

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
September 2008

398 messages · Sat 30 Aug 2008 – Tue 30 Sep 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

September 2008 was the month the bottom began to fall out — Lehman gone mid-month, the campaign at full roar — and the list answered the noise the way it had learned to, not by originating but by arranging. Three hundred and ninety-eight messages moved through it, and its characteristic gesture that month was the poet as assembler: the collage, the borrowed line, the constraint clamped onto the chaos. When the world will not hold still, the room reached for scissors and paste rather than the blank page.

The largest formal argument asked where borrowing ends and stealing begins. Under the heading of copyright infringement or collage, the room passed around assembled poems — a ROVA text built of found scraps, “*we breathe, the gap we breathe*” — and worried the line between the homage and the lift, the cut-up and the crime. It was the decade’s central anxiety in miniature: whether a poem made of other people’s language is an act of composition or an act of theft, and whether the law could tell the difference any better than the poets could.

The quarrel found its highest sanction in the master himself. John Ashbery’s debut exhibition of collages was reviewed that month — the difficult old poet revealed as a literal cutter-and-paster, arranging found images the way he had always arranged found speech — and alongside it the room marked forty years of *Technicians of the Sacred*, Rothenberg’s great anthology, itself a collage of the world’s poetries bound between two covers. Assembly, the month insisted, was not the amateur’s shortcut but the modern art entire, practiced at the top — the same instinct that had built the century’s anthologies, its cut-ups, its readymades, now claimed by the difficult master as openly as any young collagist on the list.

Against the political spectacle the room deployed the same instinct as pure play. Sarah Palin had just been named to the ticket, and a request to the list’s formalists produced not argument but wordgame — “*anybody out there have a good palindrome about Palin? or even a palinode?*” — the campaign’s roar fed into a constraint machine and handed back as reversible nonsense. It was the collagist’s reflex turned on the news: take the given material, however unpromising, and rearrange it until it says something the original never meant to.

I have set September down exactly as the archive delivered it — the borrowed poem between infringement and art, Ashbery’s literal collages, the anthology at forty, and the campaign folded into a palindrome — because it was the month the

list, with the markets cracking and the election screaming, answered by arranging rather than inventing, and made an unspoken case for its own survival. A room that can no longer be sure it can say anything new can still cut, paste, borrow, and reverse; and in a September when so much was coming apart, the poets found a strange composure in the art of putting found pieces together.

— *K. M. F.*

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- 358. Carol Novack — FRIDAY, OCT. 10TH, 7-9 pm Mad Hatters' Review Reading, KGB Bar + SUBMISSIONS...
- 359. Jim Andrews — Re: ...literature

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- 360. Sheila Murphy — JONATHAN BAUMBACH, HAROLD JAFFE, SHEILA E MURPHY READING 10 10 08 KBG BAR
- 361. steve d. dalachinsky — Phil Niblock's 75th birthday bash at anthology film archives
- 362. Patrick F. Durgin — Upcoming Readings, Exhibit, and Journal: Intersections of Experimental ...
- 363. Michelle Naka Pierce — London housing needed Jan-June 09
- 364. Dan Glass — With + Stand 2
- 365. Aaron McCollough — New Issue of GutCult
- 366. David Kirschenbaum — NYC/Boog City's 2008 Election Night Extravaganza Nov. 4
- 367. Halvard Johnson — Re: With + Stand 2

- 368. Alison Croggon — Masthead: Poetryetc special issue
- 369. steve russell — dream ticket: Obama &
- 370. Ryan Daley — Re: dream ticket: Obama
- 371. Ismaelia al Sadiq — Re: dream ticket: Obama &

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- 372. CA Conrad — HELLIONS
- 373. CA Conrad — Re: dream ticket: Obama &
- 374. Nicholas Karavatos — Contact Info for Jalal Toufic
- 375. William James Austin — Blackbox submission period closed
- 376. Cara Benson — Re: dream ticket: Obama &
- 377. Charles Alexander — new on chaxblog
- 378. amy king — Out of towners & Otherwise ...
- 379. Tom Orange — dream ticket: Obama &

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- 380. Michael Kelleher — Literary Buffalo Newsletter 09.29.08-10.05.08
- 381. steve d. dalachinsky — Re: Fwd: Robert Dunn's death & memorials
- 382. Tony Trigilio — Beat Symposium Updates: list of panels; McClure reading; di Prima cancellat...
- 383. Ward Tietz — Book Arts Call for Work--Democratic Organization
- 384. Geoffrey Gatza — New Big Block of BlazeVOX [books]
- 385. ari banias — Uncalled-For Readings, October 15: Brolaski, Carnahan, Hall
- 386. Poetics List — new Barbara Jane Reyes chap [on behalf of Horton and Young]
- 387. Rodney Koenek — Portland, Sat. 10/4: CROSS, IDES, PUTNAM Read for Tangent
- 388. Catherine Daly — Re: New Big Block of BlazeVOX [books]
- 389. Daniel Godston — Rec Room / Chicago Calling event

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- 390. CA Conrad — poet/artist KRISTEN GALLAGHER reports on the 2008 Republican National Convention
- 391. aaron tieger — END NOTEBOOK by Geoffrey Olsen
- 392. Christophe Casamassima — Furniture Press is now a non-profit!
- 393. Michael Kelleher — OlsonNow
- 394. CA Conrad — EXCITED for the math
- 395. Jennifer Karmin — JOB: Skidmore College
- 396. T. A. Noonan — Call for submissions: grain short/grain long
- 397. Martha Cinader Mims — Live open mic radio tonight!
- 398. Dan Glass — bionic

1. **Fluffy Singler**

FW: It's already beginning -- Raid in St. Paul

Sat 30 Aug 2008

From the front row here in the Twin Cities . . .

[http://www.startribune.com/politics/27695244.html?](http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs)

[elr=KArksLckD8EQDUoaEyqyP4](http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs)

[O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs](http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs)

I live on Harriet Avenue in Minneapolis, where one of the Friday raids occurred. In fact, I was sitting at a coffee shop two blocks away last night when we saw a Sherriff's Paddy Wagon, a tv van and no fewer than 10 police cars around the neighborhood, six within a few minutes of the paddy wagon coming through and a bunch of others just "patrolling" the neighborhood.

I live in a lefty neighborhood. We have a co-op and Arise, the anarchist bookstore. The City has used people's fear of crime to talk the neighborhood organizations into accepting city money for more police patrols this summer and they have been THICK here around my few blocks-bikes, squads, etc.-all the time.

I have been telling everyone who can stand to listen to me about the fact that Minneapolis has been gradually becoming more and more of a police state over the past two years. Last summer, TWO police officers-local and sheriff-on every single corner downtown day and night, sometimes standing, on bikes or in squad cars parked on the sidewalks. I am not exaggerating. This summer, FOUR. Mostly they bust petty crimes rather than violent ones. And mostly in my neighborhood they harass anyone who looks "suspicious" which covers most people in my neighborhood.

I went to court on Monday for a friend who got busted on some petty charges and the public defenders were complaining about their huge caseload and saying "well, it's the week before the convention." It's been my experience watching concerts festivals and other events here that not only will they be raiding political offices like this, but they will also definitely be sweeping the streets for the homeless and other people who might scare off the conventioners, who are housed in both downtown Minneapolis and in St. Paul.

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2. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Sun 31 Aug 2008

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once, preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliché of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's *The Killer Inside Me* and *Pop. 1290* are as good as I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read *Pierre* again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In *Mansfield Park* (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <[REDACTED]> wrote:

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](#)

3. Barry Schwabsky

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

And Eliot ain't no Austen either. I seem to recollect that the first part of *Middlemarch* is a sort of heavy pastiche of Austen; it takes a while before suddenly changing mode and becoming what it really turns out to be.

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

From: Geraldine Monk <[REDACTED]>

To: [REDACTED]

Sent: Monday, 1 September, 2008 1:14:09 AM

Subject: Re: insomnia, words that do not survive the world

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.

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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.*

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the
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I am so happy Jane Austen is not in your list.

Ciao,

Murat

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Oh yes - lots - probably most . The Bronte sisters, I love Wuthering
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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

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4. **Philip Rowland**

Re: NOON 6

Mon 1 Sep 2008

Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).

Best,
Philip Rowland

On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:

*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.
("I can't believe I read the whole thing!") It is short, true.*

Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard Johnson, Philip Messinger.

Ruth Lepson

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5. **David Chirot**

Ahmed Faraz, Outspoken Urdu Poet, Dies at 77

Mon 1 Sep 2008

*BOOKS * | September 1, 2008

* Ahmed Faraz, Outspoken Urdu Poet, Dies at 77

<<http://www.nytimes.com/2008/09/01/books/01faraz.html?ei=5070&emc=eta1>> *

By HARESH PANDYA

Popular among both the cognoscenti and the general public, Mr. Faraz was one of the few poets from the subcontinent whose verses were read as well as sung.

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6. **Joel Weishaus**

"Reality Too" August Blog

Mon 1 Sep 2008

Dear Friends and Colleagues:

Here is the August edition of "Reality Too":

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

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7. **Charles Alexander**

[pog] POG PRESENTS

Mon 1 Sep 2008

POG Presents:

splash into fall!

Group Poetry Reading

with 8 of Tucson's finest poets

@ THE DRAWING STUDIO

33 S. 6th Ave, Tucson

(between E. Congress and E. Broadway)

7pm Saturday, September 13

\$5 general admission, \$3 students

Renee Angle works for the University of Arizona Poetry Center. She holds an MFA from George Mason University, where she was editor of the journal *So to Speak*. Her poems have appeared in *Practice: New Writing + Art and Diagram*.

Sue Carnahan has an MFA from the University of Arizona. Her chapbook "Auto Repair" won the 2004 Weldon Kees Award and was published by the Backwaters Press. She lives in Santa Cruz County and works as a speech-language pathologist.

Jefferson Carter's most recent book of poems, "Sentimental Blue" (Chax Press), has been nominated for a Pushcart Prize. He teaches poetry writing and developmental composition at the Downtown Campus of Pima College. Currently, he's the Writing Department Chair.

Mildred Lachman Chapin came to poetry through her painting. She published "Reverberations: Mothers and Daughters", a book of her paintings, prints and poetry. (This is where the poetry began). She will read from one poem done in Joni Wallace's class while she worked on a painting about it at the same time (painting will be shown). She has spent many years as an art therapist. Her last teaching job was in the graduate art therapy program of the Art Institute of Chicago and, more recently, at Prescott College. Her Visual Haiku paintings and accompanying poetry Haikus have been hanging at the Poetry center since May.

Carlos Gallego is an Assistant Professor of English at the University of Arizona. His interests include 20th century American literature, Chicano/a studies, philosophy and critical theory. He is currently working on a book manuscript examining the transcendence of identity thinking in Chicano/a literature.

Annie Guthrie is a writer, jeweler and artist. She received her MFA in Poetry from Warren Wilson and is Associate Marketing Specialist at the Poetry Center. She is currently working on a novel.

Tony Luebberrmann is retired from the City of Tucson and currently serves on the boards of Chax Press, POG, the Tucson Poetry Festival, and represents the College of Humanities on the University of Arizona Alumni Association. He is a

member of the Poetry Center Development Committee and is an active volunteer. Currently, Tony is pursuing a low residency MFA in Poetry at the Vermont College of Fine Arts.

Bonnie Jean Michalski lives, works, writes, and plays in both Tucson and Tempe, Arizona. Her work appears in online journals including mid)rib and APOCRYPHALTEXT, and she has three poems forthcoming in a publication from her hometown--Madison, Wisconsin--called Cannot Exist. She has three cats, one dog, and one husband-to-be.

POG events are supported in part by the Tucson Pima Arts Council and by the Arizona Commission on the Arts with funding from the State of Arizona and the National Endowment for the Arts. POG also benefits from the continuing support of The Drawing Studio, The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

For further information contact POG: [REDACTED] (Frank Parker), [REDACTED] or [REDACTED] and visit <http://www.gopog.org>

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are losing pounds.

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see.

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8. **Camille Martin**

new on Camille Martin's website

Mon 1 Sep 2008

I recently uploaded two pages of new collages on my website (Collages 9 & 10) and a link to new poems on 5_Trope:

<http://camillemartin.ca>

I hope you enjoy them.

Camille Martin

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9. **steve russell**

Re: Spontaneous expressions of pure ZEN

Mon 1 Sep 2008

Haven't the Chinese/Japanese been doing this verbo-visual stuff for quite some time? For Centuries?

Here's a nugget I'd like to share.

Ryokan, his calligraphy, to quote the dusk jacket, "exquisite."

Who says my poems are poem?

My poems are not poems.

When you know that my poems are not poems,

Then we can speak of poetry?

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10. **steve russell**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Mon 1 Sep 2008

Flannery O' Conner said pretty much the same thing about teaching. She tried to discourage young writers. Those left were either real writers, fools, or both, as is often the case.

Wendell Berry did that whole farming thing. Thanks for the tip.

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Saturday, August 30, 2008 4:36:08 PM

Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

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.

Incidentally, there is a very interesting book about these matters--the pros and cons of public subvention 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???

>

>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

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11. **steve russell**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

Mon 1 Sep 2008

I'm busy, so I doubt if I'll check soon, but I'm almost positive that Merwin doesn't come from money. That makes his achievement all the more impressive. Major/minor, I make my list because I'm a list maker. But the Harold Bloom's of the world usually get the final say.

I still think Auster's wager was cute. He was merely moving away from poetry into prose narrative. I have no problem there. I simply don't buy the reasoning behind his wager. The wager seems dopey. I'd like to punch him but he's an old guy now so I won't. Maybe... oh forget it.

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Saturday, August 30, 2008 12:31:21 PM

Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

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.

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12. **Joel Weishaus** **"Reality Too" August Blog**

Mon 1 Sep 2008

If server is down, please go to mirror site:

<http://www.cddc.vt.edu/host/weishaus/Blog/August.htm>

Dear Friends and Colleagues:

Here is the August edition of "Reality Too":

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

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13. **UbuWeb** **UBUWEB :: Featured Resources Sept. 2008 - Selected by Rick Moody**

Mon 1 Sep 2008

__ U B U W E B __

<http://ubu.com>

UbuWeb Featured Resources:

September 2008

Selected by Rick Moody

1. Komar and Melamid & Dave Soldier, "The Most Unwanted Song"

http://ubu.artmob.ca/sound/komar_melamid/KomarMelamid_The-Most-UnwantedSong.mp3

2. Jacques Derrida, "On Religion"

Part 1

href="http://ubu.artmob.ca/sound/derrida_jacques/Derrida-Jacques_On-Religion_Part-1.mp3"

Part 2

http://ubu.artmob.ca/sound/derrida_jacques/Derrida-Jacques_On-Religion_Part-2.mp3

3. Assorted Street Posters

<http://www.ubu.com/outsidere/ass.html>

4. William Carlos Williams, "Danse Russe."

http://media.sas.upenn.edu/pennsound/authors/Williams-WC/05_Emerson-Recording_08-50/Williams-WC_12_Widows-Lament_prod-Emerson_08-50.mp3

5. Beth B., "Stigmata"

<http://www.ubu.com/film/b.html>

6. James Joyce, "Anna Livia Plurabelle"

http://ubu.artmob.ca/sound/joyce_james/Joyce-James_Anna-Livia-Plurabelle.mp3

7. Tellus #14, "Just Intonation"

http://www.ubu.com/sound/tellus_14.html

8. Hugo Ball, "Karawane," performed by Marie Osmond

http://ubu.artmob.ca/sound/ball_hugo/Marie-Osmond_Hugo-Ball_Karawane.mp3

9. Gregory Whitehead, "We All Scream Alone"

http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-We_All_Scream_Alone_1992.mp3

10. John Cage Meets Sun Ra

http://www.ubu.com/film/cage_kirk.html

Rick Moody is the author of four novels, three collections of stories, and a memoir, THE BLACK VEIL. He also plays music with The Wingdale Community Singers.

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14. **Barry Schwabsky**

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud defines a poem as something that has no end and that you can only re-read whereas a novel is something that ends and in principle is not to be re-read because the ending completes it. "In this sense The Murder of Roger Ackroyd is

the novel par excellence. It's the novel you can't read twice." Murat, you speak of Austen being chick-lit as if that were a negative?

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, 1 September, 2008 2:14:26 AM

Subject: Re: insomnia, words that do not survive the world

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once, preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliché of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <[REDACTED]>wrote:

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*

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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.

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*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!)*Â *George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton.*Â *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

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15. **Halvard Johnson**

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

In Japan, some say that climbing Mount Fuji once is a sacred duty, but only a fool climbs it twice.

Hal

On Aug 31, 2008, at 8:14 PM, Murat Nemet-Nejat wrote:

Geraldine,

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handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

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To: <[REDACTED]>

*Sent: Sunday, August 31, 2008 7:35 PM
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Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English
language?

Ciao,

Murat

guidelines

guidelines

"Never underestimate the power of stupid people in large groups."

--George Carlin

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

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16. **Murat Nemet-Nejat**

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

Barry,

No I don't mean it in a negative way. I like reading it a lot, but I do feel the critical praise of it is a bit top heavy.

Maybe, you are right. That is why I am hesitant to re-read novel which have meant a lot to me. On the other hand, Melville, Proust, Tolstoy, Kleist, to me, Hawthorne can be read in short pieces, as fragment. That way they are more like poems.

Ciao,

Murat

On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <> wrote:

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[REDACTED]>

To: <[REDACTED]>

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I am so happy Jane Austen is not in your list.

