness
> Into unreason
> And hideous self-treason....
> God, look he on you,
> Have mercy upon you!
>
> part written 25 May 1906
>
> (published in his last book of poems "Winter Words in Various Moods")
>
>
> On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[REDACTED]> wrote:
>
>
>> Steve,
>>
>> The title of the book where the bet occurs is *Hand To Mouth*. The shift in
>> the book from poetry to writing a novel (specifically a detective novel)
>> occurs very subtly. On the surface, the memoir seems to end with success,
>> Paul Auster becoming a successful writer earning his living from it. In
>> reality, at least to me reading it, the book ends with failure. The
>> protagonist has to shift from poetry to writing a genre novel to reach his
>> end, completely ignoring the original bet, which was more specific, making
a

>> living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces
>> the fact that economic unviability is of the essence of poetry (at least in
>> The United States) and facing that fact is essential, a defining act, in
>> becoming an American poet. Auster is reluctant to face that fact (at least
>> in that book) and maybe for that reason I feel something missing in his
>> poems.

>>

>> Ciao,

>>

>> Murat

>>

>>

>>

>> On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

>>

>>

>>> I didn't realize that Auster had made his curious wager until Murat had
>>> informed me of it. Auster, a great writer, but no Pascal. Maybe he decided
>>> to get from prose what he had done in poetry, and hopefully sell enough
>>> books to make a living. I can see the logic there. Jeanette Winterson
>>> doesn't make a distinction as to whether her work is prose or poetry. I
>>> think she thinks of it as polymorphous/postmodern.

>>>

>>>

>>>

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

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

>>> To: [REDACTED]

>>> Sent: Monday, August 25, 2008 5:25:51 PM

>>> Subject: Re: insomnia, words that do not survive the world

>>>

>>> Nick,

>>>

>>> You are utterly right. The failures of a truly superior writer -which

>>> Auster

>>> obviously is- are more precious, interesting and rewarding than the

>>> successes of a more run-of-the-mill writer.

>>>

>>> I completely agree with you that a writer -if one respects that writer's

>>> work- must be trusted in the totality of his or her work. This goes as much

>>> for publishers as for readers.

>>>

>>> Ciao,
>>>
>>> Murat
>>>
>>>
>>> On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <
>>> [REDACTED]>
>>>
>>>> wrote:
>>>>
>>>> A visit to the Strand a couple of days ago brought me a hardbound copy
of
>>>> Auster's latest novel, Man In The Dark, a signed hardbound copy slightly
>>>> discounted. His book The Invention of Solitude is first rate example of
>>>>
>>> my
>>>
>>>> all time favorite genre, the fictional memoir; the book is among the very
>>>> best of its type I've ever read. Auster signed my copy at Books and
>>>>
>>> Company
>>>
>>>> in 1985. But among my very best book finds ever is my copy of his
second
>>>> book of poetry Wall Writing, which I unearthed in a bookstore
constructed
>>>> out of an old trailer in Sarasota, Florida. If I purchased the one signed
>>>> copy available online now it would cost \$500. An unsigned copy goes for
>>>> \$125. I paid \$1.
>>>>
>>>> Murat's judgment "derivative" concerning Auster's poetry for me is
>>>>
>>> tempered
>>>
>>>> by an engagement with Auster's experience and thought that has
accrued
>>>>
>>> over
>>>
>>>> decades of reading his work. There is an indirectly autobiographical
>>>> element, a poetics of experience seen in the light of an evolving
>>>> philosophy

>>>> of perception and writing that, for me, has led to a craving for material
>>>> that makes it worthwhile to push through works that might feel at first
>>>> glance less crucial, or even less successful. With writers of such
>>>> persistent concern with obtaining and transmitting insight, it is well
>>>> worth
>>>> forcing myself through what might be their less canonically important
>>>> works.
>>>> The contrast between what makes literary work accessible in places yet
>>>> hard,
>>>> or displeasing to pierce in others, is similar to the process of getting
>>>>
>>> to
>>>
>>>> know a person.
>>>>
>>>> Over time I have realized that when I neglect a worthwhile writer's
>>>>
>>> lesser
>>>
>>>> works I invariably lose an important opportunity. When later, I go back
>>>>
>>> and
>>>
>>>> force my way through them, I am usually grateful. For me there is no
>>>> question that time spent with a previously unread work of Auster's,
>>>>
>>> perhaps
>>>
>>>> avoided because of some critic's point of view, or because of some
>>>>
>>> surface
>>>
>>>> or other flaw, often pays off. This includes his poetry, his journals and
>>>> other autobiographical works. The process is like getting to know any
>>>> worthwhile person; you try to take the good with the bad, which involves
>>>> feeling critical but also includes taking care about dismissing works, or
>>>> sides of a person, with too great finality.
>>>>
>>>> Hello to Murat and best to all,
>>>> Nick
>>>>
>>>> On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

>>>>
>>>>
>>>>> In his memoir Auster writes that he had made a bet that he was going
to
>>>>>
>>>> make
>>>>
>>>>> his living as a poet. At the end of the book, he has shifted to
>>>>>
>>> becoming
>>>
>>>> a
>>>>
>>>>> novelist. The memoir implies that he Auster has won his own bet.
>>>>>
>>>> Actually.
>>>>
>>>>> the reverse is true. He had to change his field -basically starting
>>>>>
>>> with
>>>
>>>> an
>>>>
>>>>> off beat genre novel- to unite his "vocation with his profession."
>>>>>
>>>>> Though I admire his novels -and particularly the movie script *Smoke*
>>>>>
>>>> (the
>>>>
>>>>> photographing of the same place over and over again)- personally I
>>>>>
>>>> believe
>>>>
>>>>> as a poet Auster is derivative, never adding anything to what other
>>>>>
>>> poets
>>>
>>>>> (Mallarmé, for instance) have done. *The Invention of Solitude*,
>>>>>
>>> another
>>>
>>>>> memoir, for me is brilliant in its first two thirds, when he uses his

>>>>>
>>>> dead
>>>>
>>>>> father's photograph to start a profound meditation. Then, as the
>>>>>
>>> "fruit"
>>>
>>>> of
>>>>
>>>>> these meditations, he ends up translating Mallarmé. The translations
>>>>>
>>> are
>>>
>>>>> much less interesting, more "literature" than projecting the cold fire
>>>>>
>>> at
>>>
>>>>> the heart of Mallarmé's poetry.
>>>>>
>>>>> I think, instead of quoting from Ashbery's blurb- one should confront
>>>>> Auster's poetry more directly.
>>>>>
>>>>> Ciao,
>>>>>
>>>>> Murat
>>>>>
>>>>>
>>>>> On Sat, Aug 23, 2008 at 2:03 PM, steve russell <>
>>>>> wrote:
>>>>>
>>>>>
>>>>>> i have this insomnia thing going on and no blog. too many thoughts.
>>>>>>
>>> but
>>>
>>>> I
>>>>
>>>>>> love poetry. & i'm still recovering from seeing my hero, Auster, read
>>>>>> recently. Here's Ashbery's blurb on Auster: "Magnificent poetry;
dark,
>>>>>> severe, even harsh-yet pulsating with life."
>>>>>> & since i'm been on this Auster kick for the last week, here's one of

[illegible]

>>>
>>>
>>>
>>>
>>
>
>

[↑ Contents](#)

251. **Séamas Cain**
PHOSPHOR a surrealist luminescence
Thu 28 Aug 2008

From: [REDACTED]
Subject: PHOSPHOR a surrealist luminescence

We would like to announce the first issue of PHOSPHOR, a new surrealist magazine.

Further details regarding content are on our weblog link below. PayPal email payments accepted.

Best Regards,

Kenneth Cox

for Surrealist Editions

<http://leedssurrealistgroup.wordpress.com>

Séamas Cain
<http://alazanto.org/seamascain>
<http://seamascain.writernetwork.com>
http://www.mnartists.org/Seamas_Cain

[↑ Contents](#)

252. **steve russell**
Re: insomnia, words that do not survive the world
Thu 28 Aug 2008

nice digression. "Capping cool badnesses,
Acting like puppets

Under Time's buffets"
Hardy anticipates rap!

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

From: Nicholas Piombino <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, August 27, 2008 11:48:29 AM

Subject: Re: insomnia, words that do not survive the world

This is a digression from the discussion on Auster, but Thomas Hardy, who mainly prized his poetry writing, now neglected by comparison to his novels, late in life published the following poem, that I couldn't help but copy out:

Thoughts at Midnight

Mankind, you dismay me
When shadows waylay me!-
Not by your splendours
Do you affray me,
Nor as pretenders
To demonic keenness,
Nor by your meanness,
Nor by your ill-teachings
Nor your false preachings,
Nor your banalities
And immoralities,
Nor by your daring
Nor sinister bearing;
But by your madnesses
Capping cool badnesses,
Acting like puppets
Under Time's buffets;
In superstitions
And ambitions
Moved by no wisdom,
Far sight, or system,
Led by sheer senselessness
And presciencelessness
Into unreason
And hideous self-treason....
God, look he on you,
Have mercy upon you!

part written 25 May 1906

(published in his last book of poems "Winter Words in Various Moods")

On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

Steve,

*The title of the book where the bet occurs is *Hand To Mouth*. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster becoming a successful writer earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the original bet, which was more specific, making a living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.*

Ciao,

Murat

On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[REDACTED]> wrote:

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, August 25, 2008 5:25:51 PM

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's

work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <

[REDACTED]

wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost \$500. An unsigned copy goes for \$125. I paid \$1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back

and
force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually, the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[REDACTED]> wrote:

*i have this insomnia thing going on and no blog. too many thoughts.
but*

I

love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."

*& since i'm been on this Auster kick for the last week, here's one of my
favorite Auster poems.*

From FRAGMENTS FROM COLD, 1976-1977.

Nothern Lights

These are the words

*that do not survive the world. And to speak them
is to vanish*

*into the world. Unapproachable
light*

that heaves above the earth, kindling

the brief miracle

of the open eye-

and the day that will spread

like a fire of leaves

through the first chill wind

of October

consuming the world

in the plain speech

of desire.

guidelines

guidelines &

guidelines

[↑ Contents](#)

253. **steve russell**

Re: Forget Foucault's play things

Thu 28 Aug 2008

as an aside to Nick's digression, i've unearthed this nugget. Jean Baudrillard's "Forget Foucault." ...you both use the same strategy. You don't speak about the media, the media speaks through you. As soon as you turn on your theoretical screen, the great myths of history are turned into a soap opera, or into "serials. You make them share the fate of that TV program, "Holocaust," which you analyzed so well. ***** I don't deny history. It's an immense toy.

[↑ Contents](#)

254. **amy king**

Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)

Thu 28 Aug 2008

Exactly. Poetry has a pretty short shelf life -- books more than five years old are really very old.

Amy

Amy's Alias

<http://amyking.org/>

--- On Thu, 8/28/08, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)

To: [REDACTED]

Date: Thursday, August 28, 2008, 2:43 AM

Not really new. It was over a year ago,
and it won the Griffin Prize this spring.

gb

On Aug 27, 2008, at 2:23 PM, Lindsay Wong wrote:

The University of California Press is pleased to announce the publication of:

The Holy Forest: Collected Poems of Robin Blaser, Revised and Expanded Edition.

[↑ Contents](#)

255. **Tony Trigilio**

Fall '08 Poetry Readings at Columbia College Chicago

Thu 28 Aug 2008

Fall 2008 Poetry Readings at Columbia College Chicago

Sponsored by the English Department

Free and open to the public

For more information: 

PETER GIZZI

Thurs., Sept. 11, 2008 (6:00 p.m.)

Ferguson Theatre, 600 South Michigan Avenue

Co-sponsored with the Poetry Foundation

JOANNE KYGER

Friday, Oct. 10, 2008 (7:00 p.m.)

Film Row Cinema, 1104 South Wabash Avenue, 8th Floor

DIANE di PRIMA

Saturday, Oct. 11, 2008 (7:00 p.m.)

Film Row Cinema, 1104 South Wabash Avenue, 8th Floor

(Kyger and di Prima readings co-sponsored with Columbia College's Provost's Office and Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, the Illinois State University English Department and College of Liberal Arts and Sciences, and the Beat Studies Association)

JOHN MURILLO, AIMEE NEZHUKUMATATHIL, & ROBYN SCHIFF

Wed., Nov. 5, 2008 (5:30 p.m.)

Music Center Concert Hall, 1014 South Michigan Avenue

[↑ Contents](#)

256. **Robin Hamilton**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

From: "Nicholas Piombino" <[REDACTED]>

<<

This is a digression from the discussion on Auster, but Thomas Hardy, who mainly prized his poetry writing, now neglected by comparison to his novels,

>>

This is silly.

As I've been here, it might have been true that Hardy was rated as a novelist rather than a poet in the sixties, but certainly from the seventies on, Hardy is (rightly) seen as a poet first and a novelist second.

Who argues this?

R.

[↑ Contents](#)

257. **Petra Kuppers**

disability culture poetry performances in Berkeley, this Saturday and next Tuesday

Thu 28 Aug 2008

Two Bay Area events, come and check out disability culture poetry/performance.

1. Moment's Notice Improv Salon

Time: Saturday, 8/30/08, 8pm

Location: Western Sky Studio, in the Sawtooth Building, 2525 8th St., Berkeley
\$8-\$15 (sliding scale; tickets available at the door)

Liz Boubion --dance

Edward Schocker & Suki O'Kane - music

Imaginary Friends (Abhay Ghiara, Krista Gullickson & Kim Criswell, in collaboration with Edward Schocker) -- physical theater

Nicole Richter & Pamela Marsh - dance with poetry & music

The Olimpias (Christia Braun, Neil Marcus, Eric Kupers, Petra Kuppers, Kelly Rafferty, and friends)- dance with poetry

2. Poetry Reading Time: Tuesday, September 2, 2008 7:30 p.m. Location: Pegasus Books Downtown, Shattuck Avenue, Berkeley Free Poets Neil Marcus and Petra Kuppers read from their new book. Cripple Poetics: A Love Story (Homofactus Press, 2008) follows the movement of Bay Area poet and activist Neil Marcus and his partner Petra's courtship through traditional poems,

emails, essayistic meditations and Internet Relay Chat. Through variations in form, these pieces ask us to think of our conceptions of mobility, immobility, physical pain, as well as means of travel, touch, and communication. As a part of the Disability Culture movement, the collection shows both non-disabled and disabled people how rich the poets' lives are, not in spite of their disabilities, but with and through them.

--

Petra Kuppers

Associate Professor

English, Theatre and Dance, Women's Studies

University of Michigan

mobile: [REDACTED]

email: [REDACTED]

homepage: www.umich.edu/~petra

New Book 2008:

Cripple Poetics: A Love Story. A Poetry Collection by Petra Kuppers and Neil Marcus with photos by Lisa Steichmann. Homofactus Press, August.

Press Release and Excerpts at

<http://www-personal.umich.edu/~petra/cripple.htm>

[↑ Contents](#)

258. **Robin Hamilton**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

As I've been here, it might have been true that Hardy was rated as a novelist rather than a poet in the sixties, but certainly from the seventies on, Hardy is (rightly) seen as a poet first and a novelist second.

Who argues this?

R.

To expand this slightly ...

This is a UK take on things ...

Up to the sixties, Hardy was certainly seen as a novelist, but in the wake of Philip Larkin (both in his practice and his criticism -- as Yeats created an audience for Blake in the late 19th / early 20th C, so Larkin in the 50s/60s for Hardy), Hardy was recognised (at least in the UK) as one of the central poets of the late 19th /early 20thC.

I can put my finger on when this was happening in the UK, since as an undergraduate in the mid to late 60s, I was expected to write essays on Hardy-the-Novelist.

After the early 70s, this would have been seen as a joke.

It was part of a larger shift that revalued Clare, Edward Thomas, and Robert Frost.

Oddly enough, Robert Graves and the Georgian Movement generally didn't get similarly revalued.

Fair does -- Thomas Hardy was easily the best, and you can dis Larkin by pointing out that he is essentially Hardy-and-Water.

But Hardy-the-Novelist today?

Geeuz a break, jimmy ...

R.

[↑ Contents](#)

259. **amy king**

TOMORROW NIGHT -- ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **

Thu 28 Aug 2008

Stain Bar is at 766 Grand Street in Brooklyn, and you can get there by taking the L train to Grand Street, walk one block West.

Cheers to you all, till soon,

Ana + Amy

The Stain of Poetry: A Reading Series

August 29th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

**** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich ****

~~~~~

Michael Ball grew up in North Carolina & spent most of his adult life in Brooklyn. He currently lives in Baltimore where he curates & hosts the i.e. reading series.

~~~~~

Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. New from

BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. Amphibian Productions theater company did a staged reading of his play TRIPTYCH, at the Arclight Theatre, on the Upper West Side of Manhattan, Spring, 2005.

~~~~~

Photo by Doug Barber

valzhyna mort born in minsk, belarus. second book of poetry "factory of tears" came out in april 2008 from copper canyon press, usa. (the first one was published in minsk in 2005 and called "i'm as thin as your eyelashes"). previously was a writer-in-residence at several international locations, also received two international poetry prizes. besides the united states, "factory of tears" was published in sweden and will come out in 2009 in germany. apart from poetry, valzhyna mort runs a black metal music label.

~~~~~

Anna Moschovakis is the author of a book of poems, *I Have Not Been Able to Get Through to Everyone*, and of several chapbooks, including most recently *No Medea*, a Tinyside from Big Game Books. She is also a translator of French poetry and prose and an editor at Ugly Duckling Presse.

~~~~~

Ryan

Murphy is the author of *Down With the Ship* from Otis Books/Seismicity Editions. He has received awards from Chelsea magazine and the Aldrich Museum of Contemporary Art, as well as a grant from the Fund for Poetry. He lives in New York.