Ciao,

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wrote:

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Murat wrote:

Geraldine,

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Ciao,

Murat

guidelines

guidelines

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17. **Murat Nemet-Nejat**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

Mon 1 Sep 2008

I gave a few poetry work shops over the years. I would not permit them to write poems in those work shops.

Murat

On Mon, Sep 1, 2008 at 12:13 PM, steve russell <[REDACTED]> wrote:

Flannery O' Conner said pretty much the same thing about teaching. She tried to discourage young writers. Those left were either real writers, fools, or both, as is often the case.

Wendell Berry did that whole farming thing. Thanks for the tip.

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

From: Barry Schwabsky <[REDACTED]>
To: [REDACTED]
Sent: Saturday, August 30, 2008 4:36:08 PM
Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

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.

Incidentally, there is a very interesting book about these matters--the pros and cons of public subvention 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???

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

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18. **steve russell**

Re: poetry & \$\$\$\$ / WHO IS LEFT STANDING??

Mon 1 Sep 2008

Thanks Murat! Thanks STEve Dalachinsky?

& Steve, you've pretty much captured my character. Not that I blame you. I did, after all, say maybe 2 much regarding my, ugh, extracurricular activities on this listserv. What the shameless will do for attention still astounds me.

Best

Poet/truely/in hell

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Sunday, August 31, 2008 2:14:32 PM

Subject: Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING??

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 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 Chirof, 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

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19. **twshaner**

poetry & \$\$\$\$ / WHO IS LEFT STANDING??

Mon 1 Sep 2008

Those interested in this discussion should check our magazine Wig, which is devoted to poetry and art composed on the job and/or composed using workplace materials.

We are seeking submissions for our long over-due next issue. Please note that Wig is interested in poetry/art that employs the job—its time and materials—for artistic ends, not poetry/art “about” work, necessarily. Think Kora in Hell and Spring and All. Think Reznikoff’s Testimony, O’Hara’s Lunch Poems and Juliana Spahr’s Live and her most recent book The Transformation. (Note: we do not differentiate academic labor from non-academic labor.)

Our first (and so far only) issue includes work by: Kit Robinson, CA Conrad, Laura Elrick, Bill Howe, Kristen Gallagher (the co-editor of Wig), Chris Alexander, Marcus Bales, Anselm Berrigan, Mike Kelleher, and Chris Stroffolino.

You can purchase it for \$5 by sending a check (made out to me) or cash to:

Tim Shaner
130 E 49th Ave
Eugene, OR 97405

For us, the fact that poets can't make a living off of their poetry is not only a given but a gift, of sorts. It is poetry's strength that it exists beyond the logic of market forces, as a form of what Bataille calls "non-productive expenditure." This, of course, does not mean that it cannot reproduce the logic of capitalism in its form. Only that, even when it does, it still exists in the realm of a hobby according to "the market." Why do it? What's the point? Think of all the productive ways you could be using your time.

In much of this discussion so far (save Barry's), there seems to be an unspoken assumption that poets ought to be able to make a living writing poetry. In my mind, the dilemma of livelihood that the poet faces leads directly to questioning the legitimacy of what Hannah Arendt in *The Human Condition* calls the "laboring society," a society in which making a living trumps every other form of human activity. Poetry, in such a society, is not only a waste of time but a wasting of time—the kind that defines it as money, as "quality time." This is poetry's strength, insofar as it challenges, by the fact of its inexplicable existence, the given order. As Charles Bernstein has noted, poetry devalues the very paper it is written on, which means that it testifies to a different value form: that of the gift economy. Charles's dictum can only be true if we buy into the logic of the market—the very thing we do when we argue that poets ought to be able to make a living from their poetry. Po

ets sh

ould, like anyone, be able to make a living AND write their poetry (Arendt defines the former as 'labor' and the latter as 'work'), but because labor monopolizes time, squeezing all other forms of human activity into the realm of so-called "free time," we are forced to either write on the run, as Williams so successfully did, or to become "starving artists," the latter of which has become increasingly difficult to pull off in this age of flexploitation and institutionalized insecurity, as Pierre Bourdieu called it. (Insofar as the academy adheres to the dictates of the laboring society, academic poets are also forced to write on the run, that is in the interstices—or what Kit Robinson calls—the slack time of the laboring day. Because the academic year is so crammed with busy-ness, the imperative of productivity haunts the summer months—too much loafing and you may find yourself out of a job.)

To devote one's life to poetry is a Bartlebyian act of defiance, a refusal of the first order. It is, intrinsically, a rejection of the laboring imperative: that labor is what defines the human – labor being, as Arendt reminds us, the lowest form of

human activity according to the Greeks (which is not to say that humans can't draw from it a sense of fulfillment).

The question poetry brings to the table, then, is its implicit questioning of labor as our highest calling. It speaks for the need to put labor in its place, as a necessary human activity but only that: something we must perform in order to sustain ourselves, but not the primary activity of our lives. (We have long since had the tools to lift ourselves out of this primal condition.) So, to imply that poets ought to be able to make a living off their poetry is to approach the issue of livelihood from the wrong direction. Poetry, because it takes time to write, draws attention to labor's monopolization of our time, and hence to the need to reduce the amount of time devoted to labor. Poets wouldn't need to make a living off their poetry if the workweek was cut in half. In that sense, the poet's dilemma is everyone's. This is how poets, in my mind, connect with the larger public—not in their efforts to represent the public's interest by becoming their voice—but through the action

of wr

iting, which is a poaching of company time—all time in the laboring society being company time. Our dilemma is common: we all need our time back. Our labor should create that surplus of time, not erase it.

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20. **steve d. dalachinsky**

Re: poetry & \$\$\$\$\$/WHO IS LEFT STANDING???

Mon 1 Sep 2008

jack micheline baUDELAIRE rimbaud

On Sun, 31 Aug 2008 18:59:57 +0800 andrew burke <[REDACTED]>

writes:

> 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/
>
>
>

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21. **Geraldine Monk**

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

Murat, I can't really answer this because I haven't read any 'chick lit' - I don't read many novels now - I get a bit impatient with them. But I dare say Austen laid down the template for this kind of literature. One of the reasons I wouldn't now read Austen is because there are so many amazing bios coming on the market of 17th & 18th century women. Writers like Mary Robinson or Margaret, Duchess of Newcastle (with the annoying title Mad Madge) and many who were not writers but managed to step outside their social restraints and did some pretty 'scandalous' things. Why read novels when you can read about real people.

I don't think there are any rules about re-reading novels though - except they might not be quite as good as you remembered. Malcolm Lowry's *Under the Volcano* can easily sustain more than one reading but I'd never read D.H. Lawrence again - done him - enjoyed at the time but I think he might drive me nuts if I read them now.

Geraldine

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22. **Ruth Lepson**

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

but what else cd a woman write about, what else had she access to? & austen wasn't sentimental say in persuasion where the woman he chooses is the right woman for him, as they are similar equals. i had the same prob w/ dusty evsky, as one of my students called him--loved him so then cdn't take him in recent yrs, not sure what that means. ruth lepson

On 9/1/08 2:43 PM, "Halvard Johnson" <[REDACTED]> wrote:

In Japan, some say that climbing Mount Fuji once is a sacred duty, but only a fool climbs it twice.

Hal

On Aug 31, 2008, at 8:14 PM, Murat Nemet-Nejat wrote:

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read

*only once,
preferably before one has read any of its numerous imitators. Magical
Realism has become the favorite cliché of non-western writers
presenting
their world to the west.*

*Dead Souls: I never dared go back to it. At one time it was my
favorite
Russian novel, neck and neck with Tolstoy's incandescently precise
prose.*

Thank God I have no urge to go back to Ulysses.

*I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as
good as
I remember them to be; probably they are, infinitely superior to
Dostoevsky.*

*On the other hand, there are novelist who remain as problematic, as
fresh as
they were at first reading. Melville remains first among them, along
with
Proust. They are hard to go back to (God how am I going to read Pierre
again!), but one can not help it.*

*Geraldine, I have a question. Is Jane Austen not the quintessential
chick
lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is
handsome, rich (beyond imagination) and moral. In Mansfield Park
(that's
her last novel, yes?) the "poor" girl takes revenge on everyone who
socially
put her by humiliating every one and gaining control. I know there
is Jane
Austen's elegant, ironic, witty style; but how far does this style
take one
over the years?*

Ciao,

Murat

*On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <[REDACTED]>
wrote:*

*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

guidelines

*"Never underestimate the power of stupid
people in large groups."
--George Carlin*

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

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23. **Small Press Traffic**

Small Press Traffic JOB CALL: Final Reminder

Mon 1 Sep 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.sptraffice.org

[REDACTED]

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

[REDACTED]

http://www.sptraffice.org

www.smallpresstraffice.blogspot.com

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24. **Ruth Lepson**

Re: NOON 6

Mon 1 Sep 2008

my pleasure, philip, fine book.

On 9/1/08 9:17 AM, "Philip Rowland" <[REDACTED]> wrote:

Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).

*Best,
Philip Rowland*

On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:

*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 Schwabsky, Ravi Shankar, Halvard Johnson, Philip Messinger.

Ruth Lepson

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25. **David Chirot**

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

Of course, it is a poet who is saying poems may be read endlessly and novels not!!

When you join the Poet's Union, there's a clause in there you have to sign in blood that says, no matter what, you will never let any other form of writing be more favorably compared to poetry in one's presence or by oneself, on the pain of immediate and ever lasting punishment under the laws & Codes of Poetic Justice--

Actually all my life I have had a small handful of books fiction poetry non fiction that i pretty much read continuously--here and there one or two will drop out and be replaced with new favorites--but i never get tired of them--reading in fragments or chunks and interweaving them so that lines of poems are found among descriptions of forged battle plans in an imaginary writers story in a short story and a novel may be found to contain an Anarkeyology of crumbling non fiction silting in with that frayed lines of poems forming into a mimicking camouflaged appearing "terrain,." Always have a couple of these talismanic tomes on my persons for those sudden emergencies when one is swept up and finds oneself i the elsewheres of hospitals police precincts wrong bus stop in the middle of nowhere, abandoned houses in the middle of nights suddenly alive with ghosts or quite simply at any given moment of the day when taken by surprise on is found wandering again through those familiar words which seems to heave of a sudden detoured into territory so strange that it is impossible to believe yet there before one's very eyes that yes, on page 23, in the bottom right part of the lat paragraph--is a passage that suddenly swings open and reveals an entirely new world inside, like that wall in which there is a door out of nowhere in the H. G. Wells story through which the passerby discovers one can travel as through a portal among universes. Truly one never remotely tires of these books and none of them have any ending at al even though occasionally one decides to play at being a rational and orderly processional person and does in deed "read straight through from beginning to end,"--and each word is not the same as previously and its familiarity , the intimacy one has it with , is, like intimacy, the creation of a mystery anew with in every instant of its intimacy with the intimacies of it mysteries-intertwining- I sometimes wonder if I am simply stuck like a raft in a whirlpool in a river but no--since these tomes texts fragments volcanic actions and explosions, are al continuously disintegrating

and reforming, re arranging, finding new meanings among the disordered alleys of their carelessly strewn and tossed about left over various participles and hanging clauses and lines that frankly made no sense--suddenly all of it gathering in a rush and one finds oneself at the naissance of a cosmos completely unsuspected and which is heaving and breathing with the convulsions of birth-- those Jim Thompson Murakami have read both of them about twenty times and never tired of them--truly the books poems and images sounds characters beings histories become so much part of one they are always cropping up as one is kneeling working in the dirt--parting some grass and smashed stones--there it is! a line of a poem hobnobbing with a bunch of characters on the lam from a brilliant Sciascia book, warily playing cards with a bunch of cutthroats from Rimbaud's illuminations and in the background is the west Texas sky of the opening of The killer Inside Me--

now a character who moved into my works hangs out with these lot--bloody discussions of the violence of words when used to conceal among their moral suasions the true thick and heavy blood of the slaughterhouse that runs under one's feet or like when the man in the cell next to me was killed and his blood ran in the little gutter for piss-- and blood flows in books not only words and death stalks in the pages as they shudder in a breeze--and a wild set of heathen gods is roasting something just over the hill as one realises that the marginalia in a text have cannibalized the original--

and time to find another yet another copy! of the same volume-- because no matter how much one reads it, the miracle is one never memorizes it, and each time it really is a different series of words than the last

people go through life living with certain people in their lives long long times--and so it is with the great modern inventions of paperback pocket books that fold and fall apart and are held together out of sheer willpower and who cares if the pages begin to make new arrangements all their own with here and there a few slipping away like thieves in the night while others come in, hidden and darkly plotting among the over heaped baskets of apples or piles of hot bricks, the heavy loads of animals furs--

Really, no book has an end, and when one is afraid of book one is so totally in love with and never wants it to end, slowing down and down and down to put off as long as possible or maybe just not ever reach the end, so one can start over again and not know ever really what the "ending is."

Because does the ending matter, Ivonne feels the ending will be the ending of this intensity of intimacy of beings--then of course not--!

one might even just jerk out the last set of pages and stuff them in the back of a police's man motorcycle car while he is writing a ticket for blind deaf and dumb jay walker--

another good thing abt always having these companion with one is that one has always paper with which to write! and companions with whom to carry o conversations aloud or silently- and what better honor than to write one's bizarre effusions among those words one both knows and does not, the uncanny in full regalia before one continually--

when i was on hose arrest ion Poland for two weeks at one point i had two books actually with me in english to read-- notmysual ones which were stored in sweden-but byby a fluke ulysses by james joyce and spoils of poynton by Henry James and Rimbaud quarter or so of book that had fallen apart and ditto with a Raymond chandler flapping one winged---as the back cover had long ago flown south on its own--

yet with those four directions as it were--the cosmos opens-- and one can read for sure Ulysses many times over in succession and it is never the same

a good and esp great writer are never the same--and maybe it it is the reader plays a part also of course-

but then there are so many books which if one essayed this--one wd feel as though in manacles long before the arrest!!

or before the accident would feel a massive concussion

or simply as though--

endlessness is not a happy endlessness

but being doomed to an etrnerity of dullness, unimaginative and pompous and narrow minded didactic "sophistory "aka soporifics--a new form of cocktail philosophy, which like the Dial for N. Hawthorne, sends one immediately in to the lands of Morpheus

remember jean Genet had very little to work with in his prison cells!!

it does not take al that many words with which one works continuously to reform them over and over again like those pieces of bread roiled about in the hands to soften and make them sticky in order to keep attached to the metal flesh of a locker door--those flesh drenched black and white grainy fotos of criminals that excite the writer--

the sexuality a writer/reader shares in the intimacy of being confined with the texts and those texts that he is beginning to breed with this companion--

why prisons have been veritable Schools of Writing with man quite distinguished members attending off and on--and producing works far finer than many of those fossilized forms that are carefully drawn to plan when taught in the writing factories-

why not?

give Adolf Wolfi some pencils and watch him rip!!

Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who wrote--Caryl

Chessman-one better not get started Borstal Boy and Malcolm X--twenty million more

you se--Gregory Corso--people tottering abt in the Yard with book--wearing it out and never getting to he end--

to be confined with a few books is to discover there is no end to them, if they are good ones-

and maybe if they aren't quite good enough, after awhile, as one figures it-- not really good enough,, why--then--to set to work to set that score right!!

and suddenly realize one is starting to find ways al one's own for making up these forms and stories and to heck with being confined in some one else's rule books--

and Villon le Bon Dieu le sait-

reading over and over for years on end the same few books in continual oscillation -and so in what may at first appear a a confinement, a gerbil running on the wheel to nowhere-- to find ever more possibilities and ideas imaginations structures forms emerge--endlessly--

a negentropy of--emergence-

and so leave m roubaud and others to the entropy of the satisfaction of determining that novels end here, and poems, of course, being those forms of writings made by beings like unto oneself who like oneself have signed the oath of loyalty to the secret of never endings-- produce programmatically an endlessness

now--just because something is without end, does this mean that it is--may one indeed guarantee this--if it is without end, is it then able to avoid that yawning chasm--to be without loss of interest or energy or repeating itself?--

ah indeed the dangers of the steady state universe of the never ending endlessness!!

yes--one goes forward in endlessness and finds--???

well --

finds that novels at least have an end--

well the other one, locked away in the confines somewhere-- finds an inexhaustible flow of possibilities-- and thinks that sometimes, it is a good thing for a novel to have an end, and maybe not so good for a poem not to have one!!

yes, al things need to be seen from many angles of the dangle do they not-- whistling gaily, --he addresses the fly with its thousand prised eye- and goes back to writing with the thinnest bit of black shoe polish on the end of p|in inside the lines of one of his three endlessly read books--

and singing, having combined shoe polish and thus walking inbetween the lines as he is writing--
yes--singing--
"I Walk the Line"--

On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

Barry,

No I don't mean it in a negative way. I like reading it a lot, but I do feel the critical praise of it is a bit top heavy.

Maybe, you are right. That is why I am hesistant to re-read novel which have meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to me, Hawthorne can be read in short pieces, as fragment. That way they are more like poems.

Ciao,

Murat

On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <[REDACTED]> wrote:

In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud defines a poem as something that has no end and that you can only re-read whereas a novel is something that ends and in principle is not to be re-read because the ending completes it. "In this sense The Murder of Roger Ackroyd is the novel par excellence. It's the novel you can't read twice."
Murat, you speak of Austen being chick-lit as if that were a negative?

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, 1 September, 2008 2:14:26 AM

Subject: Re: insomnia, words that do not survive the world

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

*It was such a disappointment to go back to Dostoevsky after twentyfive years
when I first read it when I was eighteen.*

*One Thousand Years of Solitude: ideally, this book should be read only once,
preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliché of non-western writers presenting their world to the west.*

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

*I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as
I remember them to be; probably they are, infinitely superior to Dostoevsky.*

*On the other hand, there are novelist who remain as problematic, as fresh as
they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.*

*Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially
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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

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[REDACTED]>
To: <[REDACTED]>
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*An interesting connection: I read The Scarlet Letter at Robert College,
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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.

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I am so happy Jane Austen is not in your list.

Ciao,

Murat

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[REDACTED]

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*Murat,
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that's
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Ciao,

Murat

guidelines

guidelines

guidelines

guidelines

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26. **Stephen Vincent**

Re: insomnia, words that do not survive the world

Tue 2 Sep 2008

A friend yesterday let me know that Armand Schwarner (sp?) - at least his name - appears in Bolano's *Savage Detectives*. This has some bearing on novelists reading poets, and vice versa. I will now definitely read the Bolano. He's earned my respect - or desire to read him - with the mere mention of Armand.

A real provincial when it comes to reading most novels, partly because I am a slow reader, and partly because I read them, when I do, for the poetry,(Proust, James, Joyce, Faulkner, Woolf, Collette, etc.) and, I suspect most novelists don't write for the poetry, nor for that matter, read much poetry. And that's kind of irritating. (The contradiction is that many of us will chew away on probably terrible translations of French and German philosophers, and such will throw our poetry into new directions).

But any novelist who mentions Armand, he's OK by me! (I also hear it's a wonderful book (novel).)

Stephen V

David Chirot <[REDACTED]> wrote: Of course, it is a poet who is saying poems may be read endlessly and novels not!!

When you join the Poet's Union, there's a clause in there you have to sign in blood that says, no matter what, you will never let any other form of writing be more favorably compared to poetry in one's presence or by oneself, on the pain of immediate and ever lasting punishment under the laws & Codes of Poetic Justice--

Actually all my life I have had a small handful of books fiction poetry non fiction that i pretty much read continuously--here and there one or two will drop out and be replaced with new favorites--but i never get tired of them--reading in fragments or chunks and interweaving them so that lines of poems are found among descriptions of forged battle plans in an imaginary writers story in a short story and a novel may be found to contain an Anarkeyology of crumbling non fiction silting in with that frayed lines of poems forming into a mimicking camouflaged appearing "terrain,." Always have a couple of these talismanic tomes on my persons for those sudden emergencies when one is swept up and finds oneself i the elsewheres of hospitals police precincts wrong bus stop in the middle of nowhere, abandoned houses in the middle of nights suddenly alive with ghosts or quite simply at any given moment of the day when taken by surprise on is found wandering again through those familiar words which seems to heave of a sudden detoured into territory so strange that it is impossible to believe yet there before one's very eyes that yes, on page 23, in the bottom right part of the lat paragraph--is a passage that suddenly swings open and reveals an entirely new world inside, like that wall in which there is a door out of nowhere in the H. G. Wells story through which the passerby discovers one can travel as through a portal among universes. Truly one never remotely tires of these books and none of them have any ending at al even though occasionally one decides to play at being a rational and orderly processional person and does in deed "read straight through from beginning to end,"--and each word is not the same as previously and its familiarity , the intimacy one has it with , is,

like intimacy, the creation of a mystery anew with in every instant of its intimacy with the intimacies of its mysteries-intertwining- I sometimes wonder if I am simply stuck like a raft in a whirlpool in a river but no--since these tomes texts fragments volcanic actions and explosions, are all continuously disintegrating and reforming, rearranging, finding new meanings among the disordered alleys of their carelessly strewn and tossed about left over various participles and hanging clauses and lines that frankly made no sense--suddenly all of it gathering in a rush and one finds oneself at the naissance of a cosmos completely unsuspected and which is heaving and breathing with the convulsions of birth-- those Jim Thompson Murakami I have read both of them about twenty times and never tired of them--truly the books poems and images sounds characters beings histories become so much part of one they are always cropping up as one is kneeling working in the dirt--parting some grass and smashed stones--there it is! a line of a poem hobnobbing with a bunch of characters on the lam from a brilliant Sciascia book, warily playing cards with a bunch of cutthroats from Rimbaud's illuminations and in the background is the west Texas sky of the opening of The killer Inside Me--

now a character who moved into my works hangs out with these lot--bloody discussions of the violence of words when used to conceal among their moral suasions the true thick and heavy blood of the slaughterhouse that runs under one's feet or like when the man in the cell next to me was killed and his blood ran in the little gutter for piss-- and blood flows in books not only words and death stalks in the pages as they shudder in a breeze--and a wild set of heathen gods is roasting something just over the hill as one realises that the marginalia in a text have cannibalized the original--

and time to find another yet another copy! of the same volume-- because no matter how much one reads it, the miracle is one never memorizes it, and each time it really is a different series of words than the last

people go through life living with certain people in their lives long long times-- and so it is with the great modern inventions of paperback pocket books that fold and fall apart and are held together out of sheer willpower and who cares if the pages begin to make new arrangements all their own with here and there a few slipping away like thieves in the night while others come in, hidden and darkly plotting among the over heaped baskets of apples or piles of hot bricks, the heavy loads of animals furs--

Really, no book has an end, and when one is afraid of book one is so totally in love with and never wants it to end, slowing down and down and down to put off as long as possible or maybe just not ever reach the end, so one can start over again and not know ever really what the "ending is."

Because does the ending matter, Ivonne feels the ending will be the ending of this intensity of intimacy of beings--then of course not-!

one might even just jerk out the last set of pages and stuff them in the back of a police's man motorcycle car while he is writing a ticket for blind deaf and dumb jay walker--

another good thing abt always having these companion with one is that one has always paper with which to write! and companions with whom to carry o conversations aloud or silently- and what better honor than to write one's bizarre effusions among those words one both knows and does not, the uncanny in full regalia before one continually--

when i was on hose arrest ion Poland for two weeks at one point i had two books actually with me in english to read-- notmysual ones which were stored in sweden-but byby a fluke ulysses by james joyce and spoils of poynton by Henry James and Rimbaud quarter or so of book that had fallen apart and ditto with a Raymond chandler flapping one winged---as the back cover had long ago flown south on its own--

yet with those four directions as it were--the cosmos opens-- and one can read for sure Ulysses many times over in succession and it is never the same

a good and esp great writer are never the same--and maybe it it is the reader plays a part also of course-

but then there are so many books which if one essayed this--one wd feel as though in manacles long before the arrest!!

or before the accident would feel a massive concussion

or simply as though--

endlessness is not a happy endlessness

but being doomed to an etrnerity of dullness, unimaginative and pompous and narrow minded didactic "sophistory "aka soporifics--a new form of cocktail philosophy, which like the Dial for N. Hawthorne, sends one immediately in to the lands of Morpheus

remember jean Genet had very little to work with in his prison cells!!

it does not take al that many words with which one works continuously to reform them over and over again like those pieces of bread roiled about in the hands to soften and make them sticky in order to keep attached to the metal flesh of a locker door--those flesh drenched black and white grainy fotos of criminals that excite the writer--

the sexuality a writer/reader shares in the intimacy of being confined with the texts and those texts that he is beginning to breed with this companion--

why prisons have been veritable Schools of Writing with man quite distinguished members attending off and on--and producing works far finer than many of those fossilized forms that are carefully drawn to plan when taught in the writing factories-

why not?

give Adolf Wolfi some pencils and watch him rip!!

Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who wrote--Caryl Chessman-one better not get started Borstal Boy and Malcolm X--twenty million more

you se--Gregory Corso--people tottering abt in the Yard with book--wearing it out and never getting to he end--

to be confined with a few books is to discover there is no end to them, if they are good ones-

and maybe if they aren't quite good enough, after awhile, as one figures it-- not really good enough,, why--then--to set to work to set that score right!!

and suddenly realize one is starting to find ways al one's own for making up these forms and stories and to heck with being confined in some one else's rule books--

and Villon le Bon Dieu le sait-

reading over and over for years on end the same few books in continual oscillation -and so in what may at first appear a a confinement, a gerbil running on the wheel to nowhere-- to find ever more possibilities and ideas imaginations structures forms emerge--endlessly--

a negentropy of--emergence-

and so leave m roubaud and others to the entropy of the satisfaction of determining that novels end here, and poems, of course, being those forms of writings made by beings like unto oneself who like oneself have signed the oath of loyalty to the secret of never endings-- produce programmatically an endlessness

now--just because something is without end, does this mean that it is--may one indeed guarantee this--if it is without end, is it then able to avoid that yawning chasm--to be without loss of interest or energy or repeating itself?--

ah indeed the dangers of the steady state universe of the never ending endlessness!!

yes--one goes forward in endlessness and finds--???

well --

finds that novels at least have an end--

well the other one, locked away in the confines somewhere-- finds an inexhaustible flow of possibilities-- and thinks that sometimes, it is a good thing for a novel to have an end, and maybe not so good for a poem not to have one!!

yes, al things need to be seen from many angles of the dangle do they not-- whistling gaily, --he addresses the fly with its thousand prised eye- and goes back to writing with the thinnest bit of black shoe polish on the end of p|in inside the lines of one of his three endlessly read books--

and singing, having combined shoe polish and thus walking inbetween the lines as he is writing--

yes--singing--

"I Walk the Line"--

On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat wrote:

Barry,

No I don't mean it in a negative way. I like reading it a lot, but I do feel the critical praise of it is a bit top heavy.

Maybe, you are right. That is why I am hesistant to re-read novel which have meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to me, Hawthorne can be read in short pieces, as fragment. That way they are more like poems.

Ciao,

Murat

On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <



wrote:

In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud defines a poem as something that has no end and that you can only re-read whereas a novel is something that ends and in principle is not to be re-read because the ending completes it. "In this sense The Murder of Roger Ackroyd is the novel par excellence. It's the novel you can't read twice."
Murat, you speak of Austen being chick-lit as if that were a negative?

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

From: Murat Nemet-Nejat

To: [REDACTED]

Sent: Monday, 1 September, 2008 2:14:26 AM

Subject: Re: insomnia, words that do not survive the world

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years
when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once,
preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliché of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to *Ulysses*.

I wonder if Jim Thompson's *The Killer Inside Me* and *Pop. 1290* are as good as
I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as
they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read *Pierre* again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In *Mansfield Park* (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially
put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <

██████████

wrote:

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" <

██████████>

To:

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

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

guidelines

guidelines

guidelines

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27. **Jill Chan**

Call for submissions

Tue 2 Sep 2008

Poetry Sz: demystifying mental illness is calling for submissions to its 27th issue.

We are calling for original, previously unpublished poetry written by people who have experienced mental illness. Poems of all topics and styles are welcome.

<http://poetrysz.blogspot.com>

Send 4-6 poems and a short bio in the body of your email to [REDACTED]

Thank you.

regards

J Chan
editor

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28. **Barry Schwabsky**

Re: insomnia, words that do not survive the world

Tue 2 Sep 2008

Actually,Â Roubaud writes both, but looks to me to have written more novels than poetry.

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 2 September, 2008 12:41:31 AM

Subject: Re: insomnia, words that do not survive the world

Of course, it is a poet who is saying poems may be read endlessly and novels not!!

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29. **Barry Schwabsky**

Re: NOON 6

Tue 2 Sep 2008

Even more than in the previous issues that I have seen, Noon 6 succeeds in exemplifying--and I don't know how other contributors feel about this, but I am very pleased with it--the Borgesian idea that all literature can be read as by a

single author, that "in this correlation, the identity or plurality of men" (or of women) "doesn't matter."

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

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 2 September, 2008 12:19:33 AM

Subject: Re: NOON 6

my pleasure, philip, fine book.

On 9/1/08 9:17 AM, "Philip Rowland" <[REDACTED]> wrote:

Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).

*Best,
Philip Rowland*

On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:

*Thanks to the eds of Noonâ€¹just got my copy & yes how poetry is presented makes a big differenceâ€¹I stopped what I was doing to read the whole thing.
(â€³I can't believe I read the whole thing!â€²) It is short, true.*

Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard Johnson, Philip Messinger.

Ruth Lepson

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30. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Tue 2 Sep 2008

1 for the money two for the show t(h)ree to get ready

now go CAT go

On Mon, 1 Sep 2008 13:43:23 -0500 Halvard Johnson <[REDACTED]> writes:

> In Japan, some say that climbing Mount Fuji once is a sacred

> duty, but only a fool climbs it twice.
>
> Hal
>
> On Aug 31, 2008, at 8:14 PM, Murat Nemet-Nejat wrote:
>
> > Geraldine,
> >
> > Are you sometimes scared to go back to novels you loved at one
> time?
> >
> > It was such a disappointment to go back to Dostoevsky after
> > twentyfive years
> > when I first read it when I was eighteen.
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> > One Thousand Years of Solitude: ideally, this book should be read
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> > preferably before one has read any of its numerous imitators.
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> > I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are
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> > good as
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> >
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> > Proust. They are hard to go back to (God how am I going to read
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> > again!), but one can not help it.
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> > Geraldine, I have a question. Is Jane Austen not the
> quintessential
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> > (that's
> > her last novel, yes?) the "poor" girl takes revenge on everyone
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> > put her by humiliating every one and gaining control. I know there
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> >> she's a bit on the cusp and not really what we think of as 19th
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> >> that she's what you'd call 18th Century either - I think that's
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> >> curiously
> >> old fashioned). She's also very wicked! I nearly bust a gut
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> >>
> >> 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
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> >>
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> >>> 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
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> >>> to Iran) and a group of New England missionaries.
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> >>> Reading Moby Dick for the first time was an excruciating
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> >>> My guess
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> >>> The House of Seven Gables is his favorite Hawthorne novel, the
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> >>>> Murat
> >>>>
> Check
> >>>> guidelines
> >>>>
> >>>>
> Check
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> >>>
>
> >> guidelines
> >>
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>
>
> "Never underestimate the power of stupid
> people in large groups."
> --George Carlin
>
> Halvard Johnson
> =====
> 
> 
> <http://home.earthlink.net/~halvard/index.html>
> <http://entropyandme.blogspot.com>
> <http://imageswithoutwords.blogspot.com>
> <http://www.hamiltonstone.org>
> <http://home.earthlink.net/~halvard/vidalocabooks.html>
>

>
>

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31. **Sue Walker**

Re: Visual Poetry (Vispo) Assistance

Tue 2 Sep 2008

Good morning. I am very interested in using visual poetry in my undergrad and grad poetry classes at the University of South Alabama. I would love to see your syllabi. Last year, in collaboration with the art department, we put on a most successful show in which the art students illustrated poems written by my students. 250 people attended -- but this is "old hat," and I'm looking for new ways of incorporation.

I am also interested in sound -- so thanks for your help with vispo.

Sue Walker

Professor of English and Creative Writing

University of South Alabama

Mobile, Al

On Aug 31, 2008, at 1:28 PM, Mairead Byrne wrote:

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

Mairéad 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>

[welcome.html](#)

[welcome.html](#)

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32. **Michael Kelleher**

Literary Buffalo E-Newsletter 09.01.08-09.07.08

Tue 2 Sep 2008

LITERARY BUFFALO

09.01.08-09.07.08

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

09.03.08

Just Buffalo/Center for Inquiry Literary Cafe

John Marvin and Alexis Malechor

Plus 8 Open Spots for Readers

Wednesday, September 3, 7:30 p.m.

Center for Inquiry, 1310 Sweet Home Road, Amherst

JUST BUFFALO MEMBERS WRITER CRITIQUE GROUP BEGINS THIS WEDNESDAY

The Just Buffalo Critique Group will have its first meeting Wednesday, September 3 at 6:30 pm at the Market Arcade on Main or Washington Street (depending on which door you use) in downtown Buffalo. We meet on the first and third Wednesday of the month through fall, winter and spring. And while ongoing participation in the group is limited to Just Buffalo members in good standing, we encourage walk-ins to test the waters and see if this is for you.

For info on format, etc., please download the info .pdf from the front page of our website:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

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>

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
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www.justbuffalo.org
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33. **Michael Kelleher**
One More Literary Buffalo Thing...

Tue 2 Sep 2008

LITERARY BUFFALO
09.01.08-09.07.08

Nickel City Poetry Slam/Gusto at the Gallery
Feature: Brian Ellis
Poetry Slam (10 open slots to compete)
Friday, September 5, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

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34. **Peter Quartermain**

Re: Rave review of THE REALITY STREET BOOK OF SONNETS

Tue 2 Sep 2008

Well, Geraldine (and hello, yes indeed)

Yes, Goode's view is, um, rather limited, and the book is not at all London-centric if that means that's where the writers come from -- of the 84 or so sonneteers, almost half are from outside the UK (some of them English/British born, yes, like yorkshire's Steve McCaffery), from Australia, Canada, Eire, New Zealand, USAmerica, and it strikes me that between them they offer a really energetic variety of work, from the more or less conventional (i.e. fourteen lines) to the entirely visual. I posted / re-posted Goode's blog-spasm because it might tell people here, more vigorously that I can, first that this book actually exists and second that it really is worth a close look. If people on this list can't afford it, they can ask their town library to get it, it's a lot cheaper than most quality paperbacks that size.