~~~~~

Photo by Stephanie Young

Matvei Yankelevich edited and translated *TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS* (Overlook, 2007). He is a co-translator of *OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM* (2006). His translation of the Vladimir Mayakovsky's poem "Cloud in Pants" appears in *NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY* (Farrar, Strauss & Giroux, 2008). He is the author of a long poem, *THE PRESENT WORK* (Palm Press, 2006) and his writing has appeared in *Fence*, *Open City*, and many other literary journals. He teaches Russian Literature at Hunter College in New York City and edits the Eastern European Poets Series at Ugly Duckling Presse in Brooklyn.

~~~~~

stain  
766 grand street  
brooklyn, ny 11211  
(L train to Grand Street,  
1 block west)  
718/ [REDACTED]  
open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana Bozicevic

<http://thestainofpoetry.wordpress.com/2008/08/19/friday-august-29-2008-700-pm-2/>

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

260. **billy little** **hardy**

Thu 28 Aug 2008

shak spear
lawrence
stein
joyce
anne hebert
margaret atwood
raymond carver
michael ondaatje
herman hesse
goethe
paul auster
george bowering for that matter

enduring writers slip the cuffs of genre

billy little

who once had an agent for his novels

--

Nothing says Labor Day like 500hp of American muscle

Visit OnCars.com today.

[↑ Contents](#)

261. **David Chirot**

insomnia, words that do not survive the world

Thu 28 Aug 2008

I had a similar experience to that of Murat's in reading *The Invention of Solitude*. (Which perhaps may be thought of also as *The Convention of Solitude*--)

Steve Russell wrote that Auster is a non-Pascalian thinker, which is certainly interesting in considering the title, "*The invention of Solitude*," for Pascal writes at one point that all the problems for persons begin from the fact that they cannot remain of their own volition solitary, and stay simply in a room. And in that room--to write perhaps--"perchance to dream"--to follow Memory and Time as Proust does in the Solitude of the cork lined room, or to invent something new to the "solitariness of the male"--"the "A Room of One's Own" of Virginia Woolf--or that room of Emily Dickinson's of which she wrote--"I have but to cross the room to be in the Spice Islands."

(Might one not ask and have not and do not millions continually do so--if a woman has far less opportunity, far less time, (for time more than money even is required for *Inventing Solitude*)--far less of that time, most precious of commodities---- which for a woman is so little permitted--for the *Invention of Solitude*--, an almost invisible, barely heard, "solitude" compared to the "Solitariness of the Male of the Species," who gets to sit and look "wise" like the Solitary Male Lion--resplendent in meditation on the Shadow that he casts--as he poses there between the Sun and that other shadow of himself, his son---who will carry "his name" into the next and next generations, much as his own shadow lengthens across the landscape with the coming of twilight-- for is not the "critique of the self" conducted with an eye to its improvement?--and in what better way to improve oneself than by those extensions through Space via shadows and Time via progeny--and via these extensions make of the self both shadow and substance in such a way that they portray nothing less than an enduring presence of a God-like Being--)

To invent solitude is a Pascalian paradox, for it means that one begins with the goal of attaining one's own inventing of something that one already has seen examples of and desires. In other words, the paradox is that the invention is of something already KNOWN. By this Pascalian reversal--one finds that the "invention of solitude" is the Convention of finding its rejection. By seeking to "invent solitude," the writer is faced with the convention of finding that the conventional is what calls to him. And thus a "gambler" on Poetry faces his conventional responsibilities as a "son of a father and father of a son"--and realizes that in order to support these additional "male members," one must choose between the poverty of poetry and the relative security of "conventional prose genres." Being an "ethical being," Auster chooses to sacrifice the poetry--and poverty--and instead become not only the "author of his sons day's," but his "hard working father, toiling in the lower depths of literature that the son might find his way to a better future--"

In Auster's case the paradox is that by using blueprints and previous texts as "guides," in the invention of solitude, what his invention will be of is something "Already KNOWN, already WRITTEN," This is why perhaps he is certain of his bet on the outcome of events in terms of writing. He thinks of and follows in the footsteps of others and their examples, thinking to win his bet, and then, discovering he has made the outcome dependent on writing alone--he has missed the fact of money which concerns not only oneself but one's family. Writing an invention of solitude becomes a selfish act, and so Auster turns to one far more familiar to those who are readers of much literature, as he is himself a reader of a great many texts, and so knows the "conventional choices facing those who are obsessed with invention."

That is , to work as a translator, anthologist, writer of Prefaces and at first "manfully" toiling in the "prosaic prose" of Genre novels known for their 'formulaic prose" and "narratives" which Poetry tends to look down on--Auster is able to harness both his craft and talents and his ability to be a respectable bread winner, and so elude that other convention of literature, the "dead beat dad" who puts all his eggs in one basket, sacrificing all--including the family--for the pursuit of that fickle chimera, the Muse.

That is, in the exchange between poetry and money, he has considered only himself as being the one to benefit. When the "more prosaic demands of life" begin to "prey on him," he discovers that the only form of reconciliation he thinks open to him is that of joining together writing and the prosaic demands of life. That is, --to write prose that some of his poetic colleagues may think of as of a "Common" and "Prosaic Nature." The "problem of the bet," is not necessarily the terms in which it was to be tested, but that it was an exclusionary bet made by a Poet who had "overlooked" the demands of the Prosaic existence of his ignored roles as son and father.

In *The Invention of Solitude*, the "room" Auster finds turns out not to be solitary, for there are in it both his father and his son. The "linking of generations of men" follows the same pattern as that of the literary. A writer, even a Poet, is not without a place in the already waiting and written series of Solitudes, examples, fathers and sons-- linkings-which are in sad disrepair and need this Poetic worker to set to work "mending"--- and if one is indeed both a Poet and a Man, must find a way to reconcile these--to be "responsable"--and accept one's place in the traditions of writing--in a way he had not "counted on" when making his bet--and so find that that to be the "Author of Days" is to be a "Real Man"--

The "failure" which Murat notes in terms of poetry, is a success in the very real sense that Auster is able with his writing to make that room "livable" which he finds himself sharing with his father and his own son, and so in that space making a linkage, becoming a part of and not apart from, a "lineage," a cultural and familial narrative which he wouldst fain interrupt, for to do is to risk becoming an "outsider," a "pariah," and effectively a criminalized 'dead beat dad' sought after by the IRS, Family Services and other organizations, let alone flocks of those buzzards known as lawyers.

This "Invention of Solitude" which is sacrificed for the Conventional narrative of Male Cultural and Social heritage preserved as a lineage--- creates an implicit critique of the female "solitude" in the strict sense connected with that "solitary confinement/confining oneself to one's room" of Emily Dickinson or the more social Virginia Woolf-, in that for a woman to be "solitary" means the commission of a "crime" more dangerous than that of being a "dead beat dad"-- the choosing of being childless by the being who is supposed to be the child bearer.

For who is the representative of the Female Solitude in Auster's book but the tragic and damned Cassandra? Who "speaks" in Auster's text via an obscure old English translation of an obscure Latin version--and is "rescued" from these "obscurities" by the "generosity" of the Male Author. This generosity has its limits, though, for while "allowing the voice of the obscured voices of the doomed female prophetess to speak," at the same time what Auster puts in the mouth of a young prostitute hired to come to his "room of his own" is not words, but that "pen-ultimate" instrument of the Authorship of Days--

At first 'twas very exciting to me, and I thought, aha, finally a contemporary writer I can look forward to accompanying for along time in his writing. Unfortunately, the book crosses a Rubicon, and turns into the same old story of the father-son-son mold.

This discovery simulatenously "realizes" one's solitude as an entity among others, part from them, and as also an entity among others, apart of them. In the same way that the life follows the book and the book follows the life engender from that engendersed from books, the writing of books as the "link in the chain" of both writing and being--"reconciles" the formerly gambling writer with the realization that with his "place in the family found," there is a responsibility to be a provider. In that manner, the turning to the writing of a genre work, which is the same genre turned to be so many many writers in order to "make a living," is not a turn of "defeat," but rather one of understanding how to secure a "success," in that he being a writer does have a way to write and at the same time "take care of his family.

It is not a "compromise," but a recognition and embrace, or at least acceptance, of the reality in which the writer is living, as both apart from the family due to the solitude of the act of writing itself, if not literally always, certainly often enough figuratively, and also being a part of the community which he shares with not just his family, but this family of writers he is a son among fathers in and father among sons now realizing his responsibilities.

The use of translation in the book--and Auster's own translating as another way of Supporting himself and his family"--and its reversal in the act of oral sex that is paid for--"illustrates" another form of reversal in which the making of money by translating others' poetry "transmutes" the earlier failure to make money of Auster's own poetry into a "conventional" means of "doubling the earning power of one's skills" as poet and bi-lingual expatriate.

The use of the Mallarme's "Tomb for Anatole," about the grief beyond measure (that is a poetic measure also, as the work is a fragmented series of prose notations which are on a jagged edged line of grief stricken utterance close to stutter-ance.)--signals that Auster is aware of what the life and death of others (his father, his son) is beginning to mean to him. This "awareness of death" in "aesthetic form" as a broken utterance which will ultimately "find expression" in the grave, the tomb, the monument is another way in which Auster faces the the "mending process" which is the "conventional narrative" of the book. (Mallarme also wrote a poem for "le Tombeau d' Edgar Poe"--for the occasion of the dedication in Baltimore of a monument to the American poet who via Baudelaire's translation has so influenced generations of French poets. Whitman, unable to attend the ceremonies due to illness, also wrote a brief note, which was inspired by a dream, quite a fitting way in which to "encounter and remember Poe.")

To keep alive the dead--is the action of Mallarme and Poe, while knowing full well that what activates the presence of the writing is the absence that one is having to face of the being whom one cannot "keep alive" in any other way

than by writing, which as Poe puts it, is "mournful and never ending remembrance."

Perhaps that is why the most striking words in the book are those of the obscure English translation of an extremely obscure Latin version of Homer, in which the shrieks of Cassandra, that "ill-omened bird," are in an agony, for it is she, truly who is the one who exists in solitude, and in solitude with seeing that Apocalypse which is coming to meet her, her family, her city, everything Trojan---

If one thinks of Cassandra's "voice of poetry" as visionary and tragic, existing in a solitude which is invented for one, rather than being invented by one, then, the movement of males among males is the linking with the writing which "earns a living for the family." Or at least the male members, no pun intended!! Meanwhile, in the book is the complete absence of females, other than the prostitute who is paid to "service" the "very important member" which cannot seem to abide the solitude the writer attempts to invent.

Again, the book Auster is creating which is created out of books, "follows a pattern," and so the "happy ending" of reconciliation of what had seemed to be "difficult situations" in the writing of a genre novel, in a genre which is associated with the resolution of difficulties, the solving of cases and if one want sot, of case histories.

The writer is brought face to face with the conventional--the convention genre novel, the conventional "story of my life and how i found my father and my son and became a Man," and conventional i the sense that "poetry" which is so "strange"--Mallarme's, Cassandra's, becomes "lost in translation," and sinks into a kind of obscurity, a fading backdrop for the ongoing saga of the generation unto generation existence as a member (forgive me, there it is again!!) of a family)one's own) and also of the "family of man," for this family is that, a family of man, and so Cassandra that immensely tragic and harsh voice which spills beauty forth with blood and death, is abandoned, and what was once "needed" (poetry) can now be purchased to "satisfy a need." (The young prostitute.)

This discussion and thinking of Invention of Solitude brought to mind two of my personal favorite books ever written on the interrelationship of literal Hunger and literary Hunger, which do not come about nor "conclude (for neither concludes at all--) with those reconciliations the literary and the literal that Auster finds. These books are Knut Hamsun's HUNGER, (which Auster has used also as title) and FOR BREAD ALONE by the Moroccan writer Mohamed Choukri. In HUNGER, the writer seems to be without any family at all other than the "friends" and "uncles" he creates of those whom he encounters and play apart in his "season in hell" which is simultaneously for the

protagonist-writer "Illuminations." In Choukri's book, the dysfunctional family trying to survive the famines sweeping the Rif during the World wide Depression of the 1930,s the family itself "eats its young," for his father kills his small brother. Everyone in the family is at the mercy of the moods of the father, himself enraged by the frustration of a poverty which seems hopeless to make even a dent in, to make small hole in, to find anything other than what the writer finds: the existence and persistent beauty of stones. These in a sense speak to him the parable of his life: "By bread alone," rather than "one does not live by bread alone." The "niceties" of being able to write a genre novel as a "a way out of the difficulties," are extremely limited for Hamsun's protagonist, who only manages no and then to sell apiece to the daily papers, while starving steadily into evermore "extreme states of destitution and altered consciousness." This young man, determined to be a writer, doesn't once see himself in terms of literary tradition of 'starving writers," at all. His solitude is that he finds himself a "dead man walking" in broad daylight, chewing on wood splinters and writing with a pencil seated among the cemetery stones. He becomes a walking HUNGER--barely existing as person, yet persistent in this despite everything with that "imp of the Perverse" continually dogging his heels and making the smallest of situations into a drama of such high strung nerves he collapses into faints that are not far from death. Choukri's autobiographical being in FOR BREAD ALONE is thrown out of the house, and has to find a way to live among the alleys and gutters, hustling for this and hustling for that. To find nothing but "bread alone," the illiterate child and then young man is trapped in a the picaresque, in which one event after another follows in an inexorable series of disconnected fragments which now and then "rhyme" as the repetition of certain sites, the grave of his brother, the poverty all around one which makes it impossible to see HUNGER as an experimental act for the generation of writing, which in part the HUNGER writer is able to do--because he is already a writer, and which Auster self consciously essays in order to follow in the footsteps of previous literary apprenticeships.

Hunger's writer is not even a genre NOVELIST, but a sort of wild essayist of the daily press who now and then hits on an interesting idea which he is seized by as much as he ever is able to seize himself due to his almost complete debilitation at the "hand to mouth" existence in which the mouth is devouring him and l that he has is a writing hand, which seems to go on as though separate from himself, yet connected tenuously as it needs the writers body to "fuel its writing's journey across the spaces of the page, and from there, hopefully on to the pages of the daily press.

"Poetry is news that stays news," Pound may say, but for this writer the only news is poetry--that is to say, it doesn't stay new unless one eats and ones

doesn't eat unless one writes,. One is trapped in a solitude in which the only way out is not a reconciliation of writing with living, but of further traveling--as the young man convinces a somewhat skeptical employer to give him work on a ship bound for England and eventually the USA. -

The ending of the novel has the writer looking back from the ship pulling out of the harbor and seeing that strange city which marks everyone who encounters it, and has marked him as much as he has marked pages, --he sees this as the city where in all the windows "light shone with such brightness." That is, the comfortable family life of home is--what he is completely "letting go of" in setting out for the Unknown. In that sense, the write-in HUNGER is taking, unknown to himself, that Voyage which Baudelaire begins and which Rimbaud continues--the "long reasoned disordering of all the senses in order to arrive, finally! At the unknown."

Mohamed Choukri is an illiterate living hand to mouth doing whatever he can to find something to eat, something to drink, to quench the thirst which bothers him more than hunger--thirst being a sign of thirsting for the Spirit, for "knowledge," and not, in this world he lives in which has no use for any materials other than the stones and light of its esterase poverty--not anything so material often as even bread. Simply water--or a times wine.

An event occurs, and so slight and simple that it seems almost as though "going unnoticed" by the literary reader, increases greatly the thirst of the one living by bread alone, and the young man, age twenty, approaches a street scribe letter writer and asks if he may be able to learn to read and write. Rimbaud writes in the "fetes de la faim" (the Feasts of Hunger)--je ne mange guerre/que des rochers et des pierres"--I eat nothing more than rocks and stones"-- (I won't describe the scenes waving to do with stones which are a kind of "moment of clarity" in For Bread Alone--)

The writers in Hunger and For bread Alone, (in the latter family IS important to the writer)--I think are much closer to "Poetry" in the sense that neither of them goes to Poetry or writing expecting at all to "make a living." There are for them no "literary examples" to follow as a Material Guide Book and no connection of writing with anything more than this rock-bottom existence they lead. Writing is not "a way out" to some hoped for and planned for "future," as neither writer has any "models" they aspire to, and writing is not for either one of them "a way to make a living," a phrase echoing "the invention of solitude." These writers find solitude all around them and in them, a harsh and enduring solitude, which simply IS, solitude, and one not judged as being "positive for one's development," nor "negative" in terms of loneliness and suffering."

It is hinted that the writer in *Hunger* was once a student, but now he is falling like a stone into the waters of social oblivion--a "drop out," who insists on living as a writer, even when he has "nothing to show for it." The apprenticeships which Auster's characters and he himself "set up" to follow in the footsteps of the masters--isn't something the writers of Hamsun and Choukri's books are ever conscious of existing. They have accepted the "gamble" and just gone ahead and dived straight into the unknown, the only "goal" being not even to "publish, to produce, but in actuality to "learn how to write" at the most basic level. And neither writer finding themselves embarked on this voyage into the unknown, even really any "clear idea" why it is they are willing to go to such extremes for something that may well end up "going nowhere."

In these two writers, where "Necessity the Motherfucker of invention" meets that Calling of the Waters which is their thirst--it is not "solitude" or "hunger" that is "invented," but instead--an as yet unknown writing that the near crazed dead man walking boarding a ship and the illiterate street hustler purchasing a notebook and pen for his first lessons in writing the first sings--embark on.

Of course, one says with the sagacity of hindsight, Hamsun did win Nobel Prize and Mohamed Choukri learned to write and became a famous and banned author--so are they not part of the same story as the one Auster seeks to be a part of?

The difference among these writers is that Auster began with "an accepted and prosaic idea"--that is, the apprenticeship of writer and that also of the "family man.," of a man a part of the traditions he had thought himself apart from.

Auster in other words from the start envisaged both poetry and prose as books which make money. The other two writers don't see anything of this at all. Leaders of day to day "bare existences," their only motivation in writing is that seemingly "without reason" they KNOW that is what they must do. Not for any goal they can think of at the moment--simply to learn how to write.

And where it may or may not if ever take them neither has the remotest idea other than a dim consciousness of things written and "shown" as fotos in the "daily papers.:" or the "news " of letters to family dictated to a scribe in the streets.

And, in their Voyage into the unknown, both Hamsun and Choukri became known for having "invented" "new forms of writing" in the traditions they come to know "later on," rather than "before," as Auster does.

In Choukri's case, what is even more of an unknown unthought-of of at all at the outset by himself or anyone else, is that this account of the picaresque journey to literacy is written not in language of the streets but in Classical Arabic, thereby establishing the work as being not a part from the Classical Traditions of the Arab World, but apart of it, though a complete "newcomer" in many ways.

(Not surprisingly Choukri the young hustler-writer found himself spending time with this man he wanted to meet who also lived in Tangiers--a man not unlike himself--the Thief, pimp, Hustler and self taught writer Genet, who also

introduced the languages the streets to the Classical French Tradition in Writing. There is a great short work by Choukri, "With Jean Genet in Tangiers"--with fotos of the young Choukri and Genet and some other young men, sitting on the floor or in an outdoor cafe, drinking, smoking, talking, Poets of the Unknown who smuggled into Classicism their street hustling words, with all the skill of Poet Hustlers long ago used to many other forms of Solitude such as are found in the prisons and hell holes the "world within the world," that concealed and veiled world which veils itself yet in their works by "disguising themselves" as Classicists in street clothes, sitting on the floors of tiny rooms or at the little tables in the streets of places which "take care of one's thirsts."

Hunger's protagonist barely eats--but he does drink when he can prodigiously of the public waters in fountains, and suck on the water which remains inside even slivers of wood And Choukri's young man is also one driven by thirst, thirst in the heat and light and stone dust that eventually leads him via these veilings" into the places where he finds the beginning off the journey into the Unknown.

For how is an illiterate young man starving in a colonialist country to find anything but by such a means as thirst--for an oasis, yet not an isolated one--the--for in the cafes are gathered people who drink and read and write. One does see them, these examples, this man writing others letters in the "office" in a corner of the stony street. The "family of writers"—which Choukri wants to join, to be part of a world which is apart from yet still a part of the world which has led him to seeing writing as a way of "bridging worlds"—and languages—to see life as it were "from the other side" of the page—

That other side--"To shut the eyes is travel" as Emily Dickinson wrote--

Or Celine, noting that the all life is an imaginary voyage, made up, a novel, and that the dictionary tells one so, finishes also by saying--anyone can do this--close the eyes and there you have "life seen from the other side."

On the other is the Unknown--that writing which IS the findings of the necessity of the motherfucker of Invention--

and not those of what remains on this side of the page--that of the Conventions created by literature to arrive at a position at once of authority and responsibility, a place in the "lineage" of masculine writings, the "patrilinearity of patriarchy as expressed in this work, "the Invention turned Convention " of Solitude--findings its way "home."

(Pascal "Wagered" with Eternal Life, God--but the Pascal was a brilliant mathematician and theorems of his are in use yet today), for

Reply

Forward

[↑ Contents](#)

262. **Séamas Cain**

NEW TITLES FROM LUNA BISONTE PRODS

Thu 28 Aug 2008

NEW TITLES FROM LUNA BISONTE PRODS

Luna Bisonte Prods has published 2 new books!

The first is Tom Taylor's SEVENTY, available from their Lulu.com site as a print-on-demand or download. "...truly an illumination, a clarity in this work written on the edge of life and fully living...this is a very great work"

Go to <http://stores.lulu.com/lunabisonteprods> and check out the other titles available there as well!

The second is John M. Bennett's MONTPARNASSE, a chapbook of poetry in 4 languages, available for \$5.00 US postpaid from:

Luna Bisonte Prods
137 Leland Ave.
Columbus, OH 43214 USA

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

[↑ Contents](#)

263. **steve russell**

Re: artifice of absorption

Thu 28 Aug 2008

one thing i've learned from simply browsing the lango-poets is how to relax
getting words on paper
allowing thoughts
their flow

getting out of the way
one day i'll learn how to read Emily Dickenson/no doubt she deserves to be

canonical, still
the 20th century mind
the 21st century mentality
does not respond 2 well to thoughts squeezed into the tiniest quatrains

[↑ Contents](#)

264. **Adam Good**
Email address change

Thu 28 Aug 2008

Hi All,

I am changing my email address, effective immediately.

My new email address is [REDACTED].

Please take a moment to update your address books, as I will soon be shutting down this account.

Thanks, hope you are all well.

Adam

[↑ Contents](#)

265. **Geraldine Monk**
Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

Not quite true Robin as they we were definitely reading Hardy-the-Novelist when I did my degree in '88 - I know this because I've still got the mental bruises of having to read Jude the Obscure - arrgghhh (it ran neck and neck in sheer awfulness with Hawthorne's The Scarlet Letter). Despite a fairly adventurous poetics programme I can't remember Hardy- the-Poet figuring. I think the blockbuster films of Hardy's novels plus the ghastly concept of now having a 'Hardy country' for the tourism industry has put Hardy the Novelist back in pole position - at least with the general public.

Geraldine

This is a UK take on things ...

Up to the sixties, Hardy was certainly seen as a novelist, but in the wake of Philip Larkin (both in his practice and his criticism -- as Yeats created an audience for Blake in the late 19th / early 20th C, so Larkin in the 50s/60s for Hardy), Hardy was recognised (at least in the UK) as one of the central poets of the late 19th /early 20thC.