It's Goode's enthusiasm (however limited its Lodnon-ish view might be) that I wanted to share -- I'm enthusiastic about it too. I probably should've written my own review instead (but where, can you tell me, can one make time nowadays?) My own great pleasure in the book comes in part from the amazing amount of news it carries -- but then I'm stuck on the left and wet coast of a large subcontinent, in a somewhat provincial town which relies mostly on imports for its reading/writing news. Mebbe it's different where Chris Goode comes from, of course, but you're right, his rave is surprisingly selective perhaps blind to imports.

I do think the Reality Street Book of Sonnets should get wide circulation; it might open a lot of eyes (it opened mine, and I've been reading cxurerent writing for four or five decades), and I'd expect it to change some people's practice -- what somebody on this list, talking of was it Hawthorne? Melville? called his writer's DNA.

Peter

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

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

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

Behalf Of Geraldine Monk

Sent: 30 August 2008 04:19 PM

To:

Subject: Re: Rave review of THE REALITY STREET BOOK OF SONNETS

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

=====

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35. **aaron tieger**

new books from fewer & further press

Tue 2 Sep 2008

On behalf of Jess Mynes:

Hello everyone,

Fewer & Further Press is pleased to announce the publication of Shannon Tharp's *Determined by Aperture* and Brenda Iijima's *Rabbit Lesson*. Both are printed in an edition of 200 copies, 40 of which are special editions.

Copies can be purchased for \$7, postpaid. Please visit the Fewer & Further Press website (<http://fewfur.blogspot.com>) for excerpts and cover images. Payments can be made through the site with Paypal.

Special editions are hand-sewn and signed by the author, for \$9. If you would like to purchase a special edition, please contact the editor for availability. If you would like to pay by check, mail it to:

Jess Mynes
121 Lockes Village Rd
Wendell, MA 01379

Thank you very much.

Jess Mynes, editor
<http://fewfur.blogspot.com/>

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36. **steve russell**

Re: insomnia, words that do not survive the world

Tue 2 Sep 2008

i knew i had done something wrong by joining the union. rule n.1/ never trust a poet. & remember, if the poet is a Scientologist, RUN.

documentation of all prescribed medications.

next to the word

Offender

on the dotted black line

none-the-less, i couldn't agree more with Chirot:

"Really, no book has an end, and when one is afraid of book one is so totally in love with and never wants it to end, slowing down and down and down to put off as long as possible or maybe just not ever reach the end, so one can start over again and not know ever really what the "ending is."

The recently late Larry Brown has some books that fall into this catagory. I met the guy once. His unpublished novel is about a bear tearing flesh to shreds and includes lots of raunchy sex. He claims it was truely awful. Then he got some pieces in a biker mag. Then his break/through. Poems i like as much but in shorter doses cuz one needs youthful nerves to handle all them words. & there's all that sub/text going on. Poetry is best when i'm in good mental health, and that, i'm afraid, comes and goes.

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Monday, September 1, 2008 7:41:31 PM

Subject: Re: insomnia, words that do not survive the world

Of course, it is a poet who is saying poems may be read endlessly and novels not!!

When you join the Poet's Union, there's a clause in there you have to sign in blood that says, no matter what, you will never let any other form of writing be more favorably compared to poetry in one's presence or by oneself, on the pain of immediate and ever lasting punishment under the laws & Codes of Poetic Justice--

Actually all my life I have had a small handful of books fiction poetry non fiction that i pretty much read continuously--here and there one or two will drop out and be replaced with new favorites--but i never get tired of them--reading in fragments or chunks and interweaving them so that lines of poems are found among descriptions of forged battle plans in an imaginary writers story in a short story and a novel may be found to contain an Anarkeyology of crumbling non fiction silting in with that frayed lines of poems forming into a mimicking camouflaged appearing "terrain,." Always have a couple of these talismanic tomes on my persons for those sudden emergencies when one is swept up and finds oneself i the elsewheres of hospitals police precincts wrong bus stop in the middle of nowhere, abandoned houses in the middle of nights suddenly alive with ghosts or quite simply at any given moment of the day when taken by surprise on is found wandering again through those familiar words which seems to heave of a sudden detoured into territory so strange that it is impossible to believe yet there before one's very eyes that yes, on page 23, in the bottom right part of the lat paragraph--is a passage that suddenly swings open and reveals an entirely new world inside, like that wall in which there is a door out of nowhere in the H. G. Wells story through which the passerby discovers one can travel as through a portal among universes. Truly one never remotely tires of these books and none of them have any ending at al even though occasionally one decides to play at being a rational and orderly processional person and does in deed "read straight through from beginning to end,"--and each word is not the same as previously and its familiarity , the intimacy one has it with , is, like intimacy, the creation of a mystery anew with in every instant of its intimacy with the intimacies of it mysteries-intertwining- I sometimes wonder if I am simply stuck like a raft in a whirlpool in a river but no--since these tomes texts fragments volcanic actions and explosions, are al continuously disintegrating and reforming, re arranging, finding new meanings among the disordered alleys of their carelessly strewn and tossed about left over various participles and hanging clauses and lines that frankly made no sense--suddenly al of it gathering in a rush and one finds oneself at the naissance of a cosmos completely unsuspected and which is heaving and breathing with the convulsions of birth-- those Jim Thompson Murat i have read both of them abt twenty times and never tired of them--truly the books poems and images sounds characters beings histories become so much part of one they are always cropping up as one is kneeling working in the dirt--parting some grass and

smashed stones--there it is! a line of a poem hobnobbing with a bunch of characters on the lam from a brilliant Sciascia book, warily playing cards with a bunch of cutthroats from Rimbaud's illuminations and in the background is the west Texas sky of the opening of The killer Inside Me--

now a character who moved into my works hangs out with these lot--bloody discussions of the violence of words when used to conceal among their moral suasions the true thick and heavy blood of the slaughterhouse that runs under one's feet or like when the man in the cell next to me was killed and he blood ran in the little gutter for piss-- and blood flows in books not only words and death stalks in the pages as they shudder in a breeze--and a wild set of heathen gods is roasting something just over the hill as one realises that the marginalia in a text have cannibalized the original--

and time to find another yet another copy! of the same volume-- because no matter how much one reads it, the miracle is one never memorizes it, and each time it really is a different series of words than the last

people go through life living with certain people in their lives long long times-- and so it is with the great modern inventions of paperback pocket books that fold and fall apart and are held together out of sheer willpower and who cares if the pages begin to make new arrangements all their own with here and there a few slipping away like thieves in the night while others come in, hidden and darkly plotting among the over heaped baskets of apples or piles of hot bricks, the heavy loads of animals furs--

Because does the ending matter, Ivonne feels the ending will be the ending of this intensity of intimacy of beings--then of course not--!

one might even just jerk out the last set of pages and stuff them in the back of a police's man motorcycle car while he is writing a ticket for blind deaf and dumb jay walker--

another good thing about always having these companion with one is that one has always paper with which to write! and companions with whom to carry on conversations aloud or silently-- and what better honor than to write one's bizarre effusions among those words one both knows and does not, the uncanny in full regalia before one continually--

when i was on house arrest in Poland for two weeks at one point i had two books actually with me in english to read-- not unusual ones which were stored in sweden--but by a fluke Ulysses by James Joyce and Spoils of Poynton by Henry James and Rimbaud quarter or so of book that had fallen apart and ditto with a Raymond Chandler flapping one winged--as the back cover had long ago flown south on its own--

yet with those four directions as it were--the cosmos opens-- and one can read for sure Ulysses many times over in succession and it is never the same

a good and esp great writer are never the same--and maybe it is the reader plays a part also of course-

but then there are so many books which if one essayed this--one wd feel as though in manacles long before the arrest!!

or before the accident would feel a massive concussion

or simply as though--

endlessness is not a happy endlessness

but being doomed to an eternity of dullness, unimaginative and pompous and narrow minded didactic "sophistry" aka soporifics--a new form of cocktail philosophy, which like the Dial for N. Hawthorne, sends one immediately in to the lands of Morpheus

remember Jean Genet had very little to work with in his prison cells!!

it does not take all that many words with which one works continuously to reform them over and over again like those pieces of bread rolled about in the hands to soften and make them sticky in order to keep attached to the metal flesh of a locker door--those flesh drenched black and white grainy fotos of criminals that excite the writer--

the sexuality a writer/reader shares in the intimacy of being confined with the texts and those texts that he is beginning to breed with this companion--

why prisons have been veritable Schools of Writing with men quite distinguished members attending off and on--and producing works far finer than many of those fossilized forms that are carefully drawn to plan when taught in the writing factories-

why not?

give Adolf Wolfi some pencils and watch him rip!!

Mr Milton Mr Cervantes Mr Villon Chester Himes the fellow who wrote--Caryl Chessman--one better not get started Borstal Boy and Malcolm X--twenty million more

you see--Gregory Corso--people tottering abt in the Yard with book--wearing it out and never getting to the end--

to be confined with a few books is to discover there is no end to them, if they are good ones-

and maybe if they aren't quite good enough, after awhile, as one figures it-- not really good enough,, why--then--to set to work to set that score right!!

and suddenly realize one is starting to find ways al one's own for making up these forms and stories and to heck with being confined in some one else's rule books--

and Villon le Bon Dieu le sait-

reading over and over for years on end the same few books in continual oscillation -and so in what may at first appear a a confinement, a gerbil running on the wheel to nowhere-- to find ever more possibilities and ideas imaginations structures forms emerge--endlessly--

a negentropy of--emergence-

and so leave m roubaud and others to the entropy of the satisfaction of determining that novels end here, and poems, of course, being those forms of writings made by beings like unto oneself who like oneself have signed the oath of loyalty to the secret of never endings-- produce programmatically an endlessness

now--just because something is without end, does this mean that it is--may one indeed guarantee this--if it is without end, is it then able to avoid that yawning chasm--to be without loss of interest or energy or repeating itself?--

ah indeed the dangers of the steady state universe of the never ending endlessness!!

yes--one goes forward in endlessness and finds--???

well --

finds that novels at least have an end--

well the other one, locked away in the confines somewhere-- finds an inexhaustible flow of possibilities-- and thinks that sometimes, it is a good thing for a novel to have an end, and maybe not so good for a poem not to have one!!

yes, al things need to be seen from many angles of the dangle do they not-- whistling gaily, --he addresses the fly with its thousand prised eye- and goes back to writing with the thinnest bit of black shoe polish on the end of plin inside the lines of one of his three endlessly read books--

and singing, having combined shoe polish and thus walking inbetween the lines as he is writing--

yes--singing--

"I Walk the Line"--

On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat <[REDACTED]>wrote:

Barry,

No I don't mean it in a negative way. I like reading it a lot, but I do feel

the critical praise of it is a bit top heavy.

Maybe, you are right. That is why I am hesistant to re-read novel which have meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to me, Hawthorne can be read in short pieces, as fragment. That way they are more like poems.

Ciao,

Murat

On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <

[REDACTED]

wrote:

In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud defines a poem as something that has no end and that you can only re-read whereas a novel is something that ends and in principle is not to be re-read because the ending completes it. "In this sense The Murder of Roger Ackroyd is the novel par excellence. It's the novel you can't read twice." Murat, you speak of Austen being chick-lit as if that were a negative?

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Monday, 1 September, 2008 2:14:26 AM

Subject: Re: insomnia, words that do not survive the world

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once, preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliché of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

*I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as
I remember them to be; probably they are, infinitely superior to Dostoevsky.*

*On the other hand, there are novelist who remain as problematic, as fresh as
they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.*

*Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially
put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?*

Ciao,

Murat

*On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <
[REDACTED]>
wrote:*

*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 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 <

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

guidelines

guidelines

guidelines

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37. **Ruth Lepson**

Re: NOON 6

Tue 2 Sep 2008

yep, tho in dif voices & moods.

On 9/2/08 2:14 AM, "Barry Schwabsky" <[REDACTED]> wrote:

Even more than in the previous issues that I have seen, Noon 6 succeeds in exemplifying--and I don't know how other contributors feel about this, but I am very pleased with it--the Borgesian idea that all literature can be read as by a single author, that "in this correlation, the identity or plurality of men" (or of women) "doesn't matter."

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

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 2 September, 2008 12:19:33 AM

Subject: Re: NOON 6

my pleasure, philip, fine book.

On 9/1/08 9:17 AM, "Philip Rowland" <[REDACTED]> wrote:

Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).

*Best,
Philip Rowland*

On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:

*Thanks to the eds of Noonâ€”just got my copy & yes how poetry is presented makes a big differenceâ€”I stopped what I was doing to read the whole thing.
(â€”I can't believe I read the whole thing!â€”) It is short, true.*

Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard Johnson, Philip Messinger.

Ruth Lepson

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38. **Sheila Murphy**

Blue Lion Books Announces: Francis Raven Publication

Tue 2 Sep 2008

Blue Lion Books (<http://bluelionbooks.info/>) is pleased to announce the two volume publication Francis Raven's haifun, Haifuns (1 - 4) & 5-Haifun: Of Being Divisible, a nonce form of incredible efficacy. Haifun are characterized by having the same number of words in each line as lines in each stanza as stanzas on each page. They are thus squares. So, a 2-haifun has 2 words per line, 2 lines per stanza, 2 stanzas per page, and 40 pages in the section (the haifun number squared times 10).

For purchase at:

<http://stores.lulu.com/bluelionbooks>

(scroll down)

"In Haifuns (1-4) Francis Raven creates a new poetic form. A "haifun has the same number of words in each line as lines in each stanza as stanzas on a page." The overall structure is a kind of fractal that allows Raven to explore the soul of numbers. His "one" haifuns, for instance, which are isolated words, ring with loneliness without descending into pathos. The "Two" haifuns set paired stanzas in conversation or at odds. The total effect is symphonic, as if one by one or in groups, different instruments joined in making this music that carries the reader along in suspense." —Rae Armantrout

"Of Being Divisible crystallizes the ubiquitous glut of contemporary experience into a pentagrammic design. Raven has created 250 poems of 5 stanzas each with 5 lines each formed of 5 words. The disparate seeming parts find their way into a system of toccatas in language, functioning deftly and resonating with a beguiling depth. Like fivefold prisms, these works can be perceived as both interior and exterior, enhancing the reader's ability to perceive an elevated level of ambiguity." —Sheila E. Murphy

"Francis Raven has found a new form for a new generation that attends to the inventive while satisfying the reader with tangibility. His Haifun are more than simple fun, they are a wonderful method to develop and anchor the one-word poem and beyond. Haifun is an excellent method to experiment with forms and ideas that are open to English while retaining the poem within the poetry. Raven is at home in this form and his lines match the grandeur of this project. This is a fine book!" —Geoffrey Gatz

Francis Raven is a graduate student in philosophy at Temple University. His books include *Shifting the Question More Complicated* (Otoliths, 2007), *Taste: Gastronomic Poems* (Blazevox 2005) and the novel, *Inverted Curvatures* (Spuyten Duyvil, 2005). Poems of his have been published in *Mudlark*, *Conundrum*, *Chain*, *Big Bridge*, *Bird Dog*, *Caffeine Destiny*, and *Spindrift* among others. His critical work can be found in *Jacket*, *Logos*, *Clamor*, *The Journal of Aesthetics and Art Criticism*, *The Electronic Book Review*, *The Emergency Almanac*, *The Morning News*, *The Brooklyn Rail*, *Media and Culture*, *In These Times*, *The Fulcrum Annual*, *Rain Taxi*, and *Flak*.

blue lion books publishes experimental poetry, visual poetry, and fiction. we specialize in books over 250 pages long, believing that an idea, if expressed, should be expressed in its fullest manner. <http://bluelionbooks.info> Purchase at: <http://stores.lulu.com/bluelionbooks>

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39. **Jerome Rothenberg**

Technicians of the Sacred reading: 40 years

Tue 2 Sep 2008

At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of *Technicians of the Sacred*, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

Jerome Rothenberg "Language is Delphi."
1026 San Abella --Novalis
Encinitas, CA 92024



jrothenberg at cox.net

<http://writing.upenn.edu/epc/authors/rothenberg/>

new ethnopoetics web site: <http://ubu.com/ethno/>

j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>

Blog at poemsandpoetics.blogspot.com

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40. **Geoffrey Gatz**

Re: Technicians of the Sacred reading: 40 years

Tue 2 Sep 2008

Happy 40th!

Congrats and hurray!

Hip Hip Hurray

Hip Hip Hurray

Hip Hip Hurray

Rockets, Geoffrey

:~)

On 9/2/08 7:01 PM, "Jerome Rothenberg" <> wrote:

*At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of *Technicians of the Sacred*, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee*

Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

Jerome Rothenberg "Language is Delphi."
1026 San Abella --Novalis
Encinitas, CA 92024

██████████
jrothenberg at cox.net
<http://writing.upenn.edu/epc/authors/rothenberg/>
new ethnopoetics web site: <http://ubu.com/ethno/>
j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>
Blog at poemsandpoetics.blogspot.com

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41. **Mary Kasimor**

Re: FW: It's already beginning -- Raid in St. Paul

Tue 2 Sep 2008

I was marching yesterday in St. Paul. I could not believe the number of police--15-20 darth vader looking characters at each side of the intersections--and at numerous intersections, plus police on bikes and wearing shorts. I can't help but believe that many of the arrests were unnecessary--Amy Goodman, among many others, I am sure. Despite the heat, I am so glad that I was there--solidarity among us; that was great. Perhaps we were too peaceful--the 10,000 or so of us, and we should have raised more hell.

Mary Kasimor

--- On Sat, 8/30/08, Fluffy Singler <██████████> wrote:

From: Fluffy Singler <██████████>

Subject: FW: It's already beginning -- Raid in St. Paul

To: ██████████

Date: Saturday, August 30, 2008, 2:24 PM

From the front row here in the Twin Cities . . .

[http://www.startribune.com/politics/27695244.html?](http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4)

[elr=KArksLckD8EQDUoaEyqyP4](http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4)

[O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs](http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4)

I live on Harriet Avenue in Minneapolis, where one of the Friday raids occurred. In fact, I was sitting at a coffee shop two blocks away last night when we saw a Sherriff's Paddy Wagon, a tv van and no fewer than 10 police cars around the neighborhood, six within a few minutes of the paddy wagon coming through and a bunch of others just "patrolling" the neighborhood.

I live in a lefty neighborhood. We have a co-op and Arise, the anarchist bookstore. The City has used people's fear of crime to talk the neighborhood organizations into accepting city money for more police patrols this summer and they have been THICK here around my few blocks-bikes, squads, etc.-all the time.

I have been telling everyone who can stand to listen to me about the fact that Minneapolis has been gradually becoming more and more of a police state over the past two years. Last summer, TWO police officers-local and sheriff-on every single corner downtown day and night, sometimes standing, on bikes or in squad cars parked on the sidewalks. I am not exaggerating. This summer, FOUR. Mostly they bust petty crimes rather than violent ones. And mostly in my neighborhood they harass anyone who looks "suspicious" which covers most people in my neighborhood.

I went to court on Monday for a friend who got busted on some petty charges and the public defenders were complaining about their huge caseload and saying "well, it's the week before the convention." It's been my experience watching concerts festivals and other events here that not only will they be raiding political offices like this, but they will also definitely be sweeping the streets for the homeless and other people who might scare off the conventioners, who are housed in both downtown Minneapolis and in St. Paul.

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42. **Wystan Curnow**

Re: Technicians of the Sacred reading: 40 years

Tue 2 Sep 2008

What a remarkable, wonderful occasion! I will be there in spirit.

I'm imagining a global reading--this should be possible!

Wystan

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Jerome Rothenberg

Sent: Wednesday, 3 September 2008 11:02 a.m.

To: ██████████

Subject: Technicians of the Sacred reading: 40 years

At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

Jerome Rothenberg "Language is Delphi."
1026 San Abella --Novalis
Encinitas, CA 92024



jrothenberg at cox.net

<http://writing.upenn.edu/epc/authors/rothenberg/>

new ethnopoetics web site: <http://ubu.com/ethno/j.r.> in spanish:

<http://wings.buffalo.edu/epc/authors/rothenberg/esp/>

Blog at poemsandpoetics.blogspot.com

[↑ Contents](#)

43. **Maria Damon**

Re: Technicians of the Sacred reading: 40 years

Tue 2 Sep 2008

Wish I cd be there. Have a great time, all.

Jerome Rothenberg wrote:

> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

>

>

> Jerome Rothenberg "Language is Delphi."

> 1026 San Abella --Novalis

> Encinitas, CA 92024

>



> jrothenberg at cox.net

> <http://writing.upenn.edu/epc/authors/rothenberg/>

- > new ethnopoetics web site: <http://ubu.com/ethno/>
- > j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>
- > Blog at poemsandpoetics.blogspot.com
- >
- >

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44. **Matt Henriksen**

Frank Stanford Literary Festival Seeks Sponsors

Wed 3 Sep 2008

Dear Stanford Fans & Small Press Publishers,

While we have been able to organize & promote three days of events in Fayetteville, Arkansas celebrating Frank Stanford's work with minimal costs, we'd like to honor a few central figures in Stanford's creative career by supporting their travel to participate in the festival.

Sponsors will be acknowledge in promotional materials and in a commemorative, hand-sewn program designed by Cannibal Books. Sponsors will also receive a broadside of a poem from Stanford's final book, *You*, designed and printed collaboratively between Lost Roads Publishers, Cannibal Books and Effing Press. We will also verbally recognize sponsors at all events, which include a Small Press Reading, several Stanford readings, two panels, a screening of Irving Broughton's legendary Stanford biopic *It Wasn't a Dream It Was a Flood*, and a marathon reading of Stanford's epic poem *The Battlefield Where the Moon Says I Love You*.

Donations are tax deductible and payable to Lost Roads. For more information, query Matthew Henriksen at [REDACTED].

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45. **Small Press Traffic**

Small Press Traffic's 2008 Calendar

Wed 3 Sep 2008

Small Press Traffic invites you to join us for our spectacular Fall 2008 Line-up. We'll see you Fridays!

SMALL PRESS TRAFFIC'S FALL 2008 CALENDAR

Friday, September 12, 2008 at 7:30 p.m.
GEYSER!

a new play by KEVIN KILLIAN & WAYNE SMITH
Please make reservations or plan to arrive early;
these plays sell out year after year!
All seats \$10 as a benefit for Small Press Traffic.

Friday, September 19, 2008 at 7:30 p.m.
ANSELM BERRIGAN & D.S. MARRIOTT

Friday, September 26, 2008 at 7:30 p.m.
AARON SHURIN & ANNE WALDMAN
with special guest Ambrose Bye

Friday, October 3, 2008 at 7:30 p.m.
AN EVENING OF EXPERIMENTAL FICTION featuring
JAIME CORTEZ, SESSHU FOSTER, R. ZAMORA LINMARK,
KATE SCHATZ & LENI ZUMAS

Friday, October 10, 2008 at 7:30 p.m.
MATVEI YANKELEVICH & KATE COLBY
** Please note special location for this event ** CCA Oakland Campus, Nahl
Hall
5212 Broadway in Oakland

Friday, October 24, 2008 at 7:30 p.m.
EDWIN TORRES & ALBERT FLYNN DESILVER

Friday, November 7, 2008 at 7:30 p.m.
CAROLINE BERGVALL & C.S. GISCOMBE

Friday, November 14, 2008 at 7:30 p.m.
JOAN LARKIN & DONNA DE LA PERRIÈRE

Friday, November 21, 2008 at 7:30 p.m.
SINA QUEYRAS & JOCELYN SAIDENBERG

Friday, December 5, 2008 at 7:30 p.m.
SCOTT INGUITO & THE SONNETEERS (Ben & Sandra Doller)

Saturday, December 13, 2008 at 3:00 p.m.
STEPHEN VINCENT & A BEVERLY DAHLEN TRIBUTE

Unless otherwise noted, events are \$5-10, sliding scale,
free to current SPT members and CCA faculty, staff, and students.
Unless otherwise noted, our events are presented in
Timken Lecture Hall
California College of the Arts
1111 Eighth Street, San Francisco
(just off the intersection of 16th & Wisconsin)

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

<http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com

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46. **steve d. dalachinsky**

Re: Christine Wertheim exhibit opening September 7 at Right Window Gallery

Wed 3 Sep 2008

that name was stolen from warhol

On Sat, 30 Aug 2008 22:38:50 -0700 Dodie Bellamy <[REDACTED]>

writes:

- > 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 irradient 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 Figs Press, LA.

>
>
>

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47. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Wed 3 Sep 2008

my name appears in a francine prose early novel
well my last name at least not because of poetry but because tho we have
no relationship
she wrote a book about russian folk and remembered my last name from our
school days
so sometimes the character's name has no connection to the "real" person

On Mon, 1 Sep 2008 21:03:04 -0700 Stephen Vincent <[REDACTED]>
writes:

> A friend yesterday let me know that Armand Schwarner (sp?) - at least
> his name - appears in Bolano's Savage Detectives.
> This has some bearing on novelists reading poets, and vice versa. I
> will now definitely read the Bolano. He's earned my respect - or
> desire to read him - with the mere mention of Armand.

>

> A real provincial when it comes to reading most novels, partly
> because I am a slow reader, and partly because I read them, when I
> do, for the poetry, (Proust, James, Joyce, Faulkner, Woolf, Collette,
> etc.) and, I suspect most novelists don't write for the poetry, nor
> for that matter, read much poetry. And that's kind of irritating.
> (The contradiction is that many of us will chew away on probably
> terrible translations of French and German philosophers, and such
> will throw our poetry into new directions).

>

> But any novelist who mentions Armand, he's OK by me! (I also hear
> it's a wonderful book (novel).)

>

> Stephen V

>

>

> David Chirot <[REDACTED]> wrote: Of course, it is a poet
> who is saying poems may be read endlessly and novels
> not!!

>

> When you join the Poet's Union, there's a clause in there you have
> to sign
> in blood that says, no matter what, you will never let any other
> form of
> writing be more favorably compared to poetry in one's presence or by
> oneself, on the pain of immediate and ever lasting punishment under
> the
> laws & Codes of Poetic Justice--
>
> Actually all my life I have had a small handful of books fiction
> poetry non
> fiction that i pretty much read continuously--here and there one or
> two will
> drop out and be replaced with new favorites--but i never get tired
> of
> them--reading in fragments or chunks and interweaving them so that
> lines of
> poems are found among descriptions of forged battle plans in an
> imaginary
> writers story in a short story and a novel may be found to contain an
> Anarkeyology of crumbling non fiction silting in with that frayed
> lines of
> poems forming into a mimicking camouflaged appearing "terrain,."
> Always have
> a couple of these talismanic tomes on my persons for those sudden
> emergencies when one is swept up and finds oneself i the elsewheres
> of
> hospitals police precincts wrong bus stop in the middle of nowhere,
> abandoned houses in the middle of nights suddenly alive with ghosts
> or quite
> simply at any given moment of the day when taken by surprise on is
> found
> wandering again through those familiar words which seems to heave of
> a
> sudden detoured into territory so strange that it is impossible to
> believe
> yet there before one's very eyes that yes, on page 23, in the bottom
> right
> part of the lat paragraph--is a passage that suddenly swings open
> and
> reveals an entirely new world inside, like that wall in which there
> is a

> door out of nowhere in the H. G. Wells story through which the
> passerby
> discovers one can travel as through a portal among universes. Truly
> one
> never remotely tires of these books and none of them have any ending
> at al
> even though occasionally one decides to play at being a rational and
> orderly
> processional person and does in deed "read straight through from
> beginning
> to end,"--and each word is not the same as previously and its
> familiarity ,
> the intimacy one has it with , is, like intimacy, the creation of a
> mystery
> anew with in every instant of its intimacy with the intimacies of it
> mysteries-intertwining-
> I sometimes wonder if I am simply stuck like a raft in a whirlpool
> in a
> river but no--since these tomes texts fragments volcanic actions and
> explosions, are al continuously disintegrating and reforming, re
> arranging,
> finding new meanings among the disordered alleys of their carelessly
> strewn
> and tossed about left over various participles and hanging clauses
> and lines
> that frankly made no sense--suddenly al of it gathering in a rush
> and one
> finds oneself at the naissance of a cosmos completely unsuspected
> and which
> is heaving and breathing with the convulsions of birth--
> those Jim Thompson Murat i have read both of them abt twenty times
> and never
> tired of them--truly the books poems and images sounds characters
> beings
> histories become so much part of one they are always cropping up as
> one is
> kneeling working in the dirt--parting some grass and smashed
> stones--there it
> is! a line of a poem hobnobbing with a bunch of characters on the
> lam from a
> a brilliant Sciascia book, warily playing cards with a bunch of
> cutthroats

> from Rimbaud's illuminations and in the background is the west Texas
> sky of
> the opening of The killer Inside Me--
>
> now a character who moved into my works hangs out with these
> lot--bloody
> discussions of the violence of words when used to conceal among
> their moral
> suasions the true thick and heavy blood of the slaughterhouse that
> runs
> under one's feet
> or like when the man in the cell next to me was killed and he blood
> ran in
> the little gutter for piss--
> and blood flows in books not only words and death stalks in the
> pages as
> they shudder in a breeze--and a wild set of heathen gods is roasting
> something just over the hill as one realises that the marginalia in
> a text
> have cannibalized the original--
>
> and time to find another yet another copy! of the same volume--
> because no matter how much one reads it, the miracle is one never
> memorizes
> it, and each time it really is a different series of words than the
> last
>
> people go through life living with certain people in their lives
> long long
> times--
> and so it is with the great modern inventions of paperback pocket
> books that
> fold and fall apart and are held together out of sheer willpower and
> who
> cares if the pages begin to make new arrangements all their own with
> here and
> there a few slipping away like thieves in the night while others
> come in,
> hidden and darkly plotting among the over heaped baskets of apples
> or piles
> of hot bricks, the heavy loads of anomalous furs--
>

> Really, no book has an end, and when one is afraid of book one is
> so
> totally in love with and never wants it to end, slowing down and
> down and
> down to put off as long as possible or maybe just not ever reach the
> end, so
> one can start over again and not know ever really what the "ending
> is."
>
> Because does the ending matter, Ivonne feels the ending will be the
> ending
> of this intensity of intimacy of beings--then of course not-!
>
> one might even just jerk out the last set of pages and stuff them in
> the
> back of a police's man motorcycle car while he is writing a ticket
> for blind
> deaf and dumb jay walker--
>
> another good thing abt always having these companion with one is
> that one
> has always paper with which to write!
> and companions with whom to carry o conversations aloud or silently-
> and what better honor than to write one's bizarre effusions among
> those
> words one both knows and does not, the uncanny in full regalia
> before one
> continually--
>
> when i was on hose arrest ion Poland for two weeks at one point i
> had two
> books actually with me in english to read--
> notmysual ones which were stored in sweden-but byby a fluke ulysses
> by james
> joyce and spoils of poynton by Henry James and Rimbaud quarter or so
> of book
> that had fallen apart and ditto with a Raymond chandler flapping one
> winged---as the back cover had long ago flown south on its own--
>
> yet with those four directions as it were--the cosmos opens--
> and one can read for sure Ulysses many times over in succession and
> it is

- > never the same
- >
- > a good and esp great writer are never the same--and maybe it is
- > the
- > reader plays a part also of course-
- > but then there are so many books which if one essayed this--one wd
- > feel as
- > though in manacles long before the arrest!!
- > or before the accident would feel a massive concussion
- > or simply as though--
- > endlessness is not a happy endlessness
- > but being doomed to an eternity of dullness, unimaginative and
- > pompous and
- > narrow minded didactic "sophistry" aka soporifics--a new form of
- > cocktail
- > philosophy, which like the Dial for N. Hawthorne, sends one
- > immediately in
- > to the lands of Morpheus
- >
- > remember Jean Genet had very little to work with in his prison
- > cells!!
- >
- > it does not take all that many words with which one works
- > continuously to
- > reform them over and over again like those pieces of bread rolled
- > about in
- > the hands to soften and make them sticky in order to keep attached
- > to the
- > metal flesh of a locker door--those flesh drenched black and white
- > grainy
- > fotos of criminals that excite the writer--
- >
- > the sexuality a writer/reader shares in the intimacy of being
- > confined with
- > the texts and those texts that he is beginning to breed with this
- > companion--
- >
- > why prisons have been veritable Schools of Writing with men quite
- > distinguished members attending off and on--and producing works far
- > finer
- > than many of those fossilized forms that are carefully drawn to plan
- > when

> taught in the writing factories-
>
> why not?
> give Adolf Wolfi some pencils and watch him rip!!
> Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who
> wrote--Caryl
> Chessman-one better not get started Borstal Boy and Malcolm
> X--twenty
> million more
> you se--Gregory Corso--people tottering abt in the Yard with book--
> wearing it out and never getting to he end--
>
> to be confined with a few books is to discover there is no end to
> them, if
> they are good ones-
>
> and maybe if they aren't quite good enough, after awhile, as one
> figures
> it-- not really good enough,, why--then--to set to work to set that
> score
> right!!
>
> and suddenly realize one is starting to find ways al one's own for
> making
> up these forms and stories and to heck with being confined in some
> one
> else's rule books--
>
> and Villon le Bon Dieu le sait-
>
> reading over and over for years on end the same few books in
> continual
> oscillation -and so in what may at first appear a a confinement, a
> gerbil
> running on the wheel to nowhere--
> to find ever more possibilities and ideas imaginations structures
> forms
> emerge--endlessly--
>
> a negentropy of--emergence-
>
> and so leave m roubaud and others to the entropy of the satisfaction

> of
> determining that novels end here, and poems, of course, being those
> forms of
> writings made by beings like unto oneself who like oneself have
> signed the
> oath of loyalty to the secret of never endings--
> produce programmatically an endlessness
>
> now--just because something is without end, does this mean that it
> is--may
> one indeed guarantee this--if it is without end, is it then able to
> avoid
> that yawning chasm--to be without loss of interest or energy or
> repeating
> itself?--
>
> ah indeed the dangers of the steady state universe of the never
> ending
> endlessness!!
>
> yes--one goes forward in endlessness and finds--???
> well --
> finds that novels at least have an end--
>
> well the other one, locked away in the confines somewhere--
> finds an inexhaustible flow of possibilities--
> and thinks that sometimes, it is a good thing for a novel to have an
> end,
> and maybe not so good for a poem not to have one!!
>
> yes, all things need to be seen from many angles of the dangle do
> they
> not--whistling gaily, --he addresses the fly with its thousand
> prisms eye-
> and goes back to writing with the thinnest bit of black shoe polish
> on the
> end of pen inside the lines of one of his three endlessly read
> books--
>
> and singing, having combined shoe polish and thus walking inbetween
> the
> lines as he is writing--