I can put my finger on when this was happening in the UK, since as an undergraduate in the mid to late 60s, I was expected to write essays on

Hardy-the-Novelist.

After the early 70s, this would have been seen as a joke.

It was part of a larger shift that revalued Clare, Edward Thomas, and Robert Frost.

But Hardy-the-Novelist today?

Geeuz a break, jimmy ...

R.

[↑ Contents](#)

266. **Robin Hamilton**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

Possibly I exaggerate a little, Geraldine.

Though I'm surprised Hardy-the-Novelist was still running in degree courses as late as 88.

But there would be a shift at *some point -- difficult to see Donald Davie or Tom Paulin taking Hardy-the-Novelist seriously.

And nobody should *ever be made to read Jude the Obscure, and I doubt if anyone would willingly read it twice.

Because once is too many.

[Mind you, thinking of this, most of my teaching experience was at Loughborough, so with John Lucas in charge, natch there would be a focus on Hardy-the-Poet. Unintentional bias on my part, mibee ... But I stand by the point about Larkin creating an audience for Hardy's poetry.]

Robin

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

From: "Geraldine Monk" <[REDACTED]>

To: "Robin Hamilton" <[REDACTED]>; "Poetics List (UPenn, UB)" <[REDACTED]>

Sent: Friday, August 29, 2008 12:29 AM

Subject: Re: insomnia, words that do not survive the world

Not quite true Robin as they we were definitely reading Hardy-the-Novelist when I did my degree in '88 - I know this because I've still got the

mental

bruises of having to read *Jude the Obscure* - arrgghhh (it ran neck and neck in sheer awfulness with Hawthorne's *The Scarlet Letter*). Despite a fairly adventurous poetics programme I can't remember Hardy- the-Poet figuring. I think the blockbuster films of Hardy's novels plus the ghastly concept of now having a 'Hardy country' for the tourism industry has put Hardy the Novelist back in pole position - at least with the general public.

Geraldine

This is a UK take on things ...

Up to the sixties, Hardy was certainly seen as a novelist, but in the wake of Philip Larkin (both in his practice and his criticism -- as Yeats created an audience for Blake in the late 19th / early 20th C, so Larkin in the 50s/60s for Hardy), Hardy was recognised (at least in the UK) as one of the central poets of the late 19th /early 20thC.

I can put my finger on when this was happening in the UK, since as an undergraduate in the mid to late 60s, I was expected to write essays on Hardy-the-Novelist.

After the early 70s, this would have been seen as a joke.

It was part of a larger shift that revalued Clare, Edward Thomas, and Robert Frost.

But Hardy-the-Novelist today?

Geeuz a break, jimmy ...

R.

No virus found in this incoming message.

Checked by AVG - <http://www.avg.com> Version: 8.0.138 / Virus Database: 270.6.11/1639 - Release Date: 8/28/2008 7:39 AM

[↑ Contents](#)

are especially interested in work in translation, interstitial/new wave fabulist fiction and language-centered short plays. Deadline is November 1, 2008.

Send checks and submissions to:

Eleven Eleven
California College of the Arts
1111 Eighth Street
San Francisco, CA 94107

For more information, write to us at [REDACTED].

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

[↑ Contents](#)

269. **David Chirot**

Fwd: A New Book from Kaurab: late night correspondence, a book of English poems by Aryanil Mukherjee

Fri 29 Aug 2008

Kaurab is one of the most exciting Poetry Journals and sites today, and Aryanil Mukherjee, who contributes to this list--is one of its editors in an inspiring collective

Dear All

Kaurab proudly announces the release of--

late night correspondence, a book of English poems by **Aryanil Mukherjee**.

This is a collection of 42 poems transcreated into English from the author's original Bengali poems.

Please visit --

<http://www.kaurab.com/books/lnc.html>

The book is published by CinnamonTeal Press.

ISBN - 978-81-906900-6-5

Cover Art by **Mithu Sen**

It is distributed worldwide by Kaurab and will be soon be available online for Indian readers at Indian Plaza, DogEarsEtc etc. and for American/Canadian readers at SPDBOOKS (spdbooks.org).

late night correspondence received a sparkling blurb from legendary American

poet *John Ashbery*.

Other blurbists include talented contemporary American poets

Chris Stroffolino & *Pat Clifford*. The book has an introduction by *Tyrone Williams*,

Prof. of literature, literary theory, and creative writing at Xavier University in Cincinnati, Ohio.

Staff, Kaurab

www.kaurab.com

Kaurab Prakashanee is a non-profit organization. More than half of our **
*book sales are donated to the elementary school in **BHALOPAHAR**, *
Purulia where a unique community village is developed and maintained
by Kaurab poets and their fraternity. This society endeavors to build a
*greener environment, preserve natural resources, and offer land, *
farming aid and basic education to farmers and their children living in
*the reins of extreme poverty. *

[↑ Contents](#)

270. **Nico Vassilakis**
Subtext Group Reading 9/3/08
Fri 29 Aug 2008

<http://SubtextReadingSeries.blogspot.com>

[↑ Contents](#)

271. **Tony Trigilio**
Registration discount through Sept. 1, The Beat Generation Symposium at Columbia College Chicago
Fri 29 Aug 2008

Hi all--The registration discount for The Beat Generation Symposium ends Sept. 1. Information below on how to register online, by phone, or by postal mail.
Thanks--

Best,
Tony

THE BEAT GENERATION SYMPOSIUM

DISCOUNT DEADLINE EXTENDED!

Register before September 1 for a discounted fee (see below for details).

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponsored by the Beat Studies Association, the Columbia College Chicago English Department and Provost's Office, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and the Illinois State University Department of English and College of Liberal Arts and Sciences.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11). The readings are free and open to the public. Joanne Kyger, a native California writer, is the author of over 20 books of poetry. She is known for her ties to the poets of Black Mountain College, the San Francisco Renaissance, and the Beat Generation. Her most recent books are *About Now: Collected Poems, 1957-2004* (National Poetry Foundation, 2007) and *Not Veracruz* (Libellum Press, 2007). She taught for many years at Naropa University's poetics program, and The New College of San Francisco. She lives on the coast north of San Francisco. Diane di Prima lives and works in San Francisco. She is the author of 43 books of poetry and prose, and her work has been translated into more than 20 languages. Recent publications include *Recollections of My Life as a Woman* (Penguin, 2002) and an expanded edition of *Revolutionary Letters* (Last Gasp Press, 2007). In 2006 di Prima received the Fred Cody Award for Lifetime Achievement and community service from the Northern California Book Critics Association.

Panelists include John Bryant, Peter Cook, Terrance Diggory, Jane Falk, Amy Friedman, Deborah R. Geis, Nancy M. Grace, Tim Hunt, Rob Johnson, Ronna Johnson, Hassan Melehy, Timothy Murphy, Jennie Skerl, Matt Theado, Tony Trigilio, and more.

The weekend of the symposium, there will be a related offsite reading by Michael Rothenberg (Unhurried Vision) and David Meltzer (David's Copy) sponsored by Myopic Books and the Poetry Center of Chicago. Sunday, October 12, 7:00 p.m. Myopic Books, 1564 N Milwaukee Ave, in Chicago's Wicker Park neighborhood.

Conference fee for those who pre-register by September 1: \$50 (\$25 for Graduate Students, Independent Scholars, and Retired Faculty). After September 1, the fees are \$100 and \$50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center
33 East Congress St., Suite 610
Chicago, IL 60605

Ph: [REDACTED] (fax [REDACTED])
[REDACTED]

To register by credit card, call the Columbia Ticket Office at the number above, or register online at:

www.colum.edu/tickets/index.php

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

<http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CL-20081009/index.jhtml>

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [REDACTED] ([REDACTED]).

VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

Transportation:

>From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use www.transitchicago.com's free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are \$2.00 one-way with a \$0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately \$25 and from O'Hare Airport cab fare would be approximately \$50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit www.metrarail.com for an updated schedule and fare list.

NEARBY HOTELS

The Hilton and Towers
722 S Michigan Ave
(0.2 miles from the English Department)



The Palmer House Hilton
17 E Monroe St (0.4 miles away)
[Redacted] or 1-800-HILTONS

The Best Western Grant Park
1100 S Michigan Ave (0.6 mi)



Travelodge
65 E Harrison St (0.1 mi)



Hotel Blake

500 S Dearborn St (0.3 mi)



www.hyatt.com

Blackstone Hotel

819 S Wabash Ave # 606 (0.3 mi)



marriott.com

The Silversmith Hotel

10 S Wabash Ave (0.4 mi)



silversmithchicagohotel.com

Omni Ambassador East

1301 S State St (0.7 mi)



Embassy Suites Hotel Chicago-Downtown

600 North State Street (1.5 mi)



embassysuites.com

Essex Inn Hotel

800 S Michigan Ave (0.3 mi)



essexinn.com

Club Quarters: Hotel

111 W Adams St (0.4 mi)



clubquarters.com

W Hotels-Chicago City Center

172 W Adams St (0.4 mi)



starwoodhotels.com

Hostelling International Chicago

24 E Congress Pkwy (0.1 mi)



hichicago.org

[↑ Contents](#)

274. **steve russell**

poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Fri 29 Aug 2008

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

[↑ Contents](#)

275. **Maria Damon**

Re: Fwd: A New Book from Kaurab: late night correspondence, a book of English poems by Aryanil Mukherjee

Fri 29 Aug 2008

wow, what a cool book cover. i'll order it when i get back to da Great Satan.

David Chirot wrote:

- > Kaurab is one of the most exciting Poetry Journals and sites today, and
- > Aryanil Mukherjee, who contributes to this list--is one of its editors in an
- > inspiring collective
- >
- > Dear All
- >
- >
- >
- > Kaurab proudly announces the release of-
- >
- >
- >
- > *late night correspondence*, a book of English poems by *Aryanil Mukherjee*.
- >
- > This is a collection of 42 poems transcreated into English from the author's
- >
- > original Bengali poems.

>
>
>
> Please visit -
>
> <http://www.kaurab.com/books/lnc.html>
>
>
>
> The book is published by CinnamonTeal Press.
>
> ISBN - 978-81-906900-6-5
>
> Cover Art by *Mithu Sen*
>
>
>
> It is distributed worldwide by Kaurab and will be soon be available online
>
> for Indian readers at Indian Plaza, DogEarsEtc etc. and for
> American/Canadian
>
> readers at SPDBOOKS (spdbooks.org).
>
>
>
> *late night correspondence* received a sparkling blurb from legendary
> American
>
> poet *John Ashbery*.
>
>
>
>
> Other blurbists include talented contemporary American poets
>
> *Chris Stroffolino* & *Pat Clifford*. The book has an introduction by *Tyrone
> Williams*,
>
> Prof. of literature, literary theory, and creative writing at Xavier
> University in Cincinnati, Ohio.
>
>

>
>
>
> Staff, Kaurab
>
> www.kaurab.com
>
>
>
> *Kaurab Prakashanee is a non-profit organization. More than half of our* **
>
> *book sales are donated to the elementary school in **BHALOPAHAR**, *
>
> *Purulia where a unique community village is developed and maintained*
>
> *by Kaurab poets and their fraternity. This society endeavors to build a*
>
> *greener environment, preserve natural resources, and offer land,
> *
>
> *farming aid and basic education to farmers and their children living in*
>
> *the reins of extreme poverty. *
>
>

[↑ Contents](#)

276. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Fri 29 Aug 2008

"(Might one not ask and have not and do not millions continually do so-- if a woman has far less opportunity, far less time, (for time more than money even is required for Inventing Solitude)-"

David,

Does this not mean that the basic activity of poetry is not production (of a poem), but *a consumption* of time. I write about this in "Is Poetry a Job, Is Writing a Product."

This is another great exploratory piece, with its stunning and thrilling jumps and connections David is capable of and which are, basically, new kinds of poems. Thank you. How long did it take you to write it? All your life?

Following your father/son (and Cassandra and responsible male/ Obama) insights, I thought again of Auster's movie **Smoke**. The same father/son/responsibility theme enters the movie: a young black kid enters the hero's apartment (a space engulfed, an emptiness saturated with the grief of having lost a female companion). An immediate tension develops because the kid also intrudes into the hero's space "of solitude, a separate room in the apartment where the hero writes. A series of negotiations develops, initially as short tempered instructions by the hero, to set the rules so that the boy and writing can exist in the same space. I am fascinated by the resonance of all this in relation to Obama's speech yesterday where the idea of "responsibility" appears (of fathers towards their sons, which Jesse Jackson thought worthy of castration) and might be the single word which finally turns this election to the side of Obama. Obama is also a writer (writing about his absent father, as Auster in *The Invention of Solitude*. "Political speech" becomes his "genre detective novel" through which responsibility is fused with writing, in both "stock" forms being basically transformed.

Smoke contains a second, alternative kind of solitude/writing, the Harvey Keitel character shooting photos of the same spot every day through a number of years -an activity the very essence of which is time, **its consumption**, where the ultimate discovery/restoration this **passage,** this **trip** contains is death (the figure of the lost wife passing through it). How does the Keitel character unite his **writing** with responsibility? Through **smoke **, in the movie a magical, subversive activity which involves the trafficking in Cuban cigars (Interestingly, the Stockard Channing character who plays Keitel's ex-wife and whom he uses the Cuban cigar money to help wears an eye-patch, the very image of piracy). "Responsible" writing is transformed into a subversive, magical one (indirectly still involving a family). In my view, **Smoke** is revisiting the Pascalian bet. On the one hand, one has the linear plot, the hero helping the black kid find and join his absent father. On the other hand, one has smoke, through a series of superimposed photographs, a repetitive, **useless** act involving the consumption of time, a trip of re-discovery of the lost wife, the mourning whose absence is the core of the movie. If this analysis is true, then in **Smoke** Auster is returning, to use David's terms, to that female/Cassandra side of poetry which Auster so deftly ran away from in **Hand To Mouth** and the deep mourning in **Smoke** is the mourning for that fateful decision. Literally and symbolically, in **Smoke** Auster is saying that the language of film may become the means to a new synthesis where the visual and the verbal (responsibility and subversive female spirit) become unified in a complete new way where a poem is a film and a film a poem. It is a synthesis -the possibility of a truly new form- poets should be interested in.

In the Mood For Love

Cancer not associated yet,
cigarette smoke curling
in the heart of love

screen, full of lung,

in a dream I keep having,
rehearsing
rehearsing

Geraldine,

"I know this because I've still got the mental
bruises of having to read Jude the Obscure - arrgghhh (it ran neck and neck
in sheer awfulness with Hawthorne's The Scarlet Letter)."

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

On Thu, Aug 28, 2008 at 2:27 PM, David Chirot <[REDACTED]> wrote:

I had a similar experience to that of Murat's in reading The Invention of Solitude. (Which perhaps may be thought of also as The Convention of Solitude--)

Steve Russell wrote that Auster is a non-Pascalian thinker, which is certainly interesting in considering the title, "The invention of Solitude," for Pascal writes at one point that all the problems for persons begin from the fact that they cannot remain of their own volition solitary, and stay simply in a room. And in that room--to write perhaps--"perchance to dream"--to follow Memory and Time as Proust does in the Solitude of the cork lined room, or to

invent something new to the "solitariness of the male"--"the "A Room of One's Own" of Virginia Woolf--or that room of Emily Dickinson's of which she

wrote--"I have but to cross the room to be in the Spice Islands."

(Might one not ask and have not and do not millions continually do so-- if a woman has far less opportunity, far less time, (for time more than money even is required for Inventing Solitude)--far less of that time, most precious of commodities---- which for a woman is so little permitted--for the Invention of Solitude--, an almost invisible, barely heard, "solitude" compared to the "Solitariness of the Male of the Species," who gets to sit and look "wise" like the Solitary Male Lion--resplendent in meditation on the Shadow that he casts--as he poses there between the Sun and that other shadow of himself, his son---who will carry "his name" into

the next and next generations, much as his own shadow lengthens across the landscape with the coming of twilight-- for is not the "critique of the self" conducted with an eye to its improvement?--and in what better way to improve oneself than by those extensions through Space via shadows and Time via progeny--and via these extensions make of the self both shadow and substance in such a way that they portray nothing less than an enduring presence of a God-like Being--)

To invent solitude is a Pascalian paradox, for it means that one begins with the goal of attaining one's own inventing of something that one already has seen examples of and desires. In other words, the paradox is that the invention is of something already KNOWN.

By this Pascalian reversal--one finds that the "invention of solitude" is the Convention of finding its rejection. By seeking to "invent solitude," the writer is faced with the convention of finding that the conventional is what calls to him. And thus a "gambler" on Poetry faces his conventional responsibilities as a "son of a father and father of a son"--and realizes that in order to support these additional "male members," one must choose between the poverty of poetry and the relative security of "conventional prose genres." Being an "ethical being," Auster chooses to sacrifice the poetry--and poverty--and instead become not only the "author of his sons day's," but his "hard working father, toiling in the lower depths of literature that the son might find his way to a better future--"

In Auster's case the paradox is that by using blueprints and previous texts as "guides," in the invention of solitude, what his invention will be of is something "Already KNOWN, already WRITTEN," This is why perhaps he is certain of his bet on the outcome of events in terms of writing. He thinks of and follows in the footsteps of others and their examples, thinking to win his bet, and then, discovering he has made the outcome dependent on writing alone--he has missed the fact of money which concerns not only oneself but one's family. Writing an invention of solitude becomes a selfish act, and so Auster turns to one far more familiar to those who are readers of much literature, as he is himself a reader of a great many texts, and so knows the "conventional choices facing those who are obsessed with invention."

That is , to work as a translator, anthologist, writer of Prefaces and at first "manfully" toiling in the "prosaic prose" of Genre novels known for their 'formulaic prose" and "narratives" which Poetry tends to look down on--Auster is able to harness both his craft and talents and his ability to

be a respectable bread winner, and so elude that other convention of literature, the "dead beat dad" who puts all his eggs in one basket, sacrificing all--including the family--for the pursuit of that fickle chimera, the Muse.

That is, in the exchange between poetry and money, he has considered only himself as being the one to benefit. When the "more prosaic demands of life" begin to "prey on him," he discovers that the only form of reconciliation he thinks open to him is that of joining together writing and the prosaic demands of life. That is, --to write prose that some of his poetic colleagues may think of as of a "Common" and "Prosaic Nature." The "problem of the bet," is not necessarily the terms in which it was to be tested, but that it was an exclusionary bet made by a Poet who had "overlooked" the demands of the Prosaic existence of his ignored roles as son and father.

In The Invention of Solitude, the "room" Auster finds turns out not to be solitary, for there are in it both his father and his son. The "linking of generations of men" follows the same pattern as that of the literary. A writer, even a Poet, is not without a place in the already waiting and written series of Solitudes, examples, fathers and sons--linkings-which are in sad disrepair and need this Poetic worker to set to work "mending"--- and if one is indeed both a Poet and a Man, must find a way to reconcile these--to be "responsible"--and accept one's place in the traditions of writing--in a way he had not "counted on" when making his bet--and so find that that to be the "Author of Days" is to be a "Real Man"--

The "failure" which Murat notes in terms of poetry, is a success in the very real sense that Auster is able with his writing to make that room "livable" which he finds himself sharing with his father and his own son, and so in that space making a linkage, becoming a part of and not apart from, a "lineage," a cultural and familial narrative which he wouldst fain interrupt, for to do is to risk becoming an "outsider," a "pariah," and effectively a criminalized 'dead beat dad' sought after by the IRS, Family Services and other organizations, let alone flocks of those buzzards known as lawyers.

This "Invention of Solitude" which is sacrificed for the Conventional narrative of Male Cultural and Social heritage preserved as a lineage--- creates an implicit critique of the female "solitude" in the strict sense connected with that "solitary confinement/confining oneself to one's room" of Emily Dickinson or the more social Virginia Woolf-, in that for a woman to be "solitary" means the commission of a "crime" more dangerous than that of being a "dead beat dad"--the choosing of being

childless by the being who is supposed to be the child bearer.

For who is the representative of the Female Solitude in Auster's book but the tragic and damned Cassandra? Who "speaks" in Auster's text via an obscure old English translation of an obscure Latin version--and is "rescued" from these "obscurities" by the "generosity" of the Male Author. This generosity has its limits, though, for while "allowing the voice of the obscured voices of the doomed female prophetess to speak," at the same time what Auster puts in the mouth of a young prostitute hired to come to his "room of his own" is not words, but that "pen-ultimate" instrument of the Authorship of Days--

At first 'twas very exciting to me, and I thought, *aha*, finally a contemporary writer I can look forward to accompanying for along time in his writing. Unfortunately, the book crosses a Rubicon, and turns into the same old story of the father-son-son mold.

This discovery simulatenously "realizes" one's solitude as an entity among others, part from them, and as also an entity among others, apart of them.

In the same way that the life follows the book and the book follows the life engender from that engenders from books, the writing of books as the "link in the chain" of both writing and being--"reconciles" the formerly gambling writer with the realization that with his "place in the family found," there is a responsibility to be a provider.

In that manner, the turning to the writing of a genre work, which is the same genre turned to be so many many writers in order to "make a living," is not a turn of "defeat," but rather one of understanding how to secure a "success," in that he being a writer does have a way to write and at the same time "take care of his family."

It is not a "compromise," but a recognition and embrace, or at least acceptance, of the reality in which the writer is living, as both apart from the family due to the solitude of the act of writing itself, if not literally always, certainly often enough figuratively, and also being a part of the community which he shares with not just his family, but this family of writers he is a son among fathers in and father among sons now realizing his responsibilities.

The use of translation in the book--and Auster's own translating as another way of Supporting himself and his family"--and its reversal in

the act of oral sex that is paid for--"illustrates" another form of reversal

in which the making of money by translating others' poetry "transmutes" the earlier failure to make money of Auster's own poetry into a "conventional" means of "doubling the earning power of one's skills" as poet and bi-lingual expatriate.

The use of the Mallarme's "Tomb for Anatole," about the grief beyond measure (that is a poetic measure also, as the work is a fragmented series of prose notations which are on a jagged edged line of grief stricken utterance close to stutter-ance.)--signals that Auster is aware of what the life and death of others (his father, his son) is beginning to mean to him. This "awareness of death" in "aesthetic form" as a broken utterance which will ultimately "find expression" in the grave, the tomb, the monument is another way in which Auster faces the the "mending process" which is the "conventional narrative" of the book.

(Mallarme also wrote a poem for "le Tombeau d' Edgar Poe"--for the occasion of the dedication in Baltimore of a monument to the American poet who via Baudelaire's translation has so influenced generations of French poets. Whitman, unable to attend the ceremonies due to illness, also wrote a brief note, which was inspired by a dream, quite a fitting way in which to "encounter and remember Poe.")

To keep alive the dead--is the action of Mallarme and Poe, while knowing full well that what activates the presence of the writing is the absence that one is having to face of the being whom one cannot "keep alive"

in any other way than by writing, which as Poe puts it, is "mournful and never ending remembrance."

Perhaps that is why the most striking words in the book are those of the obscure English translation of an extremely obscure Latin version of Homer, in which the shrieks of Cassandra, that "ill-omened bird," are in an agony, for it is she, truly who is the one who exists in solitude, and in solitude with seeing that Apocalypse which is coming to meet her , her family, her city, everything Trojan---

If one thinks of Cassandra's "voice of poetry" as visionary and tragic, existing in a solitude which is invented for one, rather than being invented by one, then, the movement of males among males is the linking with the writing which "earns a living for the family." Or at least the male members, no pun intended!!

Meanwhile, in the book is the complete absence of females, other than the prostitute who is paid to "service" the "very important member" which cannot seem to abide the solitude the writer attempts to invent.

Again, the book Auster is creating which is created out of books, "follows a pattern," and so the "happy ending" of reconciliation of what had seemed to be "difficult situations" in the writing of a genre novel, in a genre which is associated with the resolution of difficulties, the solving of cases and if one want sot, of case histories.

The writer is brought face to face with the conventional--the convention genre novel, the conventional "story of my life and how i found my father and my son and became a Man," and conventional i the sense that "poetry" which is so "strange"--Mallarme's, Cassandra's, becomes "lost in translation," and sinks into a kind of obscurity, a fading backdrop for the ongoing saga of the generation unto generation existence as a member (forgive me, there it is again!!) of a family)one's own) and also of the "family of man," for this family is that, a family of man, and so Cassandra that immensely tragic and harsh voice which spills beauty forth with blood and death, is abandoned, and what was once "needed" (poetry) can now be purchased to "satisfy a need." (The young prostitute.)

This discussion and thinking of *Invention of Solitude* brought to mind two of my personal favorite books ever written on the interrelationship of literal Hunger and literary Hunger, which do not come about nor "conclude (for neither concludes at all--) with those reconciliations the literary and the literal that Auster finds.

These books are Knut Hamsun's *HUNGER*, (which Auster has used also as title) and *FOR BREAD ALONE* by the Moroccan writer Mohamed Choukri. In *HUNGER*, the writer seems to be without any family at all other than the "friends" and "uncles" he creates of those whom he encounters and play apart in his "season in hell" which is simultaneously for the protagonist-writer "Illuminations."

In Choukri's book, the dysfunctional family trying to survive the famines sweeping the Rif during the World wide Depression of the 1930,s the family itself "eats its young," for his father kills his small brother. Everyone in the family is at the mercy of the moods of the father, himself enraged by the frustration of a poverty which seems hopeless to make even a dent in, to make small hole in, to find anything other than what the writer finds: the existence and persistent beauty of stones.

These in a sense speak to him the parable of his life: "By bread alone," rather than "one does not live by bread alone."

The "niceties" of being able to write a genre novel as a "a way out of the difficulties," are extremely limited for Hamsun's protagonist, who only manages no and then to sell apiece to the daily papers, while

starving steadily into evermore "extreme states of destitution and altered consciousness." This young man, determined to be a writer, doesn't once see

himself in terms of literary tradition of 'starving writers,' at all. His solitude is that he finds himself a "dead man walking" in broad daylight, chewing on wood splinters and writing with a pencil seated among the cemetery stones. He becomes a walking HUNGER--barely existing as person, yet persistent in this despite everything with that "imp of the Perverse" continually dogging his heels and making the smallest of situations into a drama of such high strung nerves he collapses into faints that are not far from death.

Choukri's autobiographical being in FOR BREAD ALONE is thrown out of the house, and has to find a way to live among the alleys and gutters, hustling for this and hustling for that. To find nothing but "bread alone,"

the illiterate child and then young man is trapped in a the picaresque, in which one event after another follows in an inexorable series of disconnected fragments which now and then "rhyme" as the repetition of certain sites, the grave of his brother, the poverty all around one which makes it impossible to see HUNGER as an experimental act for the generation of writing, which in part the HUNGER writer is able to do--because he is already a writer, and which Auster self consciously essays in order to follow in the footsteps of previous literary apprenticeships.

Hunger's writer is not even a genre NOVELIST, but a sort of wild essayist of the daily press who now and then hits on an interesting idea which he is seized by as much as he ever is able to seize himself due to his

almost complete debilitation at the "hand to mouth" existence in which the mouth is devouring him and l that he has is a writing hand, which seems to go on as though separate from himself, yet connected tenuously as it needs the writers body to "fuel its writing's journey across the spaces of the page, and from there, hopefully on to the pages of the daily press.

"Poetry is news that stays news," Pound may say, but for this writer the only news is poetry--that is to say, it doesn't stay new unless one eats

and ones doesn't eat unless one writes,. One is trapped in a solitude in which the only way out is not a reconciliation of writing with living, but of further traveling--as the young man convinces a somewhat skeptical employer to give him work on a ship bound for England and eventually the USA. -

The ending of the novel has the writer looking back from the ship pulling out of the harbor and seeing that strange city which marks everyone who encounters it, and has marked him as much as he has marked pages, --he sees this as the city where in al the windows "light shone with such brightness."

That is, the comfortable family life of home is--what he is completely "letting go of" in setting out for the Unknown.

In that sense, the write-in HUNGER is taking, unknown to himself, that Voyage which Baudelaire begins and which Rimbaud continues--the "long reasoned disordering of al the senses in order to arrive, finally! At the unknown."

Mohamed Choukri is an illiterate living hand to moth doing whatever he can to find something to eat, something to drink, to quench the thirst which bothers him more than hunger--thirst being a sign of thirsting for the Spirit, for "knowledge," and not, in this world he lives in which has no use for any materials other than the stones and light of its esterase poverty--not anything so material often as even bread. Simply water--or a times wine.

An event occurs, and so slight and simple that it seems almost as though "going unnoticed" by the literary reader, increases greatly the thirst of the one living by bread alone, and the young man, age twenty, approaches a street scribe letter writer an asks if he may be able to learn to read and write.

Rimbaud writes in the "fetes de la faim" (the Feasts of Hunger)--je ne mange guerre/que des rochers et des pierres"--I eat nothing more than rocks and stones"--

(I wont describe the scenes waving to do with stones which are a kind of "moment of clarity" in For Bread Alone--)

The writers in Hunger and For bread Alone, (in the latter family IS important to the writer)--I think are much closer to "Poetry" in the sense that neither of them goes to Poetry or writing expecting at al to "make a living." There are for them no "literary examples" to follow as a Material Guide Book and no connection of writing with anything more than this rock-bottom existence they lead. Writing is not "a way out" to some hoped for and planned for "future," as neither writer has any "models" they aspire to, and writing is not for either on of them "a way to make a living," a phrase echoing "the invention of solitude."

These writers find solitude al around them and in them, a harsh and enduring solitude, which simply IS, solitude, and one not judged as being "positive for one's development," nor "negative" in terms of loneliness and suffering."

It is hinted that the writer in Hunger was once a student, but now he is falling like a stone into the waters o social oblivion--a "drop out," who insists on living as a writer, even when he has "nothing to show for it." The apprenticeships which Auster's characters and he himself "set up" to follow in the footsteps of the masters--isn't something the writers of Hamsun and Choukri 's books are ever conscious of existing. They have accepted the "gamble" and just gone ahead and dived straight into the

unknown, the only "goal" being not even to "publish, to produce, but in actuality to "learn how to write" at the most basic level. And neither writer finding themselves embarked on this voyage in to the unknown, even really any "clear idea" why it is they are willing to go to such extremes for something that may well end up "going nowhere."

In these two writers, where "Necessity the Motherfucker of invention" meets that Calling of the Waters which is their thirst--it is not

"solitude" or "hunger" that is "invented," but instead--an as yet unknown writing that the near crazed dead man walking boarding a ship and the the illiterate street hustler purchasing a notebook and pen for his first lessons in writing the first sings-embark on.

Of course, one says with the sagacity of hindsight, Hamsun did win Nobel Prize and Mohamed Choukri learned to write and became a famous and banned author--so are they not part of the same story as the one Auster seeks to be a part of?

The difference among these writers is that Auster began with "an accepted and prosaic idea"--that is, the apprenticeship of writer and that also of the "family man.," of a man a part of the traditions he had thought himself apart from.

Auster in other words from the start envisaged both poetry and prose as books which make money. The other two writers don't see anything of this at all. Leaders of day to day "bare existences," their only motivation in writing is that seemingly "without reason" they KNOW that is what they must do. Not for any goal they can think of at the moment--simply to learn how to write.

And where it may or may not if ever take them neither has the remotest idea other than a dim consciousness of things written and "shown" as fotos in the "daily papers.: or the "news " of letters to family dictated to a scribe in the streets.

And, in their Voyage into the unknown, both Hamsun and Choukri became known for having "invented" "new forms of writing" in the traditions they come to know "later on," rather than "before," as Auster does.

In Choukri's case, what is even more of an unknown unthought-of of at al at the outset by himself or anyone else, is that this account of the picaresque journey to literacy is written not in language of the streets but

in Classical Arabic, thereby establishing the work as being not a part from the Classical Traditions of the Arab World, but apart of it, though a complete "newcomer" in many ways.

(Not surprisingly Choukri the young hustler-writer found himself spending time with this man he wanted to meet who also lived in Tangiers--a man not unlike himself--the Thief, pimp, Hustler and self taught writer Genet, who also introduced the languages the streets to the Classical French

Tradition in Writing.

There is a great short work by Choukri, "With Jean Genet in Tangiers"--with photos of the young Choukri and Genet and some other young men, sitting on the floor or in an outdoor cafe, drinking, smoking, talking,

Poets of the Unknown who smuggled into Classicism their street hustling words, with all the skill of Poet Hustlers long ago used to many other forms of Solitude such as are found in the prisons and hell holes the "world within

the world," that concealed and veiled world which veils itself yet in their works by "disguising themselves" as Classicists in street clothes, sitting on the floors of tiny rooms or at the little tables in the streets of places

which "take care of one's thirsts."

Hunger's protagonist barely eats--but he does drink when he can prodigiously of the public waters in fountains, and suck on the water which remains inside even slivers of wood And Choukri's young man is also one driven by thirst, thirst in the heat and light and stone dust that eventually leads him via these veils into the places where he finds the beginning of the journey into the Unknown.

For how is an illiterate young man starving in a colonialist country to find anything but by such a means as thirst--for an oasis, yet not an isolated one--the --for in the cafes are gathered people who drink and read and write. One does see them, these examples, this man writing others letters in the "office" in a corner of the stony street. The "family of writers"--which Choukri wants to join, to be part of a world which is apart from yet still a part of the world which has led him to seeing writing as a way of "bridging worlds"--and languages--to see life as it were "from the other side" of the page--

That other side--"To shut the eyes is travel" as Emily Dickinson wrote--

Or Celine, noting that the all life is an imaginary voyage, made up, a novel, and that the dictionary tells one so, finishes also by saying--anyone can do this--close the eyes and there you have "life seen from the other side."

On the other is the Unknown--that writing which IS the findings of the necessity of the motherfucker of Invention--

and not those of what remains on this side of the page--that of the Conventions created by literature to arrive at a position at once of authority and responsibility, a place in the "lineage" of masculine

writings,
the "patrilinearity of patriarchy as expressed in this work, "the Invention
turned Convention " of Solitude--findings its way "home."

(Pascal "Wagered" with Eternal Life, God--but the Pascal was a brilliant
mathematician and theorems of his are in use yet today), for

Reply

Forward

[↑ Contents](#)

277. **Murat Nemet-Nejat**
The Death of Ilhan Berk (1918-2008)

Fri 29 Aug 2008

The great Turkish poet Ilhan Berk died the day before yesterday. His poetry in English translation can be found in **Selected Poems by Ilhan Berk*, edited by Onder Otçu* (Talisman Books, Jersey City, 2004) and in **Eda: An Anthology of Contemporary Turkish Poetry*, edited by Murat Nemet-Nejat* (Talisman Books, Jersey City, 2004).

Here is a passage from my introduction to the **Eda** anthology discussing Ilhan Berk's poetry and its relation to other Turkish poets. The passage ends with his poem "Garden":

"Though associated with The Second New, Berk's poetry has nothing to do with depth, everything to do with motion. Born before Süreya and Ayhan and still alive -that is to say, writing more than sixty years- his work assimilates the poetic movements from Hikmet and Veli on. The great pleasure of Berk's poetry

is to follow his agile mind weaving in and out of historical time periods, following the contours of crooked streets in Galata, naming names, or stopping at a now defunct whore house listening to the voices of women there. In "Garlic," ostensibly a prose piece, time as a layered entity with past and present disappears and becomes a unified place of the spirit, of mind play.

In Berk, Süreya's sense of unexpected connections and Ayhan's awareness that Istanbul is a mongrel accumulation floating on a sea of history are unified into a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned. Berk's poetry reveals no secrets but lights everything it touches with its inflections.

From the 1950's on, everything Berk writes is associated with his "long poetic line." To understand what that line is, one can go to a Hashim poem, the first poet in the anthology: "In a grieving perfection's insomnia..." Why is perfection associated with insomnia? Insomnia is the most intense state of wakefulness (consciousness) because it is nearest sleep. This is a poetics of limits, a motion of the mind towards zero, the unreachable, the forbidden.

Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry rarely is about religion. But an irreducible spiritual essence runs through both of them, as it does in Veli or Hashim or Hikmet or Süreya or Iskender or Güntan.... It is buried in the agglutinative cadences of Turkish, a language of affections inflected by proximity to a movable, elusive verb -a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement -the eda- a continuum of earth, water and human habitation:

Wall
Door
Window
+ _____
HOME

"I am in the middle of a garden that looks like 444."

Cansever

GARDEN

The house, 'vertical creature'.
You enter the house through the garden.
But the garden does not know the house.
Nor perhaps the other way around...

How beautiful!
What's more, the world of objects is like this.
They all gather to enjoy the unknown.
The garden's choice has been freedom, from the very beginning.
It has the capacity of eclipsing the house,
however conspicuous the house might make itself to show off.
- I am in the garden, says the garden.
It has its own language, history, geography.
We have also come to realize that it has some peculiar thoughts of its own.
(Actually, it is through these peculiar thoughts that it takes shape.)
I SEE THE HOUSE AFTER I LEAVE THE GARDEN BEHIND.
To compare the garden and the house: the garden is wide open in the face of
the close-mouthed, conservative quality the house characterizes (permeated
with that despotism which wounded it long ago).
THE GARDEN DETESTS CALENDESTINE OPERATIONS.
Full of sound and voices.
Its face overflowing into the street.
Offering a female reading.
To compare them, it is sexual (what is not?)
THE HOUSE IS MORE AS IF TO DIE IN THAN TO LIVE IN.
Oh garden, the muddy singer of the street.
"Dirty Child."
Hello gardens, here I am! (1997, trans. by Onder Otçu)"

[↑ Contents](#)

278. **Ruth Lepson**
Re: artifice of absorption
Fri 29 Aug 2008

recently went to ms emily d's house--the tour is expanded now & richard
wilbur is on the recording talking about her garden.
a friend sd he thought her poems were meant to be heard in the mind.
On 8/28/08 5:06 PM, "steve russell" <[REDACTED]> wrote:

*one thing i've learned from simply browsing the lango-poets is how to relax
getting words on paper
allowing thoughts
their flow*

*getting out of the way
one day i'll learn how to read Emily Dickenson/no doubt she deserves to be
canonical, still
the 20th century mind
the 21st century mentality
does not respond 2 well to thoughts squeezed into the tiniest quatrains*

[↑ Contents](#)

279. **Peter Quartermain**

FW: Rave review of THE REALITY STREET BOOK OF SONNETS

Fri 29 Aug 2008

Chris Goode's review of The Reality Street Book of Sonnets, which you can buy from <http://freespace.virgin.net/reality.street/> or by snail mail from Reality Street, 63 All Saints Street, Hastings, East Sussex TN34 3BN UK for fifteen pounds – add something for postage – Google the title and check the website.

[And yes, Goode is right – is really is an absolutely terrific book.]

This is from Chris Goode's Blog.

Look! It's The Reality Street Book of Sonnets. I thought I might die before it finally emerged from its epic pupation; but in its own good time in the end it arrived -- and once again I thought I might die: the range, the chutzpah, the sheer bloody excitingness of this anthology is heart-attack-inducing. I'm a sucker for anthologies, but this is something else entirely. Someone over at Dennis's blog reminded me today of the phrase "all killer, no filler", and that sums this book up perfectly: there is literally nothing here that doesn't abundantly reward the reader's attention and imagination. The compass of the anthology is the life of the sonnet from 1945 up to about this time yesterday (culminating with the gobsmackingly brilliant Justin Katko and Sophie Robinson), and its scope easily accommodates plenty of visual and soundtext work as well as exhilarating adventures with both the cumbersome baggage of the form and its startling elasticity and mutability. Watch me ride half a league into the valley of individiousness as I choose some favourite stuff: Tim Atkins's droll and weirdly poignant refashionings of Petrarch; a ravishing sequence of brush-stroke sonnets from David Miller, which effectively reframe for me everything of Miller's that I've ever read; Giles Goodland's sublimely funny and disconcerting compositions from found documentary sources; and Jen Bervin's reticently poised and lyrically reverberant writings-through of Shakespearean phantoms. One of the best things about those four examples is that nothing else

here is not at least nine-elevenths as good as them. And it's a pleasure also to see more familiar sonnets (from Adrian Clarke, Tony Lopez, Ken Edwards, Peter Jaeger, Peter Manson...) in this context and this company, where everything folds itself outwards like a house party spilling onto the lawn outside.

Worth noting, I think, in passing -- though it's touched on briefly in the excellent introduction -- that one of the centres of gravity to this anthology is the Writers Forum workshop, instituted by Bob Cobbing and these days helmed by Clarke and Lawrence Upton. At least a dozen of these here poets, probably many more, have or have had strong links to that workshop, which meets fortnightly through most of the year, these days at the Betsey Trotwood pub in Farringdon. A book like this brings home the importance of that meeting-place, and of its longevity not least. It was sitting in that circle that I first heard Jeff Hilson, the editor of this astonishing volume and himself one of the most brilliant poets I know, read from his *Bird Bird* -- just about my favourite thing to have ever happened. I really want to start going to the workshop again, but I'm sick of making the resolution, only to have it swamped by my own disastrousness.

Anyway, I don't think I can recommend this anthology any more highly than I already have; if you think I can, then please take it as read that I do. I definitely can't think of a better or more inspiring introduction to what remains to be done in your life, starting now.

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

[↑ Contents](#)

280. **Adam Tobin**

Upcoming Events at Unnameable Books (Brooklyn)

Fri 29 Aug 2008

Ladies and Gentlemen,

We are proud to present, with much ado, these following happenings, mostly of poets, but other things too:

Thursday Sept. 4: Jesse Seldess, Frances Richard & Kyle Schlesinger: 7:00 pm

Wednesday Sept. 17: Danica Colic, Suzanne Gardinier, & Timothy Liu: 7:00 pm

Sunday Sept. 21: WELCOME TO BOOG CITY festival (day 4)

featuring poetry, music, a panel discussion on RACE AND POETRY: & much
much
more

all afternoon and evening

Sunday Sept 28: Arpine Grenier & Kostas Anagnopoulos: 5:00 pm

Friday Oct. 24: Johannes Goransson, Jennifer Hayashida & Fredrik Nyberg:
translations from the Swedish @ 8:00 pm

All events occur in the basement of Unnameable Books, 456 Bergen St.,
Brooklyn, down one flight of stairs. Very near the 2,3 subway to Bergen St.,
or a short walk from the Atlantic Ave./Pacific St. subway hub. (718)

██████████.

We are pleased to elaborate further:

THURSDAY SEPT 4 @ 7 PM

Kenning Editions and Portable Press at Yo-Yo Labs Present:

Jesse Seldess

Frances Richard

&

Kyle Schlesinger

Jesse Seldess' book, *Who Opens*, was published by Kenning Editions.

Chapbooks

of his poems have been published by Answer Tag Press, Bronze Skull Press and
the Chicago Poetry Project. He lives in Berlin where he organizes The
Floating Series of exhibitions and events with Leonie Weber as well as edits
Antennae, a journal of experimental writing, music, and performance.

Frances Richard's forthcoming chapbooks included *Anarch.* from Woodland
Editions, as well as *Shaved Code* from Portable Press at Yo-Yo Labs and
her book of poems, *See Through*, was published by Four Way Books in 2003.
She writes frequently about contemporary art, teaches at Barnard College and
the Rhode Island School of Design, and lives in Brooklyn.

Kyle Schlesinger is the author of *Hello Helicopter* (Blaze Vox) and most
recently, *The Pink* (Kenning Editions). He is the editor of Cuneiform Press
and is the Monday Night Coordinator at St. Marks Poetry Project.

WEDNESDAY SEPT 17 @ 7 PM

The Uncalled-For-Reading Series:

(mostly poets, mostly queer, some Wednesdays)

Danica Colic

Suzanne Gardinier

&

Timothy Liu

Danica Colic lives in Brooklyn and teaches writing at Hunter College, where she also received her MFA. Her poems have appeared in Terrain, Realpoetik, Arts & Letters, and Pebble Lake Review.

Suzanne Gardinier is the author of *The New World, A World That Will Hold All the People*, and *Today: 101 Ghazals*. Next year Sheep Meadow will publish another of her long poems, called *Dialogue with the Archipelago*. She teaches at Sarah Lawrence College and lives in Manhattan.

Timothy Liu has two new books forthcoming, *Bending the Mind around the Dream's Blown Fuse* (Talisman House) and *Polytheogamy* (Saturnalia Books).

He

lives in Manhattan.

SUNDAY SEPT 28 @ 5 PM

Arpine Konyalian Grenier

&

Kostas Anagnopoulos

Arpine Konyalian Grenier's work has been described as a mosaic of narrative that takes us out of our provincial concentration on American life to encompass broader social and geopolitical issues with a decidedly urban and postmodern sensibility. Her poetry and translations have appeared in numerous journals including several anthologies. She has authored three volumes of poetry, loves Mahler, Scriabin, pomegranates, eggplant and teal. The current issue of Jacket Magazine carries a review of her most recent publication: *Part, Part Euphrates*.

Kostas Anagnopoulos was born and raised in Chicago. He is the editor and co-founder of Insurance Magazine and Insurance Editions. His chapbooks include *Daydream*, *Irritant* and soon to be published *Various Sex Acts*. He lives in Jackson Heights, Queens.

SUNDAY SEPT 21 @ 1 PM until the end of the world:

This is DAY 4 of the second annual

WELCOME TO BOOG CITY!

poetry and music festival

(for the full festival schedule, see

<http://wilderside.wordpress.com/2008/08/09/2nd-annual-welcome-to-boog-city-festival-918-92108/>

)

This is the alleged timeline for today:

1:00 p.m.-Julia Cohen

1:15 p.m.-Tisa Bryant

1:30 p.m.-Ana Bo³/ièeviæ

1:45 p.m.-Yoko Kikuchi (music)

2:05 p.m.-Corrine Fitzpatrick

2:20 p.m.-Nick Piombino

2:35 p.m.-Stacy Szymaszek

2:50 p.m.-3:00-break

3:00 p.m.- Race and Poetry: Integrating the Experimental

Amy King (curator and moderator)

Tisa Bryant

Jennifer Firestone

Timothy Liu

Mendi Obadike

Meghan Punschke

Christopher Stackhouse

Mathias Svalina

4:30 p.m.-4:40-break

4:40 p.m.-Yoko Kikuchi (music)

5:00 p.m.-Lee Ann Brown

5:15 p.m.-John Coletti

5:30 p.m.-Rachel Levitsky

5:45 p.m.-Eileen Myles

6:00 p.m.-Yoko Kikuchi (music)

6:20 p.m.-Edward Foster

in conversation with Simon Pettet

6:50 p.m.-Simon Pettet

7:10 p.m.-Edward Foster

More later,

Adam

Unnameable Books

456 Bergen St.

Brooklyn, NY 11217

██████████

██████████

www.unnameablebooks.net

[↑ Contents](#)

281. **Jorgensen, Alexander**
Visual Poetry (Vispo) Assistance

Fri 29 Aug 2008

I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list. Your time and own expertise will be sincerely appreciated.

Notice: September's second issue of Black Robert Journal will an important section on visual poetry.

<http://www.black-robert-journal.com>

[↑ Contents](#)

282. **Don Share**
Charles Olson audio

Sat 30 Aug 2008

I'm not sure how many folks on the list have heard audio of the infamous Charles Olson reading in which he asks Harvard scholar, Harry Levin, to leave the room, but... see my post about the reading, and listen to it here:

<http://donshare.blogspot.com/2008/08/poets-voice-charles-olson.html>

Enjoy, and be grateful to the folks at the Charles Olson estate, as well as to my former colleagues at Harvard, for making this possible!

Don Share

POETRY

444 N. Michigan Ave., Suite 1850

Chicago, IL 60611

<http://www.poetrymagazine.org>

[↑ Contents](#)

283. **Charles Alexander**
Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

i haven't verified this, but a professor once told me that the last poet to make a living from the "publication and sales" of poetry (this does NOT include lecture fees, readings, poetry-related teaching gigs, etc.) was Alfred Tennyson. But then, there can't have been too many to do so, at any time in history, right?

charles

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



On Aug 29, 2008, at 12:44 PM, steve russell wrote:

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

welcome.html

[↑ Contents](#)

284. **steve d. dalachinsky**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

possibly enslin fits the bill

On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <>
writes:

> so i've been thinking about poetry, art, & the difficulties of
> actually making a living exclusively through art. & when i think of
> poets, i mean those who can make a living without the benefit of a
> teaching position. & i also mean 1st rate poets. of recent
> contemporaries, only Ginsberg comes to mind. Bukowski had his
> moments, and i consider him an important minor writer, but i don't
> consider him the equal to Ginsberg as a poet. not by a long shot.
>

> of the still living, only Merwin fits the bill. i'm not sure if he's
> ever had a full time teaching position. i'm not aware of him ever
> having had a teaching position. he's tutored. he's done
> translations, & he's won the McArthur grant, if I'm not mistaken.
> Unlike Auster, Merwin never claimed to have made a cute wager
> concerning how he made his living.
>
>
>
>
>
>
>

[↑ Contents](#)

285. **Murat Nemet-Nejat**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

Sat 30 Aug 2008

Steve,

There is nothing cute about *Word To Mouth*. It has a significant place in Auster's total work, as I tried to show in my last post

I think Merwin comes from a prominent family and is independently wealthy. I agree with your distinction between poets who make a living out of their poetry and those who do it from teaching.

I am not sure the distinction between minor and major is relevant here. Who is to know? There are a many poets I personally know who do not teach, at least not in a college or university: Joel Lewis, Basil King, Martha King, Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada Gordon, Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and on. On the other hand, it is informative to inquire if these poets' works are different from the poets who teach at a university, *specifically* in a Masters of Fine Department. For instance, Bruce Andrews teaches I think philosophy, which is not the same thing.

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell <[REDACTED]> wrote:

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

[↑ Contents](#)

286. **Mary Kasimor**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

I do have to laugh--I am a poet, but I teach at a technical (vocational/trade school) college. I do teach writing and literature, and my students are a very interesting group. Several days ago, one of my students mentioned that he had attended MCAD (Minneapolis College of Art and Design), but found all the students too "yuppied," and he realized that he also needed to make a living. So, here he is, back at a small public technical college, learning how to be a autobody specialist!