> yes--singing--
> "I Walk the Line"--
>
>
>
>
>
>
> On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat wrote:
>
> > Barry,
> >
> > No I don't mean it in a negative way. I like reading it a lot, but
> I do
> > feel
> > the critical praise of it is a bit top heavy.
> >
> > Maybe, you are right. That is why I am hesitant to re-read novel
> which
> > have
> > meant a lot to me. On the other hand, Melville, Proust , Tolstoy,
> Kleist,
> > to
> > me, Hawthorne can be read in short pieces, as fragment. That way
> they are
> > more like poems.
> >
> > Ciao,
> >
> > Murat
> >
> >
> > On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <
> > [REDACTED]
> > > wrote:
> >
> > > In his remarkable book Poetry, etcetera: Cleaning House, Jacques
> Roubaud
> > > defines a poem as something that has no end and that you can
> only re-read
> > > whereas a novel is something that ends and in principle is not
> to be
> > re-read

> > > because the ending completes it. "In this sense The Murder of
> Roger
> > Ackroyd
> > > is the novel par excellence. It's the novel you can't read
> twice."
> > > Murat, you speak of Austen being chick-lit as if that were a
> negative?
> > >
> > >
> > >
> > > ----- Original Message -----
> > > From: Murat Nemet-Nejat
> > > To: [REDACTED]
> > > Sent: Monday, 1 September, 2008 2:14:26 AM
> > > Subject: Re: insomnia, words that do not survive the world
> > >
> > > Geraldine,
> > >
> > > Are you sometimes scared to go back to novels you loved at one
> time?
> > >
> > > It was such a disappointment to go back to Dostoevsky after
> twentyfive
> > > years
> > > when I first read it when I was eighteen.
> > >
> > > One Thousand Years of Solitude: ideally, this book should be
> read only
> > > once,
> > > preferably before one has read any of its numerous imitators.
> Magical
> > > Realism has become the favorite cliché of non-western writers
> presenting
> > > their world to the west.
> > >
> > > Dead Souls: I never dared go back to it. At one time it was my
> favorite
> > > Russian novel, neck and neck with Tolstoy's incandescently
> precise prose.
> > >
> > > Thank God I have no urge to go back to Ulysses.
> > >

> > > I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290
> are as good
> > > as
> > > I remember them to be; probably they are, infinitely superior to
> > > Dostoevsky.
> > >
> > >
> > > On the other hand, there are novelist who remain as problematic,
> as fresh
> > > as
> > > they were at first reading. Melville remains first among them,
> along with
> > > Proust. They are hard to go back to (God how am I going to read
> Pierre
> > > again!), but one can not help it.
> > >
> > > Geraldine, I have a question. Is Jane Austen not the
> quintessential chick
> > > lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy,
> who is
> > > handsome, rich (beyond imagination) and moral. In Mainsfield
> Park (that's
> > > her last novel, yes?) the "poor" girl takes revenge on everyone
> who
> > > socially
> > > put her by humiliating every one and gaining control. I know
> there is
> > Jane
> > > Austen's elegant, ironic, witty style; but how far does this
> style take
> > one
> > > over the years?
> > >
> > > Ciao,
> > >
> > > Murat
> > >
> > > On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <
> > 
> > > wrote:
> > >
> > > 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:
>

> > > > 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.
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> > > >> Ciao,
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> > > >> On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <
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> > > >> 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
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> > > > Murat wrote:
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> > > > Geraldine,
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> > > > Do you like any 19th century novel, at least written in the
> English
> > > > language?
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> > > > Ciao,
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48. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Wed 3 Sep 2008

kerouac wrote for the poetry and wrote all that poetry as well

On Mon, 1 Sep 2008 21:03:04 -0700 Stephen Vincent <[REDACTED]>
writes:

> A friend yesterday let me know that Armand Schwarner (sp?) - at least
> his name - appears in Bolano's Savage Detectives.
> This has some bearing on novelists reading poets, and vice versa. I
> will now definitely read the Bolano. He's earned my respect - or
> desire to read him - with the mere mention of Armand.

>

> A real provincial when it comes to reading most novels, partly
> because I am a slow reader, and partly because I read them, when I
> do, for the poetry,(Proust, James, Joyce, Faulkner, Woolf, Collette,
> etc.) and, I suspect most novelists don't write for the poetry, nor
> for that matter, read much poetry. And that's kind of irritating.
> (The contradiction is that many of us will chew away on probably
> terrible translations of French and German philosophers, and such
> will throw our poetry into new directions).

>

> But any novelist who mentions Armand, he's OK by me! (I also hear
> it's a wonderful book (novel).)

>

> Stephen V

>

>

> David Chirot <[REDACTED]> wrote: Of course, it is a poet
> who is saying poems may be read endlessly and novels
> not!!

>

> When you join the Poet's Union, there's a clause in there you have
> to sign
> in blood that says, no matter what, you will never let any other
> form of
> writing be more favorably compared to poetry in one's presence or by
> oneself, on the pain of immediate and ever lasting punishment under
> the
> laws & Codes of Poetic Justice--
>
> Actually all my life I have had a small handful of books fiction
> poetry non
> fiction that i pretty much read continuously--here and there one or
> two will
> drop out and be replaced with new favorites--but i never get tired
> of
> them--reading in fragments or chunks and interweaving them so that
> lines of
> poems are found among descriptions of forged battle plans in an
> imaginary
> writers story in a short story and a novel may be found to contain an
> Anarkeyology of crumbling non fiction silting in with that frayed
> lines of
> poems forming into a mimicking camouflaged appearing "terrain,."
> Always have
> a couple of these talismanic tomes on my persons for those sudden
> emergencies when one is swept up and finds oneself i the elsewheres
> of
> hospitals police precincts wrong bus stop in the middle of nowhere,
> abandoned houses in the middle of nights suddenly alive with ghosts
> or quite
> simply at any given moment of the day when taken by surprise on is
> found
> wandering again through those familiar words which seems to heave of
> a
> sudden detoured into territory so strange that it is impossible to
> believe
> yet there before one's very eyes that yes, on page 23, in the bottom
> right
> part of the lat paragraph--is a passage that suddenly swings open
> and
> reveals an entirely new world inside, like that wall in which there
> is a

> door out of nowhere in the H. G. Wells story through which the
> passerby
> discovers one can travel as through a portal among universes. Truly
> one
> never remotely tires of these books and none of them have any ending
> at al
> even though occasionally one decides to play at being a rational and
> orderly
> processional person and does in deed "read straight through from
> beginning
> to end,"--and each word is not the same as previously and its
> familiarity ,
> the intimacy one has it with , is, like intimacy, the creation of a
> mystery
> anew with in every instant of its intimacy with the intimacies of it
> mysteries-intertwining-
> I sometimes wonder if I am simply stuck like a raft in a whirlpool
> in a
> river but no--since these tomes texts fragments volcanic actions and
> explosions, are al continuously disintegrating and reforming, re
> arranging,
> finding new meanings among the disordered alleys of their carelessly
> strewn
> and tossed about left over various participles and hanging clauses
> and lines
> that frankly made no sense--suddenly al of it gathering in a rush
> and one
> finds oneself at the naissance of a cosmos completely unsuspected
> and which
> is heaving and breathing with the convulsions of birth--
> those Jim Thompson Murat i have read both of them abt twenty times
> and never
> tired of them--truly the books poems and images sounds characters
> beings
> histories become so much part of one they are always cropping up as
> one is
> kneeling working in the dirt--parting some grass and smashed
> stones--there it
> is! a line of a poem hobnobbing with a bunch of characters on the
> lam from a
> a brilliant Sciascia book, warily playing cards with a bunch of
> cutthroats

> from Rimbaud's illuminations and in the background is the west Texas
> sky of
> the opening of The killer Inside Me--
>
> now a character who moved into my works hangs out with these
> lot--bloody
> discussions of the violence of words when used to conceal among
> their moral
> suasions the true thick and heavy blood of the slaughterhouse that
> runs
> under one's feet
> or like when the man in the cell next to me was killed and he blood
> ran in
> the little gutter for piss--
> and blood flows in books not only words and death stalks in the
> pages as
> they shudder in a breeze--and a wild set of heathen gods is roasting
> something just over the hill as one realises that the marginalia in
> a text
> have cannibalized the original--
>
> and time to find another yet another copy! of the same volume--
> because no matter how much one reads it, the miracle is one never
> memorizes
> it, and each time it really is a different series of words than the
> last
>
> people go through life living with certain people in their lives
> long long
> times--
> and so it is with the great modern inventions of paperback pocket
> books that
> fold and fall apart and are held together out of sheer willpower and
> who
> cares if the pages begin to make new arrangements all their own with
> here and
> there a few slipping away like thieves in the night while others
> come in,
> hidden and darkly plotting among the over heaped baskets of apples
> or piles
> of hot bricks, the heavy loads of anomalous furs--
>

> Really, no book has an end, and when one is afraid of book one is
> so
> totally in love with and never wants it to end, slowing down and
> down and
> down to put off as long as possible or maybe just not ever reach the
> end, so
> one can start over again and not know ever really what the "ending
> is."
>
> Because does the ending matter, Ivonne feels the ending will be the
> ending
> of this intensity of intimacy of beings--then of course not-!
>
> one might even just jerk out the last set of pages and stuff them in
> the
> back of a police's man motorcycle car while he is writing a ticket
> for blind
> deaf and dumb jay walker--
>
> another good thing abt always having these companion with one is
> that one
> has always paper with which to write!
> and companions with whom to carry o conversations aloud or silently-
> and what better honor than to write one's bizarre effusions among
> those
> words one both knows and does not, the uncanny in full regalia
> before one
> continually--
>
> when i was on hose arrest ion Poland for two weeks at one point i
> had two
> books actually with me in english to read--
> notmysual ones which were stored in sweden-but byby a fluke ulysses
> by james
> joyce and spoils of poynton by Henry James and Rimbaud quarter or so
> of book
> that had fallen apart and ditto with a Raymond chandler flapping one
> winged---as the back cover had long ago flown south on its own--
>
> yet with those four directions as it were--the cosmos opens--
> and one can read for sure Ulysses many times over in succession and
> it is

- > never the same
- >
- > a good and esp great writer are never the same--and maybe it is
- > the
- > reader plays a part also of course-
- > but then there are so many books which if one essayed this--one wd
- > feel as
- > though in manacles long before the arrest!!
- > or before the accident would feel a massive concussion
- > or simply as though--
- > endlessness is not a happy endlessness
- > but being doomed to an eternity of dullness, unimaginative and
- > pompous and
- > narrow minded didactic "sophistry" aka soporifics--a new form of
- > cocktail
- > philosophy, which like the Dial for N. Hawthorne, sends one
- > immediately in
- > to the lands of Morpheus
- >
- > remember Jean Genet had very little to work with in his prison
- > cells!!
- >
- > it does not take all that many words with which one works
- > continuously to
- > reform them over and over again like those pieces of bread rolled
- > about in
- > the hands to soften and make them sticky in order to keep attached
- > to the
- > metal flesh of a locker door--those flesh drenched black and white
- > grainy
- > fotos of criminals that excite the writer--
- >
- > the sexuality a writer/reader shares in the intimacy of being
- > confined with
- > the texts and those texts that he is beginning to breed with this
- > companion--
- >
- > why prisons have been veritable Schools of Writing with men quite
- > distinguished members attending off and on--and producing works far
- > finer
- > than many of those fossilized forms that are carefully drawn to plan
- > when

> taught in the writing factories-
>
> why not?
> give Adolf Wolfi some pencils and watch him rip!!
> Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who
> wrote--Caryl
> Chessman-one better not get started Borstal Boy and Malcolm
> X--twenty
> million more
> you se--Gregory Corso--people tottering abt in the Yard with book--
> wearing it out and never getting to he end--
>
> to be confined with a few books is to discover there is no end to
> them, if
> they are good ones-
>
> and maybe if they aren't quite good enough, after awhile, as one
> figures
> it-- not really good enough,, why--then--to set to work to set that
> score
> right!!
>
> and suddenly realize one is starting to find ways al one's own for
> making
> up these forms and stories and to heck with being confined in some
> one
> else's rule books--
>
> and Villon le Bon Dieu le sait-
>
> reading over and over for years on end the same few books in
> continual
> oscillation -and so in what may at first appear a a confinement, a
> gerbil
> running on the wheel to nowhere--
> to find ever more possibilities and ideas imaginations structures
> forms
> emerge--endlessly--
>
> a negentropy of--emergence-
>
> and so leave m roubaud and others to the entropy of the satisfaction

> of
> determining that novels end here, and poems, of course, being those
> forms of
> writings made by beings like unto oneself who like oneself have
> signed the
> oath of loyalty to the secret of never endings--
> produce programmatically an endlessness
>
> now--just because something is without end, does this mean that it
> is--may
> one indeed guarantee this--if it is without end, is it then able to
> avoid
> that yawning chasm--to be without loss of interest or energy or
> repeating
> itself?--
>
> ah indeed the dangers of the steady state universe of the never
> ending
> endlessness!!
>
> yes--one goes forward in endlessness and finds--???
> well --
> finds that novels at least have an end--
>
> well the other one, locked away in the confines somewhere--
> finds an inexhaustible flow of possibilities--
> and thinks that sometimes, it is a good thing for a novel to have an
> end,
> and maybe not so good for a poem not to have one!!
>
> yes, all things need to be seen from many angles of the dangle do
> they
> not--whistling gaily, --he addresses the fly with its thousand
> prisms eye-
> and goes back to writing with the thinnest bit of black shoe polish
> on the
> end of pen inside the lines of one of his three endlessly read
> books--
>
> and singing, having combined shoe polish and thus walking inbetween
> the
> lines as he is writing--

> yes--singing--
> "I Walk the Line"--
>
>
>
>
>
>
> On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat wrote:
>
> > Barry,
> >
> > No I don't mean it in a negative way. I like reading it a lot, but
> I do
> > feel
> > the critical praise of it is a bit top heavy.
> >
> > Maybe, you are right. That is why I am hesitant to re-read novel
> which
> > have
> > meant a lot to me. On the other hand, Melville, Proust , Tolstoy,
> Kleist,
> > to
> > me, Hawthorne can be read in short pieces, as fragment. That way
> they are
> > more like poems.
> >
> > Ciao,
> >
> > Murat
> >
> >
> > On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <
> > [REDACTED]
> > > wrote:
> >
> > > In his remarkable book Poetry, etcetera: Cleaning House, Jacques
> Roubaud
> > > defines a poem as something that has no end and that you can
> only re-read
> > > whereas a novel is something that ends and in principle is not
> to be
> > re-read

> > > because the ending completes it. "In this sense The Murder of
> Roger
> > Ackroyd
> > > is the novel par excellence. It's the novel you can't read
> twice."
> > > Murat, you speak of Austen being chick-lit as if that were a
> negative?
> > >
> > >
> > >
> > > ----- Original Message -----
> > > From: Murat Nemet-Nejat
> > > To: [REDACTED]
> > > Sent: Monday, 1 September, 2008 2:14:26 AM
> > > Subject: Re: insomnia, words that do not survive the world
> > >
> > > Geraldine,
> > >
> > > Are you sometimes scared to go back to novels you loved at one
> time?
> > >
> > > It was such a disappointment to go back to Dostoevsky after
> twentyfive
> > > years
> > > when I first read it when I was eighteen.
> > >
> > > One Thousand Years of Solitude: ideally, this book should be
> read only
> > > once,
> > > preferably before one has read any of its numerous imitators.
> Magical
> > > Realism has become the favorite cliché of non-western writers
> presenting
> > > their world to the west.
> > >
> > > Dead Souls: I never dared go back to it. At one time it was my
> favorite
> > > Russian novel, neck and neck with Tolstoy's incandescently
> precise prose.
> > >
> > > Thank God I have no urge to go back to Ulysses.
> > >

> > > I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290
> are as good
> > > as
> > > I remember them to be; probably they are, infinitely superior to
> > > Dostoevsky.
> > >
> > >
> > > On the other hand, there are novelist who remain as problematic,
> as fresh
> > > as
> > > they were at first reading. Melville remains first among them,
> along with
> > > Proust. They are hard to go back to (God how am I going to read
> Pierre
> > > again!), but one can not help it.
> > >
> > > Geraldine, I have a question. Is Jane Austen not the
> quintessential chick
> > > lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy,
> who is
> > > handsome, rich (beyond imagination) and moral. In Mainsfield
> Park (that's
> > > her last novel, yes?) the "poor" girl takes revenge on everyone
> who
> > > socially
> > > put her by humiliating every one and gaining control. I know
> there is
> > Jane
> > > Austen's elegant, ironic, witty style; but how far does this
> style take
> > one
> > > over the years?
> > >
> > > Ciao,
> > >
> > > Murat
> > >
> > > On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <
> > [REDACTED]
> > > wrote:
> > >
> > > 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
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> > > curiously
> > > > old fashioned). She's also very wicked! I nearly bust a gut
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> > > > To:
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> > > > Sent: Sunday, August 31, 2008 7:35 PM
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> > > > Geraldine,
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> > > >> I asked the question because Hardy's The Mayor of
> Casterbridge left a
> > a
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> > > >> strong impression on me when I first read it forty years ago
> in Turkey
> > > (in
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> time. It
> > > >> blew
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> > > >> An interesting connection: I read The Scarlet Letter at
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> > > >> 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.
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49. **Anny Ballardini**

Re: Technicians of the Sacred reading: 40 years

Wed 3 Sep 2008

Wonderful, what a Gathering! Here are my cheers to you all, continue the great Work, from a fringe lost in the Alps in Italy,

:-)

Anny

On Wed, Sep 3, 2008 at 3:48 AM, Maria Damon <[REDACTED]> wrote:

Wish I cd be there. Have a great time, all.