I won't even get into my personal perspectives because I don't think that I have always been fair to my colleagues and I certainly have not been open about my poetry.

Best,
Mary

--- On Fri, 8/29/08, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

To: [REDACTED]

Date: Friday, August 29, 2008, 2:44 PM

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can

>>
>> --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
>>
>> [REDACTED]
>>
>>
>>
>> welcome.html
>

Tyrone Williams

[↑ Contents](#)

288. **Adam Tobin**

Upcoming Events at Unnameable Books: corrected and summarized

Sat 30 Aug 2008

Somehow the linebreaks disappeared from my earlier post, rendering it illegible. Here are the correct times and dates:

Thursday Sept 4 @ 7pm: Jesse Seldess, Frances Richard & Kyle Schlesinger.

Wednesday Sept 17 @ 7pm: Danica Colic, Suzanne Gardinier & Timothy Liu.

Sunday Sept. 21 from 1pm onward: WELCOME TO BOOG CITY! (day 4).

Sunday Sept. 28 @ 5pm: Arpine Grenier & Kostas Anagnopoulos.

Friday Oct. 24 @ 8pm: Johannes Goransson, Jennifer Hayashida & Fredrik Nyberg.

All events occur in the basement of Unnameable Books, 456 Bergen St., Brooklyn, down one flight of stairs. Very near the 2,3 subway to Bergen St., or a short walk from the Atlantic Ave./Pacific St. subway hub. [REDACTED].

Please see my previous post for detailed blurbs. And please do accept my apologies for your inbox clutter. Also, please note: The Boog City Festival timeline is, in fact, the timeline for the Boog City Festival: Any allegations otherwise are misinformed.

[↑ Contents](#)

289. **Aryanil Mukherjee**

Re: The Death of Ilhan Berk (1918-2008)

Sat 30 Aug 2008

!!!Very sad news!!!

EDA gave me a chance to read Ilhan Berk.

Doubtlessly, a great poet by any yardstick shaped by any geography...

True, we live in gardens that really don't know the house. An ancient house, that is.....

Aryanil

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

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

To: <[REDACTED]>

Sent: Friday, August 29, 2008 5:08 PM

Subject: The Death of Ilhan Berk (1918-2008)

The great Turkish poet Ilhan Berk died the day before yesterday. His poetry in English translation can be found in **Selected Poems by Ilhan Berk*, edited by Onder Otçu* (Talisman Books, Jersey City, 2004) and in **Eda: An Anthology of Contemporary Turkish Poetry*, edited by Murat Nemet-Nejat* (Talisman Books, Jersey City, 2004).

Here is a passage from my introduction to the **Eda** anthology discussing Ilhan Berk's poetry and its relation to other Turkish poets. The passage ends with his poem "Garden":

"Though associated with The Second New, Berk's poetry has nothing to do with depth, everything to do with motion. Born before Süreya and Ayhan and still alive -that is to say, writing more than sixty years- his work assimilates the poetic movements from Hikmet and Veli on. The great pleasure of Berk's poetry is to follow his agile mind weaving in and out of historical time periods, following the contours of crooked streets in Galata, naming names, or stopping at a now defunct whore house listening to the voices of women there. In "Garlic," ostensibly a prose piece, time as a layered entity with past and present disappears and becomes a unified place of the spirit, of mind play.

In Berk, Süreya's sense of unexpected connections and Ayhan's awareness that Istanbul is a mongrel accumulation floating on a sea of history are unified into a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned. Berk's poetry reveals no secrets but lights everything it touches with its inflections.

From the 1950's on, everything Berk writes is associated with his "long poetic line." To understand what that line is, one can go to a Hashim poem, the first poet in the anthology: "In a grieving perfection's insomnia..." Why is perfection associated with insomnia? Insomnia is the most intense state of wakefulness (consciousness) because it is nearest sleep. This is a poetics of limits, a motion of the mind towards zero, the unreachable, the forbidden.

Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry rarely is about religion. But an irreducible spiritual essence runs through both of them, as it does in Veli or Hashim or Hikmet or Süreya or Iskender or Güntan.... It is buried in the agglutinative cadences of Turkish, a language of affections inflected by proximity to a movable, elusive verb -a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement -the eda- a continuum of earth, water and human habitation:

Wall
Door
Window
+ _____
HOME

"I am in the middle of a garden that looks like 444."

Cansever

GARDEN

The house, 'vertical creature'.

You enter the house through the garden.

But the garden does not know the house.

Nor perhaps the other way around...

How beautiful!

What's more, the world of objects is like this.

They all gather to enjoy the unknown.

The garden's choice has been freedom, from the very beginning.

It has the capacity of eclipsing the house,

however conspicuous the house might make itself to show off.

- I am in the garden, says the garden.

It has its own language, history, geography.

We have also come to realize that it has some peculiar thoughts of its own.
(Actually, it is through these peculiar thoughts that it takes shape.)

I SEE THE HOUSE AFTER I LEAVE THE GARDEN BEHIND.

To compare the garden and the house: the garden is wide open in the face of
the close-mouthed, conservative quality the house characterizes (permeated
with that despotism which wounded it long ago).

THE GARDEN DETESTS CALENDESTINE OPERATIONS.

Full of sound and voices.

Its face overflowing into the street.

Offering a female reading.

To compare them, it is sexual (what is not?)

THE HOUSE IS MORE AS IF TO DIE IN THAN TO LIVE IN.

Oh garden, the muddy singer of the street.

"Dirty Child."

Hello gardens, here I am! (1997, trans. by Onder Otçu)"

[↑ Contents](#)

290. **tyrone williams**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify by asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

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

>From: "steve d. dalachinsky" <[REDACTED]>

>Sent: Aug 30, 2008 12:30 PM

>To: [REDACTED]

>Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

>
>possibly enslin fits the bill
>
>On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[REDACTED]>
>writes:
>> so i've been thinking about poetry, art, & the difficulties of
>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if he's
>> ever had a full time teaching position. i'm not aware of him ever
>> having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>
>>
>>
>>
>>
>

Tyrone Williams

[↑ Contents](#)

291. **Barry Schwabsky**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

Today, poets who make a living from poetry (and not from teaching) can only do so through the combination of sales, readings, and fellowships. Ashbery wrote art criticism and then taught until he got his Macarthur; I think he has been a full-time professional poet in the above sense since then.

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

From: Charles Alexander <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 30 August, 2008 5:19:36 PM

Subject: Re: poetry & \$\$\$\$ / WHO IS LEFT STANDING???

i haven't verified this, but a professor once told me that the last poet to make a living from the "publication and sales" of poetry (this does NOT include lecture fees, readings, poetry-related teaching gigs, etc.) was Alfred Tennyson. But then, there can't have been too many to do so, at any time in history, right?

charles

charles alexander

chax press

██████████

411 N 7th ave, suite 103

tucson arizona 85705

██████████

On Aug 29, 2008, at 12:44 PM, steve russell wrote:

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

welcome.html

[↑ Contents](#)

292. **billy little**
left standing

Sat 30 Aug 2008

langston hughes

don marquis

dorothy parker

edna st. vincent millay
ezra pound
ts eliot
robert duncan typed dissertations does that count
tim lander busks the pennywhistle
pauline johnson
michael ondaatje
amiri baraka
can these familiar few be described as poets making their living from
poetry
ashberry
frost
brodsky
what did cummings do there in the village
or paul blackburn
dylan thomas did he have a straight gig at the bbc
linton kwesi johnson
heathcote williams

billy little
has belonged? to a few unions

--
Nothing says Labor Day like 500hp of American muscle
Visit OnCars.com today.

[↑ Contents](#)

293. **Ruth Lepson**

NOON 6

Sat 30 Aug 2008

Thanks to the eds of Noon<just got my copy & yes how poetry is presented makes a big difference<I stopped what I was doing to read the whole thing. (³I can't believe I read the whole thing!²) It is short, true.

Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard Johnson, Philip Messinger.

Ruth Lepson

[↑ Contents](#)

294. **Cassandra Laity**

Special Issue of Modernism/Modernity on Decadence and Modernity

Sat 30 Aug 2008

Here is the TOC for M/M's special issue on Decadence and modernism/modernity. It will be mailed out in early October. Single copies can be ordered from JHUP journals.

Cassandra

Special Issue of Modernism/Modernity 15. 3 (September 2008): "Decadent Aestheticism and Modernism"

Editor's Preface: "Decadent Aesthetic Modernity: Beyond Baudelaire,"
Cassandra Laity

"The Dissipating Nature of Decadent Paganism from Pater to Yeats," Dennis Denisoff

"Nightwood's Freak Dandies: Decadence in the 1930s," Robin Blyn

"William Morris, Print Culture, and the Politics of Aestheticism," Elizabeth Miller

"Aubrey Beardsley and H.D., 's 'Astrid': The ghost and Mrs. Pugh of Decadent Aestheticism and Modernity," Carolyn Kelley

"Aestheticism's Afterlife: Wallace Stevens as Interior Decorator and Disruptor," Elizabeth Oliver

"Out of the Archives" Section:

First English translation of Theophile Gautier's "Messres. Millais and Hunt" from his *Beaux-Arts en Europe*. Trans. for M/M by Marie-Helene Girard (Yale University). The chapter comprises Gautier's critique of Pre-Raphaelite paintings by John Millais and Hunt exhibited at the 1855 *Exposition Universelle* in Paris, including *Ophelia* and others.

Cassandra Laity

Associate Professor

Co-Editor Modernism/Modernity

Drew University

Madison, NJ 07940

[↑ Contents](#)

295. **Barry Schwabsky**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

I actually think it's a really bad idea. If writing poetry is your job, you should be doing it seven hours a day, five days a week--and I hate to think of anyone writing that much poetry. I think poets should be more like farmers: Aren't they paid NOT to grow certain crops? That's the idea that appeals to me: Pay poets NOT to write poetry.

Â

Incidentally, there is a very interesting book about these matters--the pros and cons of public subventionÂ of the arts vs their being left to the whims of the market, etc.--by a Dutch economist who is also a painter, Hans Abbing. It's called Why Are Artists Poor? The Exceptional Economy of the Arts (University of Amsterdam Press). I don't agree with all his conclusions--he comes down more strongly in favor of the market than I think is justified--but he really understands the issues from both an artist's and an economist's viewpoint, a very rare thing.

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

From: tyrone williams <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 30 August, 2008 7:06:06 PM

Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify by asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

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

>From: "steve d. dalachinsky" <[REDACTED]>

>Sent: Aug 30, 2008 12:30 PM

>To: [REDACTED]

>Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

>

>possiblyÂ enslin fits the bill

>

>On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[REDACTED]>

>writes:

>> so i've been thinking about poetry, art, & the difficulties ofÂ

>> actually making a living exclusively through art. & when i think of

>> poets, i mean those who can make a living without the benefit of a

>> teaching position. & i also mean 1st rate poets. of recent

>> contemporaries, only Ginsberg comes to mind. Bukowski had his

>> moments, and i consider him an important minor writer, but i don't

>> consider him the equal to Ginsberg as a poet. not by a long shot.

>>

>> of the still living, only Merwin fits the bill. i'm not sure if he's

>> ever had a full time teaching position. i'm not aware of him ever

>> having had a teaching position. he's tutored. he's done

>> translations, & he's won the McArthur grant, if I'm not mistaken.

>> Unlike Auster, Merwin never claimed to have made a cute wager

>> concerning how he made his living.

>>

>>

>>

>>Â Â Â

>>

>>

>

Tyrone Williams

[↑ Contents](#)

296. **George Bowering**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

On Aug 30, 2008, at 11:06 AM, tyrone williams wrote:

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify by asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade

off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

I have seen Hav in action. Boy, can he hustle!

George Harry Bowering,
Never got his share.

[↑ Contents](#)

297. **Don Share**

Re: Visual Poetry (Vispo) Assistance

Sat 30 Aug 2008

The November issue of POETRY magazine will have a portfolio of visual poems edited and introduced by Geof Huth; it will be supplemented by a web feature.

On Fri, 29 Aug 2008 20:15:30 -0700, Jorgensen, Alexander

<[REDACTED]> wrote:

>I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list. Your time and own expertise will be sincerely appreciated.

>

>Notice: September's second issue of Black Robert Journal will an important section on visual poetry.

>

>http://www.black-robert-journal.com

>

>

>

>

>

[↑ Contents](#)

298. **David Chirot**

in\$omnia/poe\$y/pro\$e --"Bird"Parker & "Edward Said" poem & links for Mahmoud Darwish

Sat 30 Aug 2008

In Paul Collins' immensely entertaining and crazily informative "Banvard's Folly Thirteen Tales of People Who Didn't Change the World," a

Chapter entitled "He being dead Speaketh Not" (after the weirdly eerie and prophetic-sounding literalness of the words on the subject's headstone) is devoted to Englishman Martin Tupper, at one point in the mid 19th century the best selling most famous poet ever yet to have written in the English language---and this in his own lifetime, to boot. His works were translated into over thirty languages, including Latin and Ojibway, and set off on some outrageously warmly welcomed tours of the USA. Of course, Francois Villon, reading this would think of a good warning from a poem of his own: "Warmly welcomed, rebuffed by everyone."

Tupper, with currency adjustments allowed for, was in fact the first poet ever to earn a million dollars by poetry alone. Tennyson barely managed to edge him out for Poet Laureate. Stranger still, within his own lifetime he also became a poet who could no longer get published, not even republished, the loser of all his fortune and beautiful estate due to poor investments, and finished his days in poverty as the producer of an incredible volume of out-of-print and forgotten or ridiculed verse. As swiftly as a generation after his greatest triumphs, Tupper's name furnished a new term for the ridicule reserved for and heaped upon first-publication poets. "A Tupper," was a smear indicating the swiftness with which oblivion's waters would most assuredly be closing over the neophyte's laurel crowned locks. In his old age Tennyson was horrified to find the epithet bestowed on himself also, and, as Collins writes: "In fact, so many poets were tarred this way that a new insult, 'Tupperian,' entered the language. It can still be found in the the eternal rest of dead verbiage deep between the covers of the *Oxford English Dictionary.*" Collins notes that in one of the only articles about Tupper written in the 20th Century, in a 1938 issue of the Times Literary Supplement, the Poet's incredible rise and just as dramatic fall is tentatively explained by the poetry's massive popularity making it also too easily tired of within a short time from sheer omnipresent overexposure. Think the of Mega Monster Music Hit that sells unholy numbers of CDs, and before the year is out no one will admit they ever liked it, let alone owned a copy of it. Trying to unload these once Biggest Sellers of All Time in used stores is the equivalent for the would-be seller of being seen by snickering others as a 'Tupper,' indeed.

How different this in Arab culture, Ismaelia Al-Sadiq wrote of last week in noting: " Yes, poetry is "popular" - ne essential - in the arab culture. When Syrian poet Nizar Qabbani died, his funeral in Damascus was attended by crowds numbering at least in the 100s of thousands"

A similar world wide outpouring--including non-Arabs also--attended in the last two weeks the death and funeral of Mahmoud Darwish.

A friend during the days of mourning for the poet, forwarded Mahmoud Darwish's "Edward Said," a beautiful "farewell to the poetry of pain"

which discusses within it at one point this poetry/prose question which is
> endlessly returning here, and which perhaps is a way of always saying that
> Poetry is superior to prose, and that a sign of that superiority is that its
> Truth value is so high that nothing made by such meager things as better
> selling prose can ever equal it. The paradox being, that knowing how
> "priceless " Poetry is compared to prose, poets continually want to have
> their cake and eat it too--that is, their work being so much more valuable,
> and one earning so much less by it, does this not in fact increase its
> pricelessness, and as well, by making the poet suffer in such regard, make
> her all the more Noble?

>

> And yet it is said that the one who gaineth the world loses their soul.

>

> In fact, it is this disparity between the value of their works and what
> they are paid for them that increases the poet's sense of both Superiority
> and that perquisite of Superiority, being part of a "marginalized group,"
> which is at the same time an elite which can feel that it is suffering
> because it is Superior, and not given the due that its Station deserves.

>

There is nothing quite like it after all, being the Unacknowledged Legislators of the Human World! To triumph and suffer at the same time produces a state of exquisite ecstasy, and is one not to be trifled with. The "unacknowledgement" assures a fate Non-Tupperian, while the "Legislators" holds out the hope of positions within society from which one may, indeed, legislate., in quite a wide variety of ways.

"The Green Monster of Jealousy reared its head . . . " for a moment with regards to the better selling prose--but since when have prose writers been found to be the "True" though "Unacknowledged Legislators" of Humanity. Though they complain of it, and turn it into an insult to their True greatness, Poets after all have a Poetry Month--when has anyone heard of such thing as even a National Prose Hour?

"Necessity is the motherfucker of invention," and so out of its "marginalized status" in the Western world which a poet may indeed often identify with, there is created its gigantic double, that Colossus known as the Unacknowledged Legislator and who holds forth on fine days--handing down sentences on the "enemies" and granting Laurel Wreaths to those with whom the Legislators are in sympathy.

And so one imagines this thoroughly Poetic Being to be not unlike Bunuell's Saint Simon of the Desert--hobnobbing with God and eating the occasional miraculously appearing air-borne bug. Carried away by his own rhetoric at times, the good Saint will commence Blessing Everything and indeed Speaking as though He Were Indeed God--but Simon will catch himself just in time, and laugh at himself and wonder if after all he is just not completely nuts, and the One Who has Led Him to This Position--a Mad Being Far Madder than himself, who is after all, just a poor mortal. .

In a sense, though no one may admit it, to be a Western Poet is quite an enviable position! In a way it does indeed have the "best of both worlds"--the "unacknowledgement" and lack of pay which means one is in deed a "suffering artist," and at the same time that Legislative sense in using the language which unlocks the possibilities of other means of attaining power and influence in some manner.

Reading Mahmoud Darwish's poetry, about his life, watching the videos--there emerges a poet and poetry that, the more loved and famous he and it become, disappear into the landscape. A simplicity and humility are present, as so many many have remarked.

This disappearance that "grows deeper" as it nears literally "the end of his life," echoes that of its beginning--the long vanished village where the poet was born. The disappearance creates a mirage--one moment the vision of water--and then--the water appears to be gone. Hidden in plain site/sight/cite, these waters wrap themselves in stones and dust, bits of soil and so are overlooked and endure. In the veins and markings of stones may often be found the direct notations of waters--rains--flash floodings, sudden shocks of enforced diversion of irrigations. A water "exiled" as it flows, and so carrying with it everywhere this at home/not at home wiring of the ground itself.

--Al-Sadiq wrote of the water that even when stolen away, is found as the water of poetry in rocks which, "appearing to be ruins," camouflage the present which is the past of the future being made, hidden in plain site/sight/cite.

The question of why make poetry when there is so little pay for the work, the time, the devotion-- may it be perhaps that one is "consumed" by this gift--? and makes a work as a Thanks--?

Paul Celan wrote "poetry no longer imposes itself, it exposes itself." A Hope that in the ruins of imposed poetries, there is "the most beautiful world, a heap of rubble tossed down at random/in confusion," as Heraclitus found this exposed poetry to be.

Afraid of being "exposed," imposed poetries return in new guises, new forms, new rules, regulations, canons, training methods, writing experiments, reading lists, no longer exposures of rubble in which as Petra Backonja writes, in "The Lives They Wish," poems lead lives of their own. (And so they depart, camouflage, "take on other forms,") New media and institutions arise for the return of the imposing of poems, complete with improved security surveillance, walls, check points, curfews, separations, all of them set up to hide the fact of they're resembling the previous sets of imposed poetries. Thus it is that "today's Gated Community is constructed with a hint of that nostalgia which always makes one feel at home even when enjoying the first fruit of that future which is today."

For how long can the entropy of an imposed poetry "last?" Is it truly to be a "steady state" of poetry? "The basis of art is change in the universe," Basho wrote. "One cannot hide from that which never sets," says Heraclitus--

In the cracks, fissures, bullet holes, bombed out villages, in the degeneration of walls among the effects of weathering, of the eating away by wind spewed dusts, by minuscule plants taking roots in a pockmarked hole, by the rains and sun and winds and by a poetry of lives it wishes-coming and going as it pleases---poetry is always being exposed, even as more restraints are imposed on thoughts, words, actions, on seeing and hearing-- the leakage of mysterious waters hidden in rocks of poems exposing those confluences of natural forms and chemicals which are "doubly" the origin of signs, and the signs copied from them--or the natural signs seen due to their being written signs--

*in the devastated landscapes such natural mixtures of dirt with "unnatural chemicals" begin to expose those poetries on the other sides of ever "smarter" deaths--,
and so it is that behind, beneath, below, bent, bowed down, blasted, burned, buried, or--leading lives elsewhere, or "over again," or--enduring as presences of absence in whose absences are drolly secreted their presences--
among these things, a writing endures that invents its own literacies among the "unreadable non writings" seen by the "literate"
unaware that in this "blank and ruined landscape" even-
the dead see scrawls--*

In the poem here by Darwish, Said reminds the poet of a favorite of his, the Greek poet Yannis Ritsos, himself exiled for a long time on the rockiest and most barren of small islands--and that Ritsos wrote of making poems in words which make "the readers immortal."

The readers, not the poet--

**"On wind he walks, and in wind
he knows himself. There is no ceiling for the wind,*

*no home for the wind. Wind is the compass
of the stranger's North.*

*He says: I am from there, I am from here,
but I am neither there nor here.*

I have two names which meet and part..."

*

*A true and apocryphal story--tells one that--a great admirer
of the musician Charlie Parker went looking for "Bird" and no one knew where
he now lived. Banned from playing even in the Club named for him, unable to
"make a living," though considered a "Genius," and becoming "world famous,"
what could have become of the "poor, marginalized Artist?" No one it seemed
knew what had happened to him, already know for his habit of vaaishing . . .*

*The person troubled by these questions finally came across Bird as though
by accident--there he was! A man dressed in clothes found in the trash,
eating out of the rubbish the food shared with flies--listening to the music
he heard continually and without a horn to play it on--*

**"What about identity? I asked.*

He said: It's self-defence...

Identity is the child of birth, but

at the end, it's self-invention, and not

an inheritance of the past. I am multiple...

Within me an ever new exterior. And

I belong to the question of the victim. Were I not

from there, I would have trained my heart

to nurture there deers of metaphor..."

*

The seeker was horrified--how can you stand it?

How can you live like this? How can you survive on nothing?

*The Happy Bird beamed and raising his arms gestured widely, embracing the
trash, the shadowed alley shot through with here and there a fragment of
glass or metal refocusing and re directing the diffused, amorphous
light--the wild sounds of the city bouncing about in the "canyons" of the
"Great City"--the rapid chord changes called "dischord"--a dissonance of
dissidence--*

**"So carry your homeland wherever you go, and be
a narcissist if need be/
The outside world is exile,
exile is the world inside."**

and said--"Nothing! What do you mean!!!??--when there is ALL THIS?"-

"My voice goes after/what my eyes can't reach"--
Walt Whitman

"And what are you between the two?

"*Myself, I do not know
so that I shall not lose it. I am what I am.
I am my other, a duality
gaining resonance in between speech and gesture.
Were I to write poetry I would have said:
I am two in one,
like the wings of a swallow ,
content with bringing good omen
when spring is late. "*"

in the poem of Darwish are so many "lines" in which what is not present is
that "bottom line" which it is said "demands to be seen," that Americans
"think of first."

Edward Said, speaking with Darwish:

*"The poem,
a consolation, an attribute
of the wind, southern or northern.
Do not describe what the camera can see
of your wounds. And scream that you may hear yourself,
and scream that you may know you're still alive,
and alive, and that life on this earth is
possible. Invent a hope for speech,
invent a direction, a mirage to extend hope.
And sing, for the aesthetic is freedom/"

Some links which each lead to more--

Mahmoud Darwish Web Site

<http://www.mahmouddarwish.com/english/index.htm>

* Poet: *Mahmoud* *Darwish* - All *poems* of *Mahmoud*

Darwish <<http://www.poemhunter.com/mahmoud-darwish/>>

Poet: *Mahmoud* *Darwish* - All *poems* of *Mahmoud* *Darwish* .. poetry *

...* Search in the *poems* of *Mahmoud* *Darwish*. Click the title of the
poem you'd like read. *...*

www.poemhunter.com/*mahmoud*-darwish -

Democracy Now! | *Mahmoud* *Darwish*, Poet Laureate of the Palestinians *

...*<http://www.democracynow.org/2008/8/11/mahmoud_darwish_poet_laureate_of_the>

**...* in the West Bank and Gaza to mark the death of *Mahmoud* *Darwish*,
the Poet Laureate of the Palestinians. *Darwish* was *...* of *Mahmoud* *
Darwish's* *poems*, including *...*
www.democracynow.org/2008/8/11/mahmoud_darwish_poet_laureate_of_the-*

*DARWISH, Mahmoud -- Writer
<http://electronicintifada.net/bytopic/people/686.shtml>*

*Notre Musique (Jean-Luc Godard, 2004) Mahmoud
Darwish<http://uk.youtube.com/watch?v=V_ypKKBKflw&feature=email>
Scenes from Notre musique (Our Music) directed by Jean-Luc Godard. The film
reflects on violence, morality, and the representation of violence in film,
and touches especially on past colonialism and the current
Israeli-Palestinian conflict.
The film's tripartite structure is apparently inspired by the Divine Comedy
of Dante; the film's three segments are titled "Realm 1: Hell", "Realm 2:
Purgatory", and "Realm 3: Heaven".*

*Inside Story - Mahmoud Darwish remembered - 14 Aug 08 - Part
1<<http://uk.youtube.com/watch?v=dLXkhBrIVQM&feature=email>>
The life of the Arab world's most celebrated poet is over. We ask: How
will all those touched by the work of Mahmoud Darwish remember him? In this
day and age, Can the pen mobilize the conscious of the masses to pick up the
sword? Mahmoud Darwish was, after all, a poet not a politician.*

Remembering Darwish:

*- Mahmoud Darwish: Palestine's prophet of
humanism<<http://electronicintifada.net/v2/article9758.shtml>>,
Saifedean Ammous (12 August 2008)
- Remembering Mahmoud
Darwish<<http://electronicintifada.net/v2/article9754.shtml>>,
The Electronic Intifada (11 August 2008)*

Related Links

- <http://www.mahmouddarwish.com/>

HERE IS THE POEM IN ITS ENTIRETY:

* * *Edward Said*

*In** a poem published in Arabic last month, Mahmoud Darwish bids Edward Said farewell*

*New York/ November/ Fifth Avenue
The sun a plate of shredded metal
I asked myself, estranged in the shadow:
Is it Babel or Sodom?*

*There, on the doorstep of an electric abyss,
high as the sky, I met Edward,
thirty years ago,
time was less wild then...*

We both said:

*If the past is only an experience,
make of the future a meaning and a vision.*

Let us go,

*Let us go into tomorrow trusting
the candor of imagination and the miracle of grass/*

***I don't recall going together to the cinema
in the evening. Still I heard Ancient
Indians calling: Trust
neither horse, nor modernity*

*No. Victims do not ask their executioner:
Am I you? Had my sword been
bigger than my rose, would you
have asked
if I would have acted like you?*

*A question like that entices the curiosity
of a novelist,
sitting in a glass office, overlooking
lilies in the garden, where
the hand
of a hypothesis is as clear as
the conscience
of a novelist set to settle accounts
with
human instinct... There is no tomorrow
in yesterday, so let us advance/*

*Advancing could be a bridge
leading back
to Barbarism.../*

New York. Edward wakes up to

*a lazy dawn. He plays
Mozart.
Runs round the university's tennis
court.
Thinks of the journey of ideas across
borders,
and over barriers. He reads the New York Times.
Writes out his furious comments. Curses an Orientalist
guiding the General to the weak point
inside the heart of an Oriental woman. He showers. Chooses
his elegant suit. Drinks
his white coffee. Shouts at the dawn:
Do not loiter.*

*On wind he walks, and in wind
he knows himself. There is no ceiling for the wind,
no home for the wind. Wind is the compass
of the stranger's North.
He says: I am from there, I am from here,
but I am neither there nor here.
I have two names which meet and part...
I have two languages, but I have long forgotten
which is the language of my dreams.
I have an English language, for writing,
with yielding phrases,
and a language in which Heaven and
Jerusalem converse, with a silver cadence,
but it does not yield to my imagination.*

*What about identity? I asked.
He said: It's self-defence...
Identity is the child of birth, but
at the end, it's self-invention, and not
an inheritance of the past. I am multiple...
Within me an ever new exterior. And
I belong to the question of the victim. Were I not
from there, I would have trained my heart
to nurture there deers of metaphor...
So carry your homeland wherever you go, and be
a narcissist if need be/
The outside world is exile,
exile is the world inside.
And what are you between the two?*

*Myself, I do not know
so that I shall not lose it. I am what I am.
I am my other, a duality
gaining resonance in between speech and gesture.*

*Were I to write poetry I would have said:
I am two in one,
like the wings of a swallow ,
content with bringing good omen
when spring is late.*

*He loves a country and he leaves.
[Is the impossible far off?]
He loves leaving to things unknown.
By traveling freely across cultures
those in search of the human essence
may find a space for all to sit...
Here a margin advances. Or a centre
retreats. Where East is not strictly east,
and West is not strictly west,
where identity is open onto plurality,
not a fort or a trench/*

*Metonymy was sleeping on the river's bank;
had it not been for the pollution
it could have embraced the other bank.*

*- Have you written any novels?
ï I tried... I tried to retrieve
my image from mirrors of distant women.
But they scampered off into their guarded night.
Saying: Our world is independent of any text.
A man cannot write a woman who is both enigma and dream.
A woman cannot write a man who is both symbol and star.
There are no two loves alike. No two nights
alike. So let us enumerate men's qualities
and laugh.*

*- And what did you do?
ï I laughed at my nonsense
and threw the novel
into the wastepaper basket/*

*The intellectual harnesses what the novelist can tell
and the philosopher interprets the bard's roses/*

*He loves a country and he leaves:
I am what I am and shall be.
I shall choose my place by myself,
and choose my exile. My exile, the backdrop
to an epic scene. I defend
the poet's need for memories and tomorrow,
I defend country and exile
in tree-clad birds,*

*and a moon, generous enough
to allow the writing of a love poem;
I defend an idea shattered by the frailty
of its partisans
and defend a country hijacked by myths/

*- Will you be able to return to anything?
ĩ My ahead pulls what's behind and hastens...
There is no time left in my watch for me to scribble lines
on the sand. I can, however, visit yesterday
as strangers do when they listen
on a sad evening to a Pastorale:
"A girl by the spring filling her jar
"With clouds' tears,
"Weeping and laughing as a bee
"Stings her heart...
"Is it love that makes the water ache
"Or some sickness in the mist..."
[until the end of the song].

*- So, nostalgia can hit you?
ĩ Nostalgia for a higher, more distant tomorrow,
far more distant. My dream leads my steps.
And my vision places my dream
on my knees
like a pet cat. It's the imaginary
real,
the child of will: We can
change the inevitability of the abyss.

*- And nostalgia for yesterday?
ĩ A sentiment not fit for an intellectual, unless
it is used to spell out the stranger's fervour
for that which negates him.
My nostalgia is a struggle
over a present which has tomorrow
by the balls.

*- Did you not sneak into yesterday when
you went to that house, your house
in Talbiya, in Jerusalem?
ĩ I prepared myself to sleep
in my mother's bed, like a child
who's scared of his father. I tried
to recall my birth, and
to watch the Milky Way from the roof of my old
house. I tried to stroke the skin
of absence and the smell of summer*

*in the garden's jasmine. But the hyena that is truth
drove me away from a thief-like
nostalgia.*

*- Were you afraid? What frightened you?
i I could not meet loss face
to face. I stood by the door like a beggar.
How could I ask permission from strangers sleeping
in my own bed... Ask them if I could visit myself
for five minutes? Should I bow in respect
to the residents of my childish dream? Would they ask:
Who is that prying foreign visitor? And how
could I talk about war and peace
among the victims and the victims' victims,
without additions, without an interjection?
And would they tell me: There is no place for two dreams
in one bedroom?*

*It is neither me nor him
who asks; it is a reader asking:
What can poetry say in a time of catastrophe?*

*Blood
and blood,
blood
in your country,
in my name and in yours, in
the almond flower, in the banana skin,
in the baby's milk, in light and shadow,
in the grain of wheat, in salt/*

*Adept snipers, hitting their target
with maximum proficiency.*

*Blood
and blood
and blood.*

*This land is smaller than the blood of its children
standing on the threshold of doomsday like
sacrificial offerings. Is this land truly
blessed, or is it baptised*

*in blood
and blood
and blood*

*which neither prayer, nor sand can dry.
There is not enough justice in the Sacred Book
to make martyrs rejoice in their freedom
to walk on cloud. Blood in daylight,
blood in darkness. Blood in speech.*

*He says: The poem could host
loss, a thread of light shining
at the heart of a guitar; or a Christ
on a horse pierced through with beautiful metaphors. For
the aesthetic is but the presence of the real
in form/*

*In a world without a sky, the earth
becomes an abyss. The poem,
a consolation, an attribute
of the wind, southern or northern.*

*Do not describe what the camera can see
of your wounds. And scream that you may hear yourself,
and scream that you may know you're still alive,
and alive, and that life on this earth is
possible. Invent a hope for speech,
invent a direction, a mirage to extend hope.
And sing, for the aesthetic is freedom/*

*I say: The life which cannot be defined
except by death is not a life.*

*He says: We shall live.
So let us be masters of words which
make their readers immortal -- as your friend
Ritsos said.*

*He also said: If I die before you,
my will is the impossible.*

I asked: Is the impossible far off?

He said: A generation away.

I asked: And if I die before you?

*He said: I shall pay my condolences to Mount Galilee,
and write, "The aesthetic is to reach
poise." And now, don't forget:*

If I die before you, my will is the impossible.

*When I last visited him in New Sodom,
in the year Two Thousand and Two, he was battling off
the war of Sodom on the people of Babel...
and cancer. He was like the last epic hero
defending the right of Troy
to share the narrative.*

*An eagle soaring higher and higher
bidding farewell to his height,
for dwelling on Olympus
and over heights
is tiresome.*

*Farewell,
farewell poetry of pain.*

*by Mahmoud Darwish
Translated by Mona Anis*

---*

*

*

*

*

*

*

*Get thousands of games on your PC, your mobile phone, and the web with
Windows(R). Game with
Windows<<http://clk.atdmt.com/MRT/go/108588800/direct/01/>>*

[↑ Contents](#)

299. **Murat Nemet-Nejat**
Re: The Death of Ilhan Berk (1918-2008)

Sat 30 Aug 2008

Aryanil,

Yes. The house, the garden, the street are in dialogue with each other.

Ciao,

Murat

On Sat, Aug 30, 2008 at 1:37 PM, Aryanil Mukherjee <[REDACTED]> wrote:

!!!Very sad news!!!

*EDA gave me a chance to read Ilhan Berk.
Doubtlessly, a great poet by any yardstick shaped by any geography...*

*True, we live in gardens that really don't know the house.
An ancient house, that is.....*

Aryanil

----- Original Message ----- From: "Murat Nemet-Nejat" <[REDACTED]>
To: <[REDACTED]>
Sent: Friday, August 29, 2008 5:08 PM
Subject: The Death of Ilhan Berk (1918-2008)

*The great Turkish poet Ilhan Berk died the day before yesterday. His poetry in English translation can be found in *Selected Poems by Ilhan Berk, edited by Onder Otçu* (Talisman Books, Jersey City, 2004) and in *Eda: An Anthology of Contemporary Turkish Poetry, edited by Murat Nemet-Nejat* (Talisman Books, Jersey City, 2004).*

*Here is a passage from my introduction to the *Eda* anthology discussing Ilhan Berk's poetry and its relation to other Turkish poets. The passage ends with his poem "Garden":*

"Though associated with The Second New, Berk's poetry has nothing to do with depth, everything to do with motion. Born before Süreya and Ayhan and still alive -that is to say, writing more than sixty years- his work assimilates the poetic movements from Hikmet and Veli on. The great pleasure of Berk's poetry is to follow his agile mind weaving in and out of historical time periods, following the contours of crooked streets in Galata, naming names, or stopping at a now defunct whore house listening to the voices of women there. In "Garlic," ostensibly a prose piece, time as a layered entity with past and present disappears and becomes a unified place of the spirit, of mind play.

In Berk, Süreya's sense of unexpected connections and Ayhan's awareness that Istanbul is a mongrel accumulation floating on a sea of history are unified into a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned. Berk's poetry reveals no secrets but lights everything it touches with its inflections.

From the 1950's on, everything Berk writes is associated with his "long poetic line." To understand what that line is, one can go to a Hashim poem, the first poet in the anthology: "In a grieving perfection's insomnia..." "Why is perfection associated with insomnia? Insomnia is the most intense state of wakefulness (consciousness) because it is nearest sleep. This is a poetics of limits, a motion of the mind towards zero, the unreachable, the forbidden.

Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry rarely is about religion. But an irreducible spiritual essence runs through both of them, as it does in Veli or Hashim or Hikmet or Süreya or Iskender or Güntan.... It is buried in the agglutinative cadences of Turkish, a language of affections inflected by proximity to a movable, elusive verb –a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement –the eda- a continuum of earth, water and human habitation:

Wall
Door
Window
+ _____
HOME

*"I am in the middle of a garden that looks like 444."
Cansever*

GARDEN

*The house, 'vertical creature'.
You enter the house through the garden.
But the garden does not know the house.
Nor perhaps the other way around...*

*How beautiful!
What's more, the world of objects is like this.
They all gather to enjoy the unknown.
The garden's choice has been freedom, from the very beginning.*

*It has the capacity of eclipsing the house,
however conspicuous the house might make itself to show off.*

- I am in the garden, says the garden.

It has its own language, history, geography.

*We have also come to realize that it has some peculiar thoughts of its own.
(Actually, it is through these peculiar thoughts that it takes shape.)*

I SEE THE HOUSE AFTER I LEAVE THE GARDEN BEHIND.

To compare the garden and the house: the garden is wide open in the face of the close-mouthed, conservative quality the house characterizes (permeated with that despotism which wounded it long ago).

THE GARDEN DETESTS CALENDESTINE OPERATIONS.

*Full of sound and voices.
Its face overflowing into the street.
Offering a female reading.*

To compare them, it is sexual (what is not?)

THE HOUSE IS MORE AS IF TO DIE IN THAN TO LIVE IN.

Oh garden, the muddy singer of the street.

"Dirty Child."

Hello gardens, here I am! (1997, trans. by Onder Otçu)"

[↑ Contents](#)

300. **Geraldine Monk**

Re: insomnia, words that do not survive the world

Sat 30 Aug 2008

Murat, Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind because if you labour through a novel and you end up not liking it that's a lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

[↑ Contents](#)

301. **Geraldine Monk**

Re: Rave review of THE REALITY STREET BOOK OF SONNETS

Sat 30 Aug 2008

Hello Peter,

It may be a rave review but it's so London-centric it gives a totally distorted picture of what the book is about and I think Chris inadvertently makes it sound rather parochial. It's not all London poets emanating from Writers Forum workshops (excellent poets though they are) but a selection of British, American, Canadian, Australian and New Zealand poets. He doesn't even mention the maestro Ted Berrigan nor other prominent Americans like Lyn Hejinian, Kathleen Fraser, Anselm Hollo, Juliana Spahr and more. An odd rave review which doesn't really take the book on outside Chris's own circle of associates which I find a tad misleading. But that's the swing and roundabouts of blogs for you!

Geraldine

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

From: "Peter Quartermain" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, August 30, 2008 2:25 AM

Subject: FW: Rave review of THE REALITY STREET BOOK OF SONNETS

Chris Goode's review of The Reality Street Book of Sonnets, which you can buy from <http://freespace.virgin.net/reality.street/> or by snail mail from Reality Street, 63 All Saints Street, Hastings, East Sussex TN34 3BN UK for fifteen pounds - add something for postage - Google the title and check the website.

[And yes, Goode is right - is really is an absolutely terrific book.]

This is from Chris Goode's Blog.

Look! It's The Reality Street Book of Sonnets. I thought I might die before it finally emerged from its epic pupation; but in its own good time in the end it arrived -- and once again I thought I might die: the range, thechutzpah, the sheer bloody excitingness of this anthology is heart-attack-inducing. I'm a sucker for anthologies, but this is something else entirely. Someone over at Dennis's blog reminded me today of the phrase "all killer, no filler", and that sums this book up perfectly: there is literally nothing here that doesn't abundantly reward the reader's attention and imagination. The compass of the anthology is the life of the sonnet from 1945 up to about this time yesterday (culminating with the gobsmackingly brilliant Justin Katko and Sophie Robinson), and its scope easily accommodates plenty of visual and soundtext work as well as exhilarating adventures with both the cumbersome baggage of the form and its startling elasticity and mutability. Watch me ride half a league

into the valley of individiousness as I choose some favourite stuff: Tim Atkins's droll and weirdly poignant refashionings of Petrarch; a ravishing sequence of brush-stroke sonnets from David Miller, which effectively reframe for me everything of Miller's that I've ever read; Giles Goodland's sublimely funny and disconcerting compositions from found documentary sources; and Jen Bervin's reticently poised and lyrically reverberant writings-through of Shakespearean phantoms. One of the best things about those four examples is that nothing else here is not at least nine-elevenths as good as them. And it's a pleasure also to see more familiar sonnets (from Adrian Clarke, Tony Lopez, Ken Edwards, Peter Jaeger, Peter Manson...) in this context and this company, where everything folds itself outwards like a house party spilling onto the lawn outside.

Worth noting, I think, in passing -- though it's touched on briefly in the excellent introduction -- that one of the centres of gravity to this anthology is the Writers Forum workshop, instituted by Bob Cobbing and these days helmed by Clarke and Lawrence Upton. At least a dozen of these here poets, probably many more, have or have had strong links to that workshop, which meets fortnightly through most of the year, these days at the Betsey Trotwood pub in Farringdon. A book like this brings home the importance of that meeting-place, and of its longevity not least. It was sitting in that circle that I first heard Jeff Hilson, the editor of this astonishing volume and himself one of the most brilliant poets I know, read from his *Bird Bird* -- just about my favourite thing to have ever happened. I really want to start going to the workshop again, but I'm sick of making the resolution, only to have it swamped by my own disastrousness.

Anyway, I don't think I can recommend this anthology any more highly than I already have; if you think I can, then please take it as read that I do. I definitely can't think of a better or more inspiring introduction to what remains to be done in your life, starting now.

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

[↑ Contents](#)

302. **Alan Sondheim**

Entering

Sat 30 Aug 2008

(please post one or another of these texts so people will know that the site is ongoing; the collected recent texts are at

<http://www.alansondheim.org/ps.txt>

<http://www.alansondheim.org/pt.txt>

<http://www.alansondheim.org/pu.txt> - the last, thanks Alan

Entering

To get into The Accidental Artist catastrophe site, it's best to fly in. At one point years ago, it was possible to access the ground floor by taking the front stairs; after these began their slow precession, it seemed possible at times to wait, then climb when they were properly positioned. Now, everything's different; the stairs are treacherous and you might find yourself beneath the ground, drowning without a clue, shapes falling, rotating, and shuddering around you, choke choke. Best as I said to fly in. At another point months ago, that was easier to do, flying ahead across the threshold, entering the space, it's 'turned to stone' perhaps or deconstructed, or less treacherous, you could always be assured of air. At yet another point weeks ago, better to fly above, how high is that, above the space, the walls, the particles, the objects, the translucencies, the part-objects, fly above I say, then descend, slowly and carefully and to be sure unlosing oneself or winning oneself back, unfacing oneself, descend certainly and unsurely, through an artificial air that sounds like you're there, somewhere to be sure, the air is cold, warm yourself, the air is cold. Then to the colder light and buffeting, you might, you will, lose your footing, and I, myself, I can no longer edit objects which escape, love to disappear, were told to disappear, we're happy, we're not threatened, we're really happy, so much light and color! so much sound. I make myself lose myself, Julu said, and I lose you too.

<http://www.alansondheim.org/> script jpgs: Julu Twine automatically writing the sky; planar elements closing in on themselves (from above)

To access the Odyssey exhibition The Accidental Artist (please visit!) -

<http://slurl.com/secondlife/Odyssey/48/12/22>

[↑ Contents](#)

303. **blacksox**
If You are in Florida
Sun 31 Aug 2008

Besides Hurricanes
there will be poetry

1st Tuesdays @
The Daily Grind
807 N. Orange Ave
Orlando, Fl 32801
[REDACTED]

Featuring
Naomi Butterfield
+Open Mic
+ More

September 2 @ 7pm
Hosted By Russ Golata

AND

EVERY 3RD Wednesday @ Austinâ€™s
An Orlando Poetry Group presentation

Featuring: Calypso Jewel

Calypso Jewel is a free-associate of the english language. She graduated from Rollins with a minor in writing, and continued her studies like a farm chicken, pecking at whatever tempting seeds could help her flourish. She reads Charles Bukowski, Matthew Arnold, the Bible, Walt Whitman, William Blake, Carl Jung, and her friends, closely. The manifest destiny of the soul, and the alchemical properties of love constitute her primary subject matter.

Wednesday September 17, @ 8:30pm

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida

The Wonderful Calypso
Orlandoâ€™s Best Open Mic (You voted)
A Smile on Your Face

Hosted by Chaz Yorick & Russ Golata
For directions or comments e-mail me at [REDACTED]

[↑ Contents](#)

304. **Dodie Bellamy**

Christine Wertheim exhibit opening September 7 at Right Window Gallery

Sun 31 Aug 2008

The Plastic Exploding Inevitable
an installation by Christine Wertheim

Right Window at ATA
992 Valencia at 21st Street, San Francisco

Opening: September 7, 5 p.m. to 8 p.m.

At 6:00 Christine Wertheim will talk and answer questions about the project

Installation continues through October 3

Coral reefs the world over are dying faster than rain forests. In homage to these vanishing wonders, Margaret and Christine Wertheim of the Institute For Figuring instigated a project to crochet a woolen reef, an effort that now engages women around the globe. This collective testimony also celebrates the strange hyperbolic geometry of the oceanic realm. As it has grown the reef has spawned, dividing and growing into multiple sub-reefs, each with its own unique ecology of corals, anemones, kelps and other sea life.

In September Right Window will be showing the Plastic Exploding Inevitable (PEI), a spawn of the Toxic Reef, aka Bikini Atoll, made from plastic bags and other refused and recycled materials. The most psychedelic of the Institute for Figuring reefs, the Plastic Exploding Inevitable features irradant pink "sand," miniature white plastic spires, a grove of wine-glass trees, and a gorgeous reef panorama painted on a take-out box by Alicia Escott. In the decades since Warhol created his Exploding Plastic Inevitable, the multimedia component of the Silver Factory, the words he strung together have taken on a more sinister edge, and Wertheim's installation helps us parse this new reality. In the North Pacific, for example, there is a gyre of floating plastic debris roughly the size of Texas.

Contributors to the Plastic Exploding Inevitable include:

Kathleen Greco, Sarah Simons, Evelyn Hardin, Alicia Escott, Margaret Wertheim and Christine Wertheim.

The Right Window at ATA is curated by Dodie Bellamy for the month of September, 2008.

When she is not crocheting reef items, Christine has a full-time job in the Department of Critical Studies at the California Institute of the Arts, where she teaches experimental writing and feminism. She is also an experimental poet and writer whose work deals with the intersection of language and logic.

Christine's first book of poetry, +Ime-S-pace, was published in 2007 by Les Fignes Press, LA.

[↑ Contents](#)

305. **steve d. dalachinsky**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

Sun 31 Aug 2008

& this other non degreed steve on the list
doesn't teach tho he thinks it's one of the noblest professions
he hustles and part of his income when he's not robbing libraries
or computers from universities is made from his poetry
so he must be a fraud
williams was a doctor stevens insurance
corso a bum bremsen a dealer (?) weiners? sold weenies pessoa made pesos
in some office somewhere borges
catullus oops is he still around??? ferlenghetti makes spaghetti lord
buckley (oops a comedian)
homer sold moblie homes a home run champion tom savage merry fortune
look at that list you made murat geez steve cannon
all the poets you personally know are well educated and work within an
academic system one way or the other
stacy at the poetry project
doesn't anselm teach oops patty smith
(HA) double oops
or does he work at gem spa (joke)
shut up and get some sleep steve
take that new anti-psychotic drug the doc just prescribed for ya

On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat <[REDACTED]>

writes:

> Steve,

>

> There is nothing cute about *Word To Mouth*. It has a significant
> place in

> Auster's total work, as I tried to show in my last post

>

> I think Merwin comes from a prominent family and is independently
> wealthy. I

> agree with your distinction between poets who make a living out of
> their

> poetry and those who do it from teaching.

>

> I am not sure the distinction between minor and major is relevant
> here. Who
> is to know? There are a many poets I personally know who do not
> teach, at
> least not in a college or university: Joel Lewis, Basil King, Martha
> King,
> Kimberly Lyons, Ron Silliman, David Chiro, Gary Sullivan, Nada
> Gordon,
> Elinor Naue, Maggie Dubris, Bob Hershon, Simon Pettet, Ed
> Friedman, Tony
> Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes
> on and
> on. On the other hand, it is informative to inquire if these poets'
> works
> are different from the poets who teach at a university,
> *specifically* in a
> Masters of Fine Department. For instance, Bruce Andrews teaches I
> think
> philosophy, which is not the same thing.
>
> Ciao,
>
> Murat
>
> Ciao,
>
> Murat
>
>
> On Fri, Aug 29, 2008 at 3:44 PM, steve russell
> <[REDACTED]> wrote:
>
> > so i've been thinking about poetry, art, & the difficulties of
> actually
> > making a living exclusively through art. & when i think of poets,
> i mean
> > those who can make a living without the benefit of a teaching
> position. & i
> > also mean 1st rate poets. of recent contemporaries, only Ginsberg
> comes to
> > mind. Bukowski had his moments, and i consider him an important
> minor

> > writer, but i don't consider him the equal to Ginsberg as a poet.
> not by a
> > long shot.
> >
> > of the still living, only Merwin fits the bill. i'm not sure if
> he's ever
> > had a full time teaching position. i'm not aware of him ever
> having had a
> teaching position. he's tutored. he's done translations, & he's won
> the
> > McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never
> claimed to
> > have made a cute wager concerning how he made his living.
> >
> >
> >
> guidelines
> >
> >
>
>
>

[↑ Contents](#)

306. **andrew burke**

Re: poetry & \$\$\$\$ / WHO IS LEFT STANDING???

Sun 31 Aug 2008

How about Ogden Nash? How did he go?

Andrew

2008/8/31 Barry Schwabsky <[REDACTED]>:

> Today, poets who make a living from poetry (and not from teaching) can only do so through the combination of sales, readings, and fellowships. Ashbery wrote art criticism and then taught until he got his Macarthur; I think he has been a full-time professional poet in the above sense since then.

>

>

>

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

> From: Charles Alexander <[REDACTED]>

> To: [REDACTED]

> Sent: Saturday, 30 August, 2008 5:19:36 PM
> Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

>
> i haven't verified this, but a professor once told me that the last
> poet to make a living from the "publication and sales" of poetry
> (this does NOT include lecture fees, readings, poetry-related
> teaching gigs, etc.) was Alfred Tennyson. But then, there can't have
> been too many to do so, at any time in history, right?

>
> charles
>
>
> charles alexander
> chax press
> [REDACTED]
> 411 N 7th ave, suite 103
> tucson arizona 85705
> [REDACTED]
>
>
>
>
>
>
>
> On Aug 29, 2008, at 12:44 PM, steve russell wrote:
>
>> so i've been thinking about poetry, art, & the difficulties of
>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if
>> he's ever had a full time teaching position. i'm not aware of him
>> ever having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>