Jerome Rothenberg wrote:

At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethno poetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

*Jerome Rothenberg "Language is Delphi."
1026 San Abella --Novalis
Encinitas, CA 92024*

*[REDACTED]
jrothenberg at cox.net
http://writing.upenn.edu/epc/authors/rothenberg/
new ethno poetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
Blog at poemsandpoetics.blogspot.com*

--

Anny Ballardini

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

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

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

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

[↑ Contents](#)

50. **Annette**

Noon

Wed 3 Sep 2008

Since reading my first Noon, I have purchased any past issues available and will certainly buy #6. It is a wonderful publication to read and a beautiful little book. Well done.

Annette Ackerson

[↑ Contents](#)

51. **steve russell**

Robert Venturi vs. Harold Bloom & Y ME

Wed 3 Sep 2008

my problem is as follows: I feel the need to make a Bloom like utterance concerning my favorite writers, but it means I must be willing to defend them at all cost. On the other hand, Venturi, the architect, has shown me how to plug into any given vernacular. "Leaving Las Vegas" WAS a truly awesome book.

Consider: i've recently browsed the Buks "Pleasures of the Damned," collected poems. the guy was very good, possibly as good as Gisberg. but he needed an editor and that wasn't his style. too many boring racetrack poems, etc, in his usual tomes. but in his edited collection, you can see his him at his best. & he is a mature poet, however one may define mature. but there's many painful, inciteful poems in the book.

add to that the fact that he had his prose, original, simple, and fun.

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52. **steve russell**

Re: Sillman: what kind of monster

Wed 3 Sep 2008

only recently been able to take a look at Sillman's epic, something Huts. with the Chinese notebook section, the poems that look like "normal" poems 2. The guy's a monster. the opening section is maybe something entirely new. Pure writing. Prose? Joyce? what is it? i've seen stuff like it before but nothing as elaborate.

from the lango poets i'm trying to get to the point where i can write confidently in an abstract way. i can do it on paintshop. i should be able to get there with the word.

what else? anything more to say? something? what?

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53. **EJOYCE**

Mei-mei Berssenbrugge and Annie Finch

Wed 3 Sep 2008

Come to western Pennsylvania for some great poetry readings!

Mei-mei Berssenbrugge is reading next Thursday, September 11 at noon at Edinboro University of Pennsylvania, and Annie Finch is reading at Allegheny College at 8 that evening.

The conference, "Lifting Belly High: Poetry by Women Since 1900," is taking place September 11-13 and will feature readings by these poets, as well as by Kathleen Fraser, Claudia Rankine, Lynn Emanuel, and others. See the webpage for more details: <http://www.duq.edu/womenpoets/>

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54. **amy king**

Poetry Turn On! [on behalf of Nathaniel Siegel]

Wed 3 Sep 2008

PRESS CONTACT: NATHANIELSIEGEL

Email [REDACTED]

Monday Sept 8th, 2008 8pm to 10pm

St. Mark's Church in-the-Bowery

131 East 10th Street

New York, NY 10003

Main Sanctuary

Poetry Turn On !

An evening of poetry readings by poets: Miguel Algarin, 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.

This incredible group of poets come together to present their work and represent five of the numerous poetry organizations and venues that serve New York City and the World poetry throughout the year: The Bowery Poetry Club, A Gathering Of The Tribes, Nuyorican Poets Caf  , The Poetry Project and Poets House.

A reception in the Parish Hall will follow the reading, and serve as an opportunity to meet the poets, purchase books, become a member, and celebrate this year  s HOWL !

Festival.

This reading is FREE and Open to the Public.

Websites for the participating organizations are listed here:

www.bowerypoetry.com

www.tribes.org

www.nuyorican.org

www.poetryproject.com

www.poetshouse.org

Contact: 

For photo  s contact Nathaniel Siegel

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/>

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55. **Jilly Dybka**

Re: FW: It's already beginning -- Raid in St. Paul

Wed 3 Sep 2008

<http://twincities.indymedia.org/>

IndyMedia has a good update page & Glenn Greenwald has been updating as well.

<http://www.salon.com/opinion/greenwald/>

I try not to be paranoid but the fact is that police departments all over the US have a crapload of Department of Homeland Security money & have bought all kinds of crazy gear & have become militarized even beyond what the War on Drugs \$\$\$ provided them.

In the future, as citizens give more power to the federal government, I think the incentive to protest will be even lessened. If the federal gov't is underwriting your healthcare, for example, are you going to risk protesting?

Jilly

--

Jilly Dybka, WA4CZD



Blog: <http://www.poetryhut.com/wordpress/>

Jazz: <http://cdbaby.com/cd/dybka>

Book: <http://stores.lulu.com/jilly9> (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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56. **twshaner**

Robert Grenier reading in Eugene, OR

Wed 3 Sep 2008

Here's the Fall Schedule for A-New Poetry: Experimental Writing Series in Eugene, OR

Robert Grenier

Wednesday, September 10, 7:30 PM

@ DIVA, 110 W. Broadway, Eugene, OR

Robert Grenier is a contemporary American poet associated with the Bay Area Language Poetry scene of the mid-70s to mid-80s. A graduate of Harvard College and the University of Iowa Program in Creative Writing, he has taught literature and creative writing at UC Berkeley, Tufts, Franconia College, New College of California and Mills College. His works include *Sentences*, *Series*, *Oakland*, *A Day At The Beach*, *Phantom Anthems* and *OWL/ON/BOU/GH*. Grenier is currently co-editing a *Collected Poems* of Larry Eigner for the Stanford University Press. He was founding co-editor (with Barrett Watten) of the influential little magazine *This* (1971-1974) and was the editor of Robert Creeley's *Selected Poems*, published in 1976. Grenier's early work, influenced by Creeley, is noted for its minimalism. Grenier's recent work is as much visual as verbal, involving multicolor "drawn" poems in special (and not always reproducible) formats.

Jules Boykoff and Kaia Sand
Saturday, October 11, 7:30 PM -
@ DIVA, 110 W. Broadway, Eugene, OR

Jules Boykoff is co-author, with Kaia Sand, of *Landscapes of Dissent: Guerrilla Poetry & Public Space* (Palm Press, 2008). He also wrote *Beyond Bullets: The Suppression of Dissent in the United States* (AK Press, 2007), *The Suppression of Dissent: How the State and Mass Media Squelch US American Social Movements* (Routledge, 2006) and the poetry collection *Once Upon a Neoliberal Rocket Badge* (Edge Books, 2006), which was recently translated into Italian by GAMMM. A collaboration with visual artist Jim Dine is forthcoming (Steidl, 2008). Boykoff's critical writing has appeared in scholarly journals like *Antipode*, *Social Movement Studies*, and *New Political Science* as well as popular publications like *XCP: Cross Cultural Poetics*, *Common Dreams*, and *NACLA: Report on the Americas*. His poems have recently appeared in *Ixnay*, *Model Homes*, and *Tinfoil*. In November 2006 he was an invited speaker at the United Nations Climate Change Conference in Nairobi, Kenya, where he presented research he carried out with his brother Maxwell Boykoff (Oxford University) on U.S. media coverage of global warming. Boykoff teaches political science and writing at Pacific University and lives in Portland, Oregon, USA where he co-curates the Tangent Reading Series with Rodney Koeneke and Kaia Sand.

Kaia Sand is the author of the poetry collection *interval* (Edge Books 2004), selected as a Small Press Traffic Book of the Year. she created a *dusie kollektiv* (www.dusie.org) chapbook for her poem *tiny arctic ice*, which was re-configured as a broadside by Bowerbox Press and as an artist book by Jim Dine. She is creating multi-media investigations of political histories lodged in Pacific Northwest of the United States, as well as a series of poems collaged from dystopic documents. Her most recent book, *Landscapes of Dissent: Guerilla*

Poetry & Public Space (Palm Press, 2008), is co-authored with Jules Boykoff. Sand co-edits the Tangent Press (www.thetangentpress.org).

David Abel, Maryrose Larkin, and Eric Matchett.

Saturday, November 15, 7:30 PM

@ DIVA, 110 W. Broadway, Eugene, OR

David Abel is a poet, performer, and interdisciplinary artist who works as a freelance editor and a bookseller. He is the author of *Let Us Repair* (wax paper scissors, 2007, with Anna Daedalus) and *Black Valentine* (Chax Press, 2006). A founder of the Spare Room reading series, he devised the libretto for the Liminal Performance Group's multimedia lecture-opera, *The Theory of Love* (www.liminalgroup.org).

Maryrose Larkin lives in Portland, Oregon, where she works as a freelance researcher. She is the author of *Inverse* (nine muses books), *Whimsy Daybook* 2007 (FLASH+CARD), and *The Book of Ocean* (i.e. press). Her work can be found in *FO A RM*, *Insurance*, *Bird Dog*, the *Columbia Poetry Review*, and the *Washington Review*. Maryrose is part of Spare Room, a group of people who organize readings and other events in Portland. She is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press.

Eric Matchett enjoys the pursuit of music, especially via collaboration. His latest completed project, a CD of dub furniture music with Jake Anderson, can be found at www.archive.org/details/ActivityUniversalAssociates.

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57. **David Chirot**

Urgent Petition/Free Press Action Alert: Drop All Charges Against Journalists

Wed 3 Sep 2008

--- On *Tue, 9/2/08, Karen Pomer <[REDACTED]>* wrote:

PLEASE FORWARD.....

FREE PRESS ACTION ALERT

[image: Amy Goodman

Arrested]<<http://free.convio.net/site/R?i=hHoUP7yFgHq71CbQYg3zhg..>>

Police in St. Paul arrested several journalists yesterday, including *Democracy Now!* host Amy Goodman.

*Stand Up for Independent

Journalism*<http://free.convio.net/site/R?i=hyjZGvvW0KY6PP9Ge_sr9g..>

Yesterday, police in St. Paul arrested several journalists, including Democracy Now! host Amy Goodman and an AP photographer as they were covering protests of the Republican National Convention.

Amy Goodman and others were released last night, but the story is not over.

We need you to cosign our public letter demanding that press intimidation cease immediately, and that all charges be dropped. It will be delivered immediately to St. Paul Mayor Chris Coleman, the RNC Host Committee and the local prosecuting attorneys. *We need 10,000 signatures in the next 24 hours, so please take action now*:

*Sign the Letter: Drop All Charges Against

Journalists*<http://free.convio.net/site/R?i=rnupfYGnLPTqXjItDkJXFg..>>

In addition to these arrests, police with firearms drawn raided a meeting of the video journalists' group I-Witness and arrested independent media, bloggers and videomakers. We're also receiving late-breaking reports of other arrests.

By signing this letter, you're sending a powerful message: Officials must rein in aggressive and violent tactics by local law enforcement, stop the targeting of journalists and immediately drop all charges against them.

*Reporting by independent journalists is vital to a functioning democracy.*Americans must have access to diverse sources of information to hold their leaders accountable. Journalists must be free to do their jobs without intimidation.

*Please Take Action by Signing this

Letter*http://free.convio.net/site/R?i=Oy_PxudwzsDdUTtftiZf8g..>

Don't wait. We need a free press now more than ever. Tell your friends and take action now!

Thank you,

Josh Silver

Executive Director

Free Press

www.freepress.net<http://free.convio.net/site/R?i=AJEQQjbiQtNkqXtR5nlA..>>

1. Watch the video<http://free.convio.net/site/R?i=ildeDcU3pLWuSinq2Qh6yA..>> of Goodman's arrest.

2. See other journalists being arrested<http://free.convio.net/site/R?i=-DdzYLgr7KXCxsUiuz3kOA..>> as reported by UpTake.

3. News of the AP arresthttp://free.convio.net/site/R?i=JTI_CEWQP7X90-b6ewy0MA..>.

4. Learn more about the

arrest<<http://free.convio.net/site/R?i=Zg0L9EcVbS7FdkoC-FMkPg..>>of an ABC News producer during the Democratic Convention in Denver.

5. Watch the video<<http://free.convio.net/site/R?i=IS9EC5FGBhOqfMAzaDxhUQ..>>of the police raid of I-Witness journalists

(Caution: strong language).

Take action on this important campaign at:

[https://secure.freepress.net/site/Advocacy?id\(1](https://secure.freepress.net/site/Advocacy?id(1)

http://free.convio.net/site/R?i=K_yjkqMRhr81DmRmukd5ng..>

Tell your friends about this campaign at: [http://free.convio.net/site/Ecard?](http://free.convio.net/site/Ecard?ecard_id1361)

http://free.convio.net/site/R?i=44v1ZFh_b5bgjenXrgg..>

Note: Free Press is a national nonpartisan organization working to reform the media. Free Press does not endorse or oppose any candidate for public office.

OUR OTHER CAMPAIGNS: [image:

StopBigMedia.com]<[http://free.convio.net/site/R?](http://free.convio.net/site/R?i=xwwKXQF1f8ccUhAlY4D74A..)

<http://free.convio.net/site/R?i=xwwKXQF1f8ccUhAlY4D74A..>> [image:

SavetheInternet.com]<[http://free.convio.net/site/R?i=qJ-](http://free.convio.net/site/R?i=qJ-OxWrgGm08oAX_bg67sg..)

http://free.convio.net/site/R?i=qJ-OxWrgGm08oAX_bg67sg..> _._._ Messages in this topic

<http://groups.yahoo.com/group/WIB-LA/message/24269;_ylc=X3oDMTM2NTAyb3UxBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzI0MjY5BHNIYwNmdHIEc2xrA3Z0cGMec3RpbWUDMTIyMDM5MzkwNQ0cGNJZAMyNDI2OQ--> (1) Reply (via web post)

<[http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJxYnJxOWI1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzI0MjY5BHNIYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIyMDM5MzkwNQ--?act=reply&messageNum\\$269](http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJxYnJxOWI1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzI0MjY5BHNIYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIyMDM5MzkwNQ--?act=reply&messageNum$269)>| Start a new topic

<http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJlcWo3bmV1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA250cGMec3RpbWUDMTIyMDM5MzkwNQ-->

Messages<http://groups.yahoo.com/group/WIB-LA/messages;_ylc=X3oDMTJlbnVrcGY3BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA21zZ3MEc3RpbWUDMTIyMDM5MzkwNQ-->|

Files<http://groups.yahoo.com/group/WIB-LA/files;_ylc=X3oDMTJmYmpxYnBiBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA2ZpbGVzBHN0aW1lAzEyMjAzOTM5MDU->|

Photos<http://groups.yahoo.com/group/WIB-LA/photos;_ylc=X3oDMTJlbmkwc3ZiBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNIYwNmdHIEc2xrA3Bob3QEc3RpbWUDMTIyMDM5MzkwNQ-->|

Links<http://groups.yahoo.com/group/WIB-LA/links;_ylc=X3oDMTJmdHRxYW0

0BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2xpbmtzBHN0aW1lAzEyMjAzOTM5MDU->|
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Polls<http://groups.yahoo.com/group/WIB-LA/polls;_ylc=X3oDMTJmazBsc2RlBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA3BvbGxzBHN0aW1lAzEyMjAzOTM5MDU->|
Members<http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJlNW5ycWJkBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA21icnMEc3RpbWUDMTlyMDM5MzkwNQ-->|
Calendar<http://groups.yahoo.com/group/WIB-LA/calendar;_ylc=X3oDMTJkZXE0Z2llBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2NhbARzdGltZQMxMjIwMzkzOTA1> > [REDACTED]

Please restrict your messages to subject matter related to the Middle East.

[image: Yahoo!]

Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJkc2d0NWxpBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2dmcARzdGltZQMxMjIwMzkzOTA1>>

Change settings via the

Web<http://groups.yahoo.com/group/WIB-LA/join;_ylc=X3oDMTJmbWJvNmJhBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMjAzOTM5MDU->(Yahoo!

ID required)

Change settings via email: Switch delivery to Daily

Digest<[\[REDACTED\]?subject=Email%20Delivery:%20Digest](mailto:[REDACTED]?subject=Email%20Delivery:%20Digest)>|

Switch

format to Traditional<[\[REDACTED\]?subject=Change%20Delivery%20Format:%20Traditional](mailto:[REDACTED]?subject=Change%20Delivery%20Format:%20Traditional)>

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LA;_ylc=X3oDMTJkaHJocmlrBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2hwZgRzdGltZQMxMjIwMzkzOTA1>|

Yahoo!

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LA;_ylc=X3oDMTJlajBvdG1iBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwN2dGwEc2xrA3ZnaHAEc3RpbWUDMTlyMDM5MzkwNQ-->

Yahoo! News

Kevin

Sites<http://us.ard.yahoo.com/SIGo3u9r04/MI3064.12016309.12445701.8674578/D=groups/S05444603:NC/Y=YAHOO/EXP20401105/L=/B=ThE5B0LaX98-/J20393905797086/A848607/R=0/SIGq7s9jm5/*http://hotzone.yahoo.com>

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the best

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out<http://us.ard.yahoo.com/SIGoikq2oa/MI3064.12662709.12980595.8674578/D=groups/S05444603:NC/Y=YAHOO/EXP20401105/L=/B=UBE5B0LaX98-/J20393905797086/AS49282/R=0/SIGks6tatn/*http://advison.webevents.yahoo.com/HealthyLiving/>

featured healthy living

groups on Yahoo!