```
>> welcome.html
```

>>

 $\geq$ $\geq$ $\succ$ $\succ$ $\succ$

--

Andrew

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

<http://www.flickr.com/photos/aburke/>

[↑ Contents](#)

307. Pierre Joris

Re: Memo to Barack Obama

Sun 31 Aug 2008

I second that proposal,

Pierre

On Aug 28, 2008, at 8:44 PM, ALDON L NIELSEN wrote:

Nathaniel Mackey for inaugural poet?

>>>
>>>>>>>

The first row contains 26 right-pointing chevrons (>). The second row contains 7 right-pointing chevrons (>) followed by 8 left-pointing chevrons (<).

"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

Hey,

Want a free Obama/Biden sticker? MoveOn's giving them away totally free-- even the shipping's free. I just got mine, and wanted to share the opportunity with you.

Click this link to get a free Obama/Biden sticker:

http://pol.moveon.org/barackstickers/?id=-10178572-xj0q2zx&rc=manual_forward

Thanks!

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

Paris: 09.52.80.14.18

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

email: [REDACTED]

<http://pierrejoris.com>

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

[↑ Contents](#)

308. **David Chirot**

Re: Memo to Barack Obama

Sun 31 Aug 2008

* <<http://ui.constantcontact.com/sa/fp.jsp?plat=i&p=f&m=iqnuv6bab>>

For some years now I've been studying and finding methods in different media with which to create what i call "The New Extreme Experimental American Poetry & Arts."

Futurism (the 20th Century's first) and Dada were avant-gardes focused on the interrelationships among the military and "art" uses of the term "avant-garde." Futurism, to celebrate "War, the world's hygiene" and Dada, using its NO to War as a springboard to the NO of everything which the immense War Machine Culture produces. "Anti War Anti Art Anti Poetry -- For quite some time, the

"avant-garde" has been separated from its originary interconnection with the military and War, War Machines, War Culture--as though "the avant-garde" occurs "at a distance" from the Theater of War, which is Artaud's theater of Cruelty run completely amok, while the audience looks on

In times like these with multiple Wars being conducted by the US, as well as those it funds and arms and in turn is affected by itself, why not re-join the military and arts in examining what is occurring in a culture where the language and images have also run amok?

And why not, while we're at, examine the appearance of not only ever more censorship, mistranslations, forgeries, propaganda-running amok, a "plague" as Artaud calls it---that "Avian Flu" lurking in the peripheries of awareness, language and terror---but also of Torture as the ultimate expression of "forcing one to speak," even when knowing the information produced may well not be true at all. For with torture, what counts is that the person spoke, confessed, betrayed, as no matter what they say is already a "confession," a betrayal, and so, as a Russian artist has pointed out: "Language is a fascism not because it censors, but because it forces one to speak."

"As usual," Pier Paolo Pasolini noted in his famous "Glow Worm" essay, "the only thing we had to go on was language."

It is in the symptoms of language that Pasolini begins his researches and investigations into what is happening, that is making for example, the glow worms disappear where they had been not so very long ago at all such numerous and beloved presences..

In the first lines of his Introduction to **Torture: Cancer of Democracy France and Algeria 1954-62**, Pierre Vidal-Naquet asks

"Can a great nation, liberal by tradition, allows its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question?" The forcing to speak of torture, of language as a fascism, begins to "push the envelope" of what is said and written, in terms of what is being done that must be concealed. The "transparency of language" sought by the public, is replaced with the "opacity of language," a hard, smooth surface which functions as a kind of "black hole" of meanings, facts, and blurs the borders of fictions, fantasies, lies, dreams and a kind of Horoscope that furnishes Propaganda with a sense of the Inevitability of Events which portrays the "ones in charge" as being on the side always of the Deus ex Machina.

The adoption of a God Apparatus within the functioning of the terms necessary to "promote" what is designated as "Reality," enables the Leaders to place

themselves "beyond questioning," while creating the Right to question anyone, anywhere, anytime, on the entire planet.

A word--"terrorists, Al-Queda"--points--and a person vanishes, "detained with out charge for an indefinite period"s stretching into years. This "Black Hole" effect of the Leaders' Language uses words not only on persons, places, events, but on words themselves also. Words that "are pointed out" are vanished, "tortured," "betrayed."and if allowed to be released, returned in a severely mangled and "shadow of their former selves" form.

As Vidal-Nacquet points out, once this process is begun "outside the country" by the troops, police paramilitary organizations and mercenaries employed by a system, that "cancer" begins to spread "back" into the country of origin of the initial decision making and orders which sent this plague out into the world. (As Artaud entitles a great essay: "The Theater and the Plague")

The "problem " of language then becomes how to split words which mean the same things into what are separate entities, when judged as actions. Yet is the splinting simply a ruse, or the making of cracks in language which begin to "bring down the whole system?" The double talk of double standards, hyper-texts of hypocrises--the practice of denial which creates Walls separating and partitioning parts of one's own mind and being from others, in order to function as a "rational, civilized being," whose society may sanction horrific things, but are these not necessary means to the greater end when faced with the Terminality of Evil?

Vidal-Nacquet cites Thucydides, in Book Three of the Peloponnesian Wars, when the Greeks have to confront and conceal a massacre committed, a War crime.

**

In *The Peloponnesian War*, Book 3, Thucydides states: "To fit in with the change of events, words, too, had to change. What used to be thought of as a thoughtless act of aggression was now regarded as the courage one would expect to find in a party member; to think of the future and wait was merely another way of saying one was a coward, any idea of moderation was just an attempt to disguise one's unmanly character; ability to understand a question from all sides meant one was totally unfitted for action; frenzied violence came to be considered an attribute of a real man.

"The ability to understand a question from all sides" in this situation needs to be partitioned, separated, made to exist in carefully compartmentalized ways so that what is happening will not be seen, and the image created of what is occurring, will be all that is "seen, heard and read." The separation of language from a material actuality and its production as a form of artifice of "material language" used for the purpose of substituting a "spectacle" for "events on the

ground" in such a way that one and one's allies are always Right, Good, Democratic and Just, and the Other is always Wrong, Evil, Un-Democratic and Unjust. This reduction of complex terms bit by bit structurally, is to condense, to make one the many, to alter or remove meanings. Orwell demonstrates these as among the purposes of "New speak" in the Appendix to his novel 1984.

This creates situations that are happening "right before one's very eyes " which one is "not to see," and so doesn't. For if one did one might ask questions, rather than doing what fiction readers are supposed to do: "accept what is written in a willing suspension of disbelief."

This separation allows one not to see that what is happening "there" and "here" are related, and in the first place what is happening depends not on what is being done, but by who. This means that the same word has its opposite meaning depending on with whom it is "associated," and what the "context" of its placement is within the new order of sentences, phrases, names and descriptions.

Today, as Hurricane Gustav may or not hit New Orleans on the third anniversary of Katrina, the Republicans are getting ready to hold their convention , something which would appear to be done with the most unmitigated gall. Yet, the way that New Orleans is being presented for the most part is as a "New City" which is "now prepared" for the storm, though the levees, still, are not considered really high enough. Why a nation would let, despite years of warnings, one of its major port cities and a hub of its oil industries, be destroyed--was all too easy to see three years ago, and now is trying to be concealed.

Everything in the article follows the examples and histories set down so harrowingly and in such great and indelible detail in Naomi Klein's *The Shock Doctrine*.

New Orleans, one can see, is being turned into not only a "New City, but something more like a "settlement," an "outpost" of a kind of re-colonization of many areas of the USA, turning them into gated communities with their own entertainment set ups and businesses connected by power grids, while the rest of the population, conveniently without electricity and off line, is "disappeared" from the "overall picture" of a "steady recovery."

One of the things that very much struck me in reading this is many of the details and the words used for them, are almost identical to those used to describe what is happening in the Occupied territories, and is being funded to the tune of over 20 billion a year by the USA. The article here notes the same "ethnic cleansing" going on, with the same (American) equipment being used, the bulldozers, cranes and trucks hauling away the demolished homes and any

sign of the original tenants. Everything has been altered--the school system, the transportation system, the entertainment and leisure systems of organization and presentation, the areas designated as "off limits" to much of the remnants of the survivors of Katrina. The news on tv even notes that this time around though there is no Super Bowl Dome and other facilities as before with which to shelter the victims from danger, there are "increased numbers of well equipped buses, stocked with food" with which to simply transport the undesirables out of the city, permanently, no doubt, flung into a life time of itinerancy among "internal refugee camps" and "temporary shelters."

The article here also uses the terminology of "the right of return," which almost everyone knows will never happen for them. The City has in effect not only been Occupied, but taken over, every bit of earth, of water, of light, taken away and privatized, leaving no room for those unwanted Others who had created the city and its world famous culture to begin with.

In *The Shock Doctrine*, Naomi Klein lists some of the huge number of companies, technologies, "show rooms," trade shows, products of security and surveillance that have completely turned around the Israeli economy since 9/11 and made it the world's 4th largest exporter of military equipment and technology, as well as the fourth largest military. Huge US funding of this has helped to bring these technologies to work in the areas created by "disaster capitalism" like Katrina and the Mexican Border. Klein writes that the "wealthy New Orleans neighborhood of Audubon Place needed its own police force after Hurricane Katrina, it hired the Israeli private security firm *Instinctive Shooting International*."

While Immigration agents for the Mexican Border are trained by the Israeli founded *Goaln Group*, Boeing and Elbit, the Israeli firm most involved in building the 2.5 billion dollar Separation Wall, are being paid 2.5 billion dollars to create the as yet non functional "virtual fences" along the US-Mexican borders which includes electronic sensors, unmanned aircraft, surveillance cameras, and 1800 cameras.

Human rights organizations set up within the USA to deal with the explosion in detainee arrests and camps describes their proliferation as "Gitmo Across America."

As this article asks, what is Obama going to do about any of this? His speech at AIPAC and his total embrace of Israeli Policies in the Occupied Territories is not a bad sign" for Palestinians only, but for huge chunks of the American population also. Because that stance, that huge shift from his former support of Palestinian rights, friendship with Edward Said and interest in a Just Peace rather than colonialism and ethnic cleansing, is being used to reintroduce the same things into the USA under new names, new guises, as Naomi Klein writes

of, that are created by the Friedmanism Chicago School of Shock Doctrine Economics, which, curiously, in Latin America saw itself in Anti-Artaudian terms as "antibodies" fighting the "plagues" of "Leftism," "Indigenous rights," "solidarity among peoples," "opposition to privatization."

For once the strategies of the post 9/11 Patriot Act were adopted and torture entered the equation, and with it the importation of the techniques and methods and attitudes practiced and supported and funded by the US abroad, the only way to prevent confronting these things is to deny realities on the ground in favor of images, and words in which the meanings have been drained and shifted so that they no longer "stand for anything" except a "place in a symbolic context that shifts by the hour."

The US may have a Black President who embraces and endorses Apartheid abroad and a similar practice within the US, that of the Katrina experience and those of the detainees confined in ever worse conditions in ever more "camps," not to mention toiling in the sub standard sub human conditions that were found in Postville, Iowa and since in several more sweat shops and near slave labor conditions usually thought to exist "only abroad" but are right here, in nice little American towns.

The USA now leads the world in number and percentage both of civilians in prison, and as well on any day is running at an average of 30,000 detainees being held inside the US in prisons as small as a village's to huge outdoor "detention camps" surrounded by fences, walls, barbed wires, electronic warning and surveillance.

Recent talk of the return of the "Cold War Era" coupled with what many have seen as a new form of McCarthyism in the post 9/11 era contribute to the role of language/torture as a "forcing to speak," in which detainees, prisoners, internal exiles and refugees are produced by disaster capitalism, and much of the US becomes ever more open Occupied Territories Occupied by the US Government and its privatized forces. Corporate-State Fascism as Mussolini defined it, in operation. During the course of almost two years of campaigning and billions spent--Obama has changed positions 180 degrees and McCain as also. The longer the elections go on the more they begin to resemble of all things Bush Mach Two--the most unpopular President ever, head of the most disastrous regime ever. Yet the American public is being told it has a choice between "Change" and a "Maverick"--when in fact what is going to win no matter who is elected is that new and ever more powerful construction of the system--the Office of President, whose powers are close to that of a dictator-God. This means that who ever occupies this place will be not a Deus ex Machina, but a puppet of forces behind the scenes, so that the system inexorably wins.

And what system is this? Naomi Klein would say and oes--Disaster Capitalism, Shock Doctrine, come home to roost, at long last, that first invaded the world on 9/11 1973 in Chile and landed in America on 9/11 2001.

The New Extreme Experimental American Poetry and Arts are the creations of this grisly coup, hidden in plain site/sight/cite such as the animatron figures waterboarding peep show on Coney Island, the offering of Oceanography Classes at Guantanamo, the forging of documents and images for massive Invasions and Occupations, and the rejection, as an Israeli journalist writes, of that language which "calls a spade a psade," because to do so would disrupt the business of doing business, which is what language is after all, nicht wahr? A business which "sells itself" rather than be tortured perhaps--

At any rate as much as one would like to feel hope , or hope for something which is under the surfaces as yet--and not what is seen--what is seen to me at any rate is like a sign of humiliation and despair--what does it say about a "free democratic society" that in order for a Black person to run for president he has to embrace and endorse Apartheid and support policies abroad and at home that are completely the contradiction of what is written in the Declaration of Independence and several Amendments of the Constitution--the 4th especially has been rendered almost null, and no one seems to have noticed.

This article is via International Clearing House, from the Guardian UK

*The Disneyfication of New Orleans

*

*The city's redevelopment has ignored the needs of what was one of the closest-knit black communities in America

*

*By Anna Hartnell

29/08/08 ***The

Guardian* <<http://www.guardian.co.uk/commentisfree/2008/aug/28/usa.hurricane.katrina>> *' -- - Three years after Hurricane Katrina, a more glamorous image of black America is presenting itself to the world in the person of Barack Obama. Meanwhile, in New Orleans, America's story of black urban poverty is still unfolding, largely beneath the radar of the global media.

Three years after Hurricane Katrina, a more glamorous image of black America is presenting itself to the world in the person of Barack Obama <<http://www.guardian.co.uk/world/barackobama>>.

Meanwhile, in New Orleans, America's story of black urban poverty is still unfolding, largely beneath the radar of the global media.

In August and September 2005, areas like the largely black Lower Ninth ward <http://en.wikipedia.org/wiki/Lower_Ninth_Ward>, almost entirely

invisible to the hordes of tourists who flock to New Orleans every year, attracted worldwide sympathy as the levees broke<<http://www.guardian.co.uk/commentisfree/2008/aug/27/hurricanekatrina.usa>>. Now they have been all but forgotten. While tourists long ago repopulated the French Quarter, 57% of New Orleans' black population – against 36% of whites – have yet to return to the city. Many never will. This is because since Katrina, developers have clubbed together with the authorities to complete New Orleans' makeover into a playground for wealthy tourists.

As house prices soar and homelessness rises, the authorities are quietly doing away with the city's remaining stocks of affordable housing in moves that the UN has recently claimed constitute human rights violations. The fact that these demolitions will overwhelmingly affect black people has led some to call this ethnic

cleansing<<http://www.guardian.co.uk/environment/2005/sep/24/usnews.hurricanes2005>> .

Looking back, these developments should come as no surprise. The sympathy that met Katrina's immediate aftermath was short-lived. In August 2005 it was poor African-American residents, statistically the least likely to have the means to evacuate the stricken city, who bore the brunt of the storm damage. Viewers all round the world watched in horrified fascination as conditions in the convention centre and Superbowl deteriorated. News reports did focus on the government's apparent abandonment of its own people, but a hysterical and arguably racist undercurrent was almost compulsively drawn to rumours of rape and murder – nearly all of which turned out to be untrue.

As residents evacuated the city, and before the floodwaters had even receded, the future of New Orleans and its residents was being spoken about in no uncertain terms. "We finally cleaned up public housing in New Orleans", declared Republican congressman Richard Baker soon after the storm. "We couldn't do it. But God did." Alphonso Jackson, the then US secretary of housing and urban development, made the racial implications of the gentrification process perfectly clear when he predicted that the reconstructed New Orleans would be a whiter city.

In the three years since, race and class stereotypes have paved the way for New Orleans' so-called "revitalisation". "We don't need soap opera-watchers right now", claimed the city council president, Oliver Thomas – perpetuating the view that New Orleans' high unemployment rate can be tracked to individual laziness as opposed to the systemic discrimination affecting most of America's inner cities. At the same time, those same forces that demonise poor and particularly black families – for their apparent "dysfunction" – are actively preventing the regrouping of some of the most close-knit black communities in the US.

The city is now in the process of phasing out the low-cost housing, public transportation system, and public health facilities that have supported the existence of low-income residents in New Orleans for decades. The US department of housing and urban development and the housing authority of New Orleans say that they wish to de-concentrate poverty in areas that were previously hotbeds for crime and drug abuse. Currently though, there are only plans to replace one-third of the units available for low-income renters. And as Audrey Stewart of the Loyola Law Clinic explains, the result is:

... thousands and thousands of homeless people camping out, under bridges, we have folks staying with relatives and friends – I see that all over my neighbourhood, five, six, seven, eight people living in these tiny houses. We have people getting kicked out of Fema [Federal Emergency Management Agency] trailers with nowhere to go.

Many displaced New Orleans residents, black and white, are now calling for the "right of return" – and are in the process creating a dynamic grassroots movement that threatens to disrupt the relative calm that has eased the passage of the city's controversial reconstruction programme. This is just the kind of movement that Barack Obama spent the first part of his career organising for South

Side<<http://www.encyclopedia.chicagohistory.org/pages/1177.html>>Chicago, and it may turn out that his ability as president to respond to this call proves decisive.

Obama has been a vocal critic of the Bush administration's recovery and reconstruction programme, and his restoration plan for the region includes housing displaced residents who wish to return to the city. This time last year, Obama expressed concern that New Orleans would once again become the scene of the nation's broken promises, and told residents, "I can promise you this: I will be a president who wakes up every morning and goes to bed every night with the future of this city on my mind." He said:

... racial discord, poverty, the old divisions of black and white, rich and poor, it's time to leave that to yesterday.

But as the presidential campaign intensifies, Obama is increasingly under pressure to "transcend race". If this insidious demand should persist into an Obama presidency, it could seriously hinder a sustained focus on so racially charged an event as Katrina and its disastrous aftermath. What's certain is that the longer the world looks away, the more likely it is that a Disneyfied "new" New Orleans will mean the loss of a city that boasts one of the most complex cultural heritages in the world.

Three years on from the storm, during an election year that has focused attention on a spectacular symbol of African American success, it seems that

once again, no one is looking in the direction of a black America that has experienced only the rough end of the American dream.

Anna Hartnell is lecturer in American literature & culture at the University of Birmingham, [REDACTED]

*Click on "comments" below to read or post comments *

Comments (25) Comment (0)

Comment Guidelines

Be succinct, constructive and relevant to the story. We encourage engaging, diverse and meaningful commentary. Do not include personal information such as names, addresses, phone numbers and emails. Comments falling outside our guidelines – those including personal attacks and profanity – are not permitted.

See our complete *Comment

Policy* <http://www.informationclearinghouse.info/comment_policy.htm> and

*use this link to notify

us* <[REDACTED]?subject=Comment%20Problem%20&body=Please%20tell%20us%20the%20problem.%20For%20our%20reference,%20internally%20this%20comment%20is%20on%20www.informationclearinghouse.info/article20650.htm%20Please%20copy%20and%20paste%20the%20comment%20in%20question%20here.>

if

you have concerns about a comment. We'll promptly review and remove any inappropriate postings.

*Send Page To a

Friend* <<http://ui.constantcontact.com/sa/fp.jsp?plat=i&p=f&m=iqnuv6bab>>

* *

In accordance with Title 17 U.S.C. Section 107, this material is distributed without profit to those who have expressed a prior interest in receiving the included information for research and educational purposes. Information Clearing House has no affiliation whatsoever with the originator of this article nor is Information ClearingHouse endorsed or sponsored by the originator.)

[image: Email Newsletter icon, E-mail Newsletter icon, Email List icon, E-mail List icon]

Sign up for our Daily Email Newsletter

<<http://www.constantcontact.com/safesubscribe.jsp>>

[image: Amazon Honor System]

HOME <<http://www.informationclearinghouse.info/index.htm>>

309. **Jennifer Karmin**
JOB: Colby-Sawyer College
Sun 31 Aug 2008

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

Teaching Faculty: Literature and Creative Writing

Colby-Sawyer College has an opportunity for an innovative and energetic full-time Assistant Professor of Literature and Creative Writing in the Department of Humanities. This is a tenure-eligible faculty position available in late August 2009.

Primary teaching responsibilities include courses in literature (including the American Literature survey), creative writing, and composition. The ideal candidate will have significant publication in prose fiction and a demonstrated ability to teach courses in literature and creative writing. Our new colleague will have the opportunity to help inaugurate the department's new major in Creative Writing. A Ph.D. in literature is preferred. Also required is evidence of excellence in teaching at the college level and a philosophy of education consonant with Colby-Sawyer's programs and mission. Our faculty positions involve teaching, advising, and departmental and college service responsibilities.

Colby-Sawyer College is a comprehensive liberal arts college located in scenic Central New Hampshire, recognized for the excellence of its academic and co-curricular programs. Our faculty and staff consider it an important and welcome aspect of their jobs to get to know, encourage, inspire, and offer guidance to each of our students. Visit our website at <http://www.colby-sawyer.edu> to learn more about our unique teaching and learning community.

To be considered please apply on-line. Please include current CV, letter of application, statement of teaching philosophy, sample syllabi if available, and names and telephone numbers/e-mail addresses of three references. Priority will be given to applications received by October 15, 2008.

[↑ Contents](#)

310. **Barry Schwabsky**
Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???
Sun 31 Aug 2008

You equate John Ashbery and Ogden Nash???

--- On Sun, 31/8/08, andrew burke <[REDACTED]> wrote:

From: andrew burke <[REDACTED]>

Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

To: [REDACTED]

Date: Sunday, 31 August, 2008, 10:59 AM

How about Ogden Nash? How did he go?

Andrew

2008/8/31 Barry Schwabsky <[REDACTED]>:

> Today, poets who make a living from poetry (and not from teaching) can only do so through the combination of sales, readings, and fellowships. Ashbery wrote art criticism and then taught until he got his Macarthur; I think he has been a full-time professional poet in the above sense since then.

>

>

>

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

> From: Charles Alexander <[REDACTED]>

> To: [REDACTED]

> Sent: Saturday, 30 August, 2008 5:19:36 PM

> Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

>

> i haven't verified this, but a professor once told me that the last

> poet to make a living from the "publication and sales" of poetry

> (this does NOT include lecture fees, readings, poetry-related

> teaching gigs, etc.) was Alfred Tennyson. But then, there can't have

> been too many to do so, at any time in history, right?

>

> charles

>

>

> charles alexander

> chax press

> [REDACTED]

> 411 N 7th ave, suite 103

> tucson arizona 85705

> [REDACTED]

>

>

>

>

>

> On Aug 29, 2008, at 12:44 PM, steve russell wrote:

>

>> so i've been thinking about poetry, art, & the difficulties of

>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if
>> he's ever had a full time teaching position. i'm not aware of
him
>> ever having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not
mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>
>> welcome.html
>>
>
>
>
>
>
>
--
Andrew
<http://hispirits.blogspot.com/>
<http://www.flickr.com/photos/aburke/>

[↑ Contents](#)

311. **Murat Nemet-Nejat**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

Sun 31 Aug 2008

Steve,

I am sure there are multiple other examples, including you. Mine was a free association, and at one time I needed to stop. What does "within an academic setting" mean? Is being educated a impediment to poetry? Non academic does not mean anti-intellectual.

Ciao,

Murat

On Sun, Aug 31, 2008 at 1:54 AM, steve d. dalachinsky <[REDACTED]> wrote:

*& this other non degreed steve on the list
doesn't teach tho he thinks it's one of the noblest professions
he hustles and part of his income when he's not robbing libraries
or computers from universities is made from his poetry
so he must be a fraud
williams was a doctor stevens insurance
corso a bum bremsen a dealer (?) weiners? sold weenies pessoa made pesos
in some office somewhere borges
catullus oops is he still around??? ferlenghetti makes spaghetti lord
buckley (oops a comedian)
homer sold mobile homes a home run champion tom savage merry fortune
look at that list you made murat geez steve cannon
all the poets you personally know are well educated and work within an
academic system one way or the other
stacy at the poetry project
doesn't anselm teach oops patty smith
(HA) double oops
or does he work at gem spa (joke)
shut up and get some sleep steve
take that new anti-psychotic drug the doc just prescribed for ya*

On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat <[REDACTED]>
writes:
Steve,

*There is nothing cute about *Word To Mouth*. It has a significant
place in
Auster's total work, as I tried to show in my last post*

*I think Merwin comes from a prominent family and is independently
wealthy. I
agree with your distinction between poets who make a living out of
their
poetry and those who do it from teaching.*

*I am not sure the distinction between minor and major is relevant
here. Who
is to know? There are a many poets I personally know who do not
teach, at
least not in a college or university: Joel Lewis, Basil King, Martha
King,
Kimberly Lyons, Ron Silliman, David Chiro, Gary Sullivan, Nada
Gordon,*

Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and on. On the other hand, it is informative to inquire if these poets' works are different from the poets who teach at a university, *specifically* in a Masters of Fine Department. For instance, Bruce Andrews teaches I think philosophy, which is not the same thing.

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell

<[REDACTED]>wrote:

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

guidelines

[↑ Contents](#)

312. **Mairead Byrne**
Re: Visual Poetry (Vispo) Assistance
Sun 31 Aug 2008

Dear Al(l),

I designed a Visual Poetry course which I have taught in 3 iterations at Rhode Island School of Design, the second time in collaboration with Graphic Design professor, Jan Baker. This course is the first in a set of 3 courses in Concrete Poetry. The second is Sound Poetry, which I will be teaching for the first time this fall. When that is up & running, I hope to turn to Digital/Kinetic, the third course in the sequence, which will probably be called something completely different by then as technology changes, maybe Molten Poetry! The three courses aren't discrete. As I approach sound, I understand more how visual it is. Someone, maybe Michael Basinski, said that sound poetry always has strong visual announcement too. Each course includes the others too. I am happy to share my most recent Visual Poetry syllabus, & also Sound Poetry when it's done.

Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> "Jorgensen, Alexander" <[REDACTED]> 08/29/08 11:15 PM >>>

I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list. Your time and own expertise will be sincerely appreciated.

Notice: September's second issue of Black Robert Journal will an important section on visual poetry.

<http://www.black-robert-journal.com>

[↑ Contents](#)

313. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Sun 31 Aug 2008

Geraldine,

I asked the question because Hardy's *The Mayor of Casterbridge* left a a very strong impression on me when I first read it forty years ago in Turkey (in English). The *Scarlet Letter* also which I read about the same time. It blew my mind.

An interesting connection: I read *The Scarlet Letter* at Robert College, the American school In Istanbul. Robert College was built by missionaries who came from Massachusetts. The poet, critic and publisher Ed Foster is writing a fascinating book about 19th century Istanbul (and its surrounding areas up to Iran) and a group of New England missionaries.

Reading *Moby Dick* for the first time was an excruciating experience for me, but that reading changed my DNA as a writer. So nothing was wasted.

I share your enthusiasm for *Middlemarch*, which interestingly I also thought is the best 19th century English novel. I also love Henry James, who was a feminist, an American novelist and a great admirer of Hawthorne. My guess is *The House of Seven Gables* is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <[REDACTED]> wrote:

Murat,

Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind because if you labour through a novel and you end up not liking it that's a lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

[↑ Contents](#)

314. **AWAREing Press**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

Sun 31 Aug 2008

Steve, thanks for the rant ;). The other Steve professes an adherence to popular poets and poetry as shuttled from the "PhDs" to the many minds hustling their way through academia, which is just as valid, if not moreso; it's indicative of the prevailing mindset in the uptight sanctions of groups such as this one.

Many fine poets are undegreed, and yet are awarded teaching positions; in fact, the late poet Carol Berge, after her 8-1/2 years of education/classes wound up with invites from 16 universities despite her failure to obtain a single letter beyond h.s.diploma. Yet here again we quibble, as many of her contemporaries, some of whom are listed below, worked very hard for their doctorates etc. (And need we remind ourselves that an MFA is the furthest one can advance in the "field of creative writing"?)

James Beach, BA

----- Original message from "steve d. dalachinsky" <[REDACTED]>: -----

*& this other non degreed steve on the list
doesn't teach tho he thinks it's one of the noblest professions
he hustles and part of his income when he's not robbing libraries
or computers from universities is made from his poetry
so he must be a fraud
williams was a doctor stevens insurance
corso a bum bremser a dealer (?) weiners? sold weenies pessoa made pesos
in some office somewhere borges
catullus oops is he still around??? ferlenghetti makes spagetti lord
buckley (oops a comedian)
homer sold moblie homes a home run champion tom savage merry fortune
look at that list you made murat geez steve cannon*

*all the poets you personally know are well educated and work within an
academic system one way or the other
stacy at the poetry project
doesn't anselm teach oops patty smith
(HA) double oops
or does he work at gem spa (joke)
shut up and get some sleep steve
take that new anti-psychotic drug the doc just prescribed for ya*

*On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat
writes:
Steve,*

*There is nothing cute about *Word To Mouth*. It has a significant
place in
Auster's total work, as I tried to show in my last post*

*I think Merwin comes from a prominent family and is independently
wealthy. I
agree with your distinction between poets who make a living out of
their
poetry and those who do it from teaching.*

*I am not sure the distinction between minor and major is relevant
here. Who
is to know? There are a many poets I personally know who do not
teach, at
least not in a college or university: Joel Lewis, Basil King, Martha
King,
Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada
Gordon,
Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed
Friedman, Tony
Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes
on and
on. On the other hand, it is informative to inquire if these poets'
works
are different from the poets who teach at a university,
specifically in a
Masters of Fine Department. For instance, Bruce Andrews teaches I
think
philosophy, which is not the same thing.*

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell wrote:

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

guidelines

[↑ Contents](#)

315. **Hugh Behm-Steinberg**

Re: Eleven Eleven issue 5 and submission call for online issue 6

Sun 31 Aug 2008

Many thanks. We have a small memorial to Arteaga at our (very much in progress) website: www.elevenelevenjournal.com

Hugh

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

From: Barbara Jane Reyes <[REDACTED]>

To: [REDACTED]

Sent: Friday, August 29, 2008 11:30:42 AM

Subject: Re: Eleven Eleven issue 5 and submission call for online issue 6

awesome hugh, can't wait to see it. as well, it's really great to see you've included work by alfred arteaga, whom some of you know passed away this summer.

[↑ Contents](#)

316. **amy king**

Lots of poets filmed while reading their poems ...

Sun 31 Aug 2008

Aug. 29th, The Stain of Poetry Reading Series

Matvei Yankelevich reads

Part #1 - <http://www.youtube.com/watch?v=IQCIIdAfqBDs>

Part #2 - <http://www.youtube.com/watch?v=gcXwCOs2q2c>

Michael Ball reads

<http://www.youtube.com/watch?v=L6D9qmktZCA>

Ryan Murphy reads

<http://www.youtube.com/watch?v=-dUvQFAeNy0>

Anna Moschovakis reads

<http://www.youtube.com/watch?v=4ngq9zzt86g>

Valzhyna Mort reads

<http://www.youtube.com/watch?v=dqKjF2RUn5E>

~~~~~

VIDEOS FROM THE FORMER MIPOESIAS READING SERIES

Amy King, Curator

Mendi Obadike reads

<http://video.google.com/videoplay?docid=-2689831932866195687&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1>

Evie Shockley reads

<http://video.google.com/videoplay?docid=7179533296441229330&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1>

Tonya Foster reads

<http://video.google.com/videoplay?docid=4641226672996544465&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1>

Tara Betts

<http://video.google.com/videoplay?docid=9128849204665301215&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1>

Christopher Stackhouse reads

<http://video.google.com/videoplay?docid=-1000016046685218294&ei=IhC7SISLTYqUrgKqtrTxDA&q=%22amy+king%22&emb=1>

Nico Vassilakis and Geof Huth Performing Sound Poetry

[http://www.youtube.com/watch?v=fVW\\_v2kzI4I](http://www.youtube.com/watch?v=fVW_v2kzI4I)

Stacy Szymaszek reads

<http://video.google.com/videoplay?docid=-6662593207462816216&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1>

Ethan Paquin - Part 1

<http://video.google.com/videoplay?docid=1456707217726662375&hl=en>

Ethan Paquin - Part 2

<http://video.google.com/videoplay?docid=-1036492947895327293&hl=en>

Ethan Paquin - Part 3

<http://video.google.com/videoplay?docid=-1851525574263873552&hl=en>

Cate Peebles reads

<http://video.google.com/videoplay?docid=-3143865017425555353&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1>

Nichole Steinberg reads

<http://video.google.com/videoplay?docid=7481605085786564996&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1>

Richard Peabody reads

<http://video.google.com/videoplay?docid=3012499496745222136&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1>

~~~~~

Not from the series (filmed by Amy tho) - Franz Wright

<http://www.youtube.com/watch?v=77GYrO2-3IE>

Enjoy!

Amy and Ana

Movies With Poems

<http://amyking.wordpress.com/2008/08/11/movies-with-poetry/>

Poems To Do

<http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

317. **Samuel Wharton**

sawbuck 2.3

Sun 31 Aug 2008

dearest buffalo~

{James Belflower} {Sheila Black} {Richard Chetwynd}
<http://goog_1220222187875/> {Steve Dalachinsky & Jim Leftwich} {Ryan Daley} {Clayton Eshleman} <http://goog_1220222187875/> {Dean Faulwell} {Lisa Fishman} {Skip Fox} {Kristen Orser}
<<http://www.sawbuckpoetry.blogspot.com/>>

come find all these good people in the new
sawbuck<<http://www.sawbuckpoetry.blogspot.com>>

!!!

& if you think about, submit some of your own amazing poems...

~samuel wharton, editor

[↑ Contents](#)

318. **Samuel Wharton**
sawbuck 2.3, (correct link)

Sun 31 Aug 2008

dearest buffalo~

<goog_1220226864470> <goog_1220226864470>
{jamesbelflower}{sheilablack}{richardchetwynd}
{stevedalachinsky & jimleftwich}{ryandaley}{claytoneshleman}
{deanfaulwell}{lisafishman}{skipfox}{kristenorser}

<<http://www.sawbuckpoetry.blogspot.com>> come find all these good people in
the new sawbuck <<http://www.sawbuckpoetry.blogspot.com/>>!!!

& if you think about, submit some of your own amazing poems...

~samuel wharton, editor

[↑ Contents](#)

319. **Geraldine Monk**
Re: insomnia, words that do not survive the world

Sun 31 Aug 2008

Murat, I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of reading under my belt by then and they just didn't measure up. I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transition - she's very modern and yet curiously old fashioned). She's also very wicked! I nearly bust a gut reading Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

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

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

To: <[REDACTED]>

Sent: Sunday, August 31, 2008 7:35 PM

Subject: Re: insomnia, words that do not survive the world

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a a very strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew my mind.

An interesting connection: I read The Scarlet Letter at Robert College, the American school In Istanbul. Robert College was built by missionaries who came from Massachusetts. The poet, critic and publisher Ed Foster is writing a fascinating book about 19th century Istanbul (and its surrounding areas up to Iran) and a group of New England missionaries.

Reading Moby Dick for the first time was an excruciating experience for me, but that reading changed my DNA as a writer. So nothing was wasted.

I share your enthusiasm for Middlemarch, which interestingly I also thought is the best 19th century English novel. I also love Henry James, who was a feminist, an American novelist and a great admirer of Hawthorne. My guess is The House of Seven Gables is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <[REDACTED]> wrote:

*Murat,
Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love*

Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind because if you labour through a novel and you end up not liking it that's a lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

guidelines

[↑ Contents](#)