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58. **Andy Gricevich**

FW: It's already beginning -- Raid in St. Paul

Wed 3 Sep 2008

It seems like, earlier in the day, the astonishing mob of police in riot gear have usually been pretty calm. It's as the afternoon goes on that they start splitting peaceful marches arbitrarily into smaller sections, detaining large groups of people for hours on single city blocks, raiding various spaces. Last night there were three attempted police actions at the Bedlam Theatre, where I'm performing every night--the first a response to an anonymous call asserting that the Bedlam was selling "more than beer and wine." Fortunately, the folks there run a very tight ship, ID'ing people rigorously, etc., so the officer who showed up was shown around the building to her satisfaction. When told that the

theater was hosting evenings of political art in response to the RNC, she said "I'll try to come back for that. I'd be protesting if I didn't have this job." Later in the evening, a fleet of bicycle cops showed up, and an hour later seven or eight squad cars; neither found anything illegal going on, so they left. The sort of luck not found by the people at the RNC Welcoming Committee Convergence Center, who had their dangerous pamphlets and unspecified "weapons" confiscated.

The anarchists, by the way, tend to get a bad rap. For every report of a flaming dumpster or a rock through a window, assume 200 more incredibly well-organized people, presenting a type of chaotic performance much less thrill-driven and violent than their popular image--one which can switch modes and directions at an instant, revealing the tight links between its members. They also have the general policy of conducting controversial actions in a way "separated by time or space" from permitted activities, so that they're not conflated with the officially sanctioned protest events. The papers here--so far--have picked up on that distinction pretty well, which is surprising; I'm used to journalists taking every opportunity to make property destruction the symbolic image of any activist event.

Mary, Fluffy--come see the goings-on at the Bedlam! Great political theater and music nightly.

--Andy

blogging sporadically at <http://ndgwriting.blogspot.com>

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59. **charles alexander**

Re: Mei-mei Berssenbrugge and Annie Finch

Wed 3 Sep 2008

WOW! What a marvelous gathering! I sure wish I would have known a couple of months ago. Now I have a conflict, but I'm definitely there in spirit, and hopefully can listen to recorded versions if they will be available somewhere.

cheers,

charles

At 08:42 AM 9/3/2008, you wrote:

>Come to western Pennsylvania for some great poetry readings!

>

>Mei-mei Berssenbrugge is reading next Thursday, September 11 at noon

>at Edinboro University of Pennsylvania, and Annie Finch is reading

>at Allegheny College at 8 that evening.

>

>The conference, "Lifting Belly High: Poetry by Women Since 1900," is
>taking place September 11-13 and will feature readings by these
>poets, as well as by Kathleen Fraser, Claudia Rankine, Lynn Emanuel,
>and others. See the webpage for more details:

<http://www.duq.edu/womenpoets/>

>

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

██████████ (Chax Press)

██████████ (cell)

██████████

<http://chax.org>

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60. Sarah Sarai

Re: Sillman: what kind of monster

Wed 3 Sep 2008

Sillman is a monster and a soothing one, and what's scarier than a soothing monster. Everything in my brain feels good, no, my brain feels good, everything in the poem makes sense, clicks into place when I read him, like when I feel relaxed and right when listening to jazz. The monster comes in the deception, because I'm not sure I could explain my understanding of him. The thing is, for Sillman's work to work, there has to be a supreme logic--dense funnels of invisible connection beneath the words. There is a supreme logic and there's confidence, because how could he not be confident, at least in the moment of creation?

His work is a firmament. The reader is that little man from the Medieval paintings (or is it Blake) who's peeking up and out.

All praise Sillman 'cause why not, 'cause that guy could eat us alive.

Sarah Sarai

<http://www.myspace.com/sarahsarai>

|

only recently been able to take a look at Sillman's epic, something Huts. with the Chinese notebook section, the poems that look like "normal" poems 2. The guy's a monster. the opening section is maybe something entirely new. Pure

writing. Prose? Joyce? what is it? i've seen stuff like it before but nothing as elaborate.

from the lango poets i'm trying to get to the point where i can write confidently in an abstract way. i can do it on paintshop. i should be able to get there with the word.

what else? anything more to say? something? what?

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61. **Christophe Casamassima**

URGENT - Copyright Infringement or Collage?

Wed 3 Sep 2008

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:

we breathe, the gap we breathe
you have to eye into these speeds
make a cue of silence thumbs
a bus or canoe, frog boots, lump in your station
of notion, the full time riddle
take back the once said to the one in need

but what accumulates like silence (like silences)
where is my hand
the deignings to be patched out over a selection of tones / bones

but seeing is always in tune
not exactly a belief in hearing
as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light
that no lights truly match
but that "just" is wrong
gets breath, breath of holds that fill with stuff
and in the interstitial oink (oak) the oleo (trace)
how fast, how slim in the palm?
that in some voice you will say it

that no one solos
a blenter awe-quid sod
bent and sun-veined wheel

put things in with pins in the semblance
gone as far as caps will take us (it)

brands, at the back came back
sounds as like sounds
white side of a house, laugh
primes, motes
sureness of the bend

What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at [REDACTED]

Thanks!

Christophe Casamassima

--

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62. **Andy Nicholson**

Re: Technicians of the Sacred reading: 40 years

Wed 3 Sep 2008

It remains a wonderful anthology. I wish I could be there for the reading.

Andy

On Tue, Sep 2, 2008 at 4:01 PM, Jerome Rothenberg <[REDACTED]> wrote:
> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

>

>

> Jerome Rothenberg "Language is Delphi."
> 1026 San Abella --Novalis

> Encinitas, CA 92024
> [REDACTED]
> jrothenberg at cox.net
> http://writing.upenn.edu/epc/authors/rothenberg/
> new ethnopoetics web site: http://ubu.com/ethno/
> j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
> Blog at poemsandpoetics.blogspot.com
>
>

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63. **steve russell**

Re: Auster Fatigue///washingtonpost/podcast/including MY last word

Wed 3 Sep 2008

It's as though the guy were haunting me. Washington Post Pd [REDACTED]/books.

my, let's hope, last word on the guy. he is, as others have pointed out, a superior writer. Still, that wager. If the guy had simply said that his wager was the sort of thing one does in one's twenties. Maybe we're supposed to infer that that is what one does in while young, make immature gambits. Whatever, as the kids say. I'll read his latest.

May avoid "The Invention of Solitude." Life is, after all, short.

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64. **Sarah Sarai**

Re: FW: It's already beginning -- Raid in St. Paul

Wed 3 Sep 2008

Wait a second. Re: Jilly Dybka's "In the future, as citizens give more power to the federal government, I think the incentive to protest will be even lessened. If the federal gov't is underwriting your healthcare, for example, are you going to risk protesting?"

So there's no protest in France? Canada? I disagree with the term "underwriting healthcare." Maybe I'm misunderstanding you, could well be the case, but as I see it, the government IS us, and it's only function is to BE us, HELP us. The government can "give me" nothing. It can only redistribute my money and your money, i.e. our taxes.

If I had a rich uncle, Percival Sarai-St. John, and he gave me money for a healthplan, then--then I might feel an obligation. But Uncle Sam? There's a great passage from Whitman on this...the only function of government is to help us. If anyone....?

Also...Re: IT'S ALREADY BEGINNING. The investigation into what Police Commissioner Kelley and Bloomberg did when the Republicans were in town, N.Y.C., 4 years ago just ended. The police threw nets over protesters. They threw nets!

Sarah Sarai

<http://www.myspace.com/sarahsarai>

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65. **Anny Ballardini**

Re: Poetry Turn On! [on behalf of Nathaniel Siegel]

Wed 3 Sep 2008

What an incredible gathering!

(I cannot post on New Poetry, my other email has a strange glitch, a mail in the Outbox does not leave and I cannot send out messages. If there is any good person who knows what I can do to take it out, it does not respond to any command - see Delete, Move, Copy, nothing... thank you)

On Wed, Sep 3, 2008 at 6:33 PM, amy king <[REDACTED]> wrote:

PRESS CONTACT: NATHANIELSIEGEL

Email [REDACTED]

Monday Sept 8th, 2008 8pm to 10pm

St. Mark's Church in-the-Bowery

131 East 10th Street

New York, NY 10003

Main Sanctuary

Poetry Turn On !

An evening of poetry readings by poets: Miguel Algarin, 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.

This incredible group of poets come together to present their work and represent five of the numerous poetry organizations and venues that serve

New York City and the World poetry throughout the year: The Bowery Poetry Club, A Gathering Of The Tribes, Nuyorican Poets Café, The Poetry Project and Poets House.

A reception in the Parish Hall will follow the reading, and serve as an opportunity to meet the poets, purchase books, become a member, and celebrate this year's HOWL !

Festival.

This reading is FREE and Open to the Public.

Websites for the participating organizations are listed here:

www.bowerypoetry.com

www.tribes.org

www.nuyorican.org

www.poetryproject.com

www.poetshouse.org

Contact: [REDACTED]

For photo's contact Nathaniel Siegel

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/>

--

Anny Ballardini

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

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

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

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

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66. **andrew burke**

Re: Technicians of the Sacred reading: 40 years

Wed 3 Sep 2008

Jerome - congratulations. Was it recorded? Maybe UBUWeb would host it.

Andrew

2008/9/3 Anny Ballardini <[REDACTED]>:

> Wonderful, what a Gathering! Here are my cheers to you all, continue the
> great Work, from a fringe lost in the Alps in Italy,

>

> :-)

> Anny

>

> On Wed, Sep 3, 2008 at 3:48 AM, Maria Damon <[REDACTED]> wrote:

>

>> Wish I cd be there. Have a great time, all.

>>

>>

>> Jerome Rothenberg wrote:

>>

>>> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I
will

>>> be hosting a celebration of the 40th anniversary of Technicians of the

>>> Sacred, which brought a global range of oral & tribal poetry into focus &

>>> launched ethnopoeitics as a new approach to poetry & performance.

Joining me

>>> will be a group of active poets & performers including Charles Bernstein,
>>> Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane
>>> Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry
Club, 308

>>> Bowery, between Houston & Bleecker, in NYC.)

>>>

>>>

>>> Jerome Rothenberg "Language is Delphi."

>>> 1026 San Abella --Novalis

>>> Encinitas, CA 92024

>>> [REDACTED]

>>> jrothenberg at cox.net

>>> <http://writing.upenn.edu/epc/authors/rothenberg/>

>>> new ethnopoetics web site: <http://ubu.com/ethno/>

>>> j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>

>>> Blog at poemsandpoetics.blogspot.com

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> --

> 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!

>

>

--

Andrew

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

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

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67. **amy king**

Re: FW: It's already beginning -- Raid in St. Paul -- Journalist Integrity

Wed 3 Sep 2008

I have my journalism students watch this video analyzing just how spin is birthed from protests ...

I love what they do to the 'anarchists' --

<http://www.youtube.com/watch?v=36A8DV3dk24>

<http://www.youtube.com/watch?v=36A8DV3dk24>

<http://www.youtube.com/watch?v=36A8DV3dk24>

Amy

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/>

--- On Wed, 9/3/08, Andy Gricevich <[REDACTED]> wrote:

From: Andy Gricevich <[REDACTED]>

Subject: FW: It's already beginning -- Raid in St. Paul

To: [REDACTED]

Date: Wednesday, September 3, 2008, 1:55 PM

It seems like, earlier in the day, the astonishing mob of police in riot gear have usually been pretty calm. It's as the afternoon goes on that they start splitting peaceful marches arbitrarily into smaller sections, detaining large groups of people for hours on single city blocks, raiding various spaces. Last night there were three attempted police actions at the Bedlam Theatre, where I'm performing every night--the first a response to an anonymous call asserting that the Bedlam was selling "more than beer and wine." Fortunately, the folks there run a very tight ship, ID'ing people rigorously, etc., so the officer who showed up was shown around the building to her satisfaction. When told that the theater was hosting evenings of political art in response to the RNC, she said "I'll try to come back for that. I'd be protesting if I didn't have this job." Later in the evening, a fleet of bicycle cops showed up, and an hour later seven or eight squad cars; neither found anything illegal going on, so they left. The sort of

luck not found by the people at the RNC Welcoming Committee Convergence Center, who had their dangerous pamphlets and unspecified "weapons" confiscated.

The anarchists, by the way, tend to get a bad rap. For every report of a flaming dumpster or a rock through a window, assume 200 more incredibly well-organized people, presenting a type of chaotic performance much less thrill-driven and violent than their popular image--one which can switch modes and directions at an instant, revealing the tight links between its members. They also have the general policy of conducting controversial actions in a way "separated by time or space" from permitted activities, so that they're not conflated with the officially sanctioned protest events. The papers here--so far--have picked up on that distinction pretty well, which is surprising; I'm used to journalists taking every opportunity to make property destruction the symbolic image of any activist event.

Mary, Fluffy--come see the goings-on at the Bedlam! Great political theater and music nightly.

--Andy

blogging sporadically at <http://ndgwriting.blogspot.com>

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68. **amy king**

Re: FW: It's already beginning -- Raid in St. Paul -- and those who ride bikes in NYC

Wed 3 Sep 2008

Sarah,

Check out what they do on a regular basis to people who dare to ride bikes in NYC (a la Critical Mass):

<http://www.youtube.com/watch?v=2aT9p36fgHU>

My tiny post about it here: <http://amyking.wordpress.com/2008/08/19/police-state/>

Be well,

Amy

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/>

--- On Wed, 9/3/08, Sarah Sarai <[REDACTED]> wrote:

From: Sarah Sarai <[REDACTED]>

Subject: Re: FW: It's already beginning -- Raid in St. Paul

To: [REDACTED]

Date: Wednesday, September 3, 2008, 4:06 PM

Wa

Also...Re: IT'S ALREADY BEGINNING. The investigation into what Police Commissioner Kelley and Bloomberg did when the Republicans were in town, N.Y.C., 4 years ago just ended. The police threw nets over protesters. They threw nets!

Sarah Sarai

<http://www.myspace.com/sarahsarai>

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69. **Jilly Dybka**

Re: FW: It's already beginning -- Raid in St. Paul

Wed 3 Sep 2008

Well I disagree with you & Whitman with the role of the Federal Gov't. :)

--

Jilly Dybka, WA4CZD

[REDACTED]

Blog: <http://www.poetryhut.com/wordpress/>

Jazz: <http://cdbaby.com/cd/dybka>

Book: <http://stores.lulu.com/jilly9> (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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70. **crystal hoffman**

Re: Technicians of the Sacred reading: 40 years

Wed 3 Sep 2008

I'll be driving in from Pittsburgh for the event. It's an amazing line-up!

Crystal
typewritergirls.com

Andy Nicholson <[REDACTED]> wrote:

It remains a wonderful anthology. I wish I could be there for the reading.

Andy

On Tue, Sep 2, 2008 at 4:01 PM, Jerome Rothenberg wrote:

> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

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> Blog at poemsandpoetics.blogspot.com

>

>

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71. **Joel Lewis**

WCW 125 B'day Symposium in Rutherford

Thu 4 Sep 2008

Dear List:

The Town of Rutherford, NJ, hometown of William Carlos Williams is celebrating his 125th Birthday with a Synposium that features poets, scholars, biographers and members of the poet's family. The program will beheld at the WCW Center in the heart of town.

Rutherford is easily accessed from Manhattan by taking NJ Transit's #190 bus (which run very frequently) or taking the PATH to Hoboken and taking a short

ride on the NJT Bergen County Train Line to Rutherford. The town is also easily reached by car.

Joel Lewis

rutherfordlibrary.typepad.com/williamcarloswilliams/

WCW POETRY SYMPOSIUM PROGRAM (as of 9/1/08)

at the WILLIAMS CENTER

SATURDAY, 9/20

9 – 9:30 am Welcome by Della Rowland, WCW Poetry Symposium Chair.

Remarks by Joe

DeFazio, Williams Center Board President. Proclamations by Mayor John Hipp.

9:30 – 10:30 "WCW's Rutherford: Growing Up and Living in a Small Town"

— Historic media presentation by Borough Historian Rod Leith

10:45 – 11:30 Talk on WCW, Ezra Pound, & New Directions Publishing founder James

Laughlin

"The Care and Feeding of a Literary Reputation"

— by Peggy Fox (New Directions president and publisher)

"Dear God / Dear Bill: The Turbulent Discourse of Poet and Publisher"

— by Ian MacNiven (biographer, Professor Emeritus SUNY Maritime College)

11:30 – 12:15 "To All Gentleness: Revisiting My Old Friend, WCW"

— Neil Baldwin on the reissue of his biography, to all gentleness: William Carlos

Williams, the Doctor Poet

LUNCH 12:15 – 2:15 pm

12:30 – 2 – Historic Bus Tour #1 – led by Rod Leith

12:30 – 2 – Bus trip #1 to Meadowlands Museum

12:15 – 2 – Book Signings in Williams Center

2:30 – 4 "What I Didn't Put in My Books – a personal remembrance of WCW"

— Pulitzer Prize winning Harvard Professor Dr. Robert Coles. Discussion and multi-

media presentation, with photographer Thomas Roma, of House Calls, a photo-essay

sequel to The Doctor Stories

4 – 5:30 "Still Getting the News from Poems: WCW in the 21st Century"

Panel discussion of WCW's poetic legacy — Kerry Driscoll, moderator; Neil Baldwin,

Paul Cappucci, Ian Copestake, Chris MacGowan, Edith Vasquez, Bill Zavatsky

SATURDAY, 9/20 (cont.)

DINNER 6 – 8 pm

6 – 7:30 – Historic Bus Tour #2 – led by Rod Leith

6 – 7:30 – Book Sales & Signings in Williams Center

EVENING EVENT

8 – 10 pm An evening with WCW biographer and award-winning poet Paul Mariani

— Poetry reading, conversation about WCW, plus Q&A

SUNDAY, 9/21

9:30 – 10:15 am "Poetry in Music" – A concert on the Williams Terrace

— Anthony Serrao on the Raquel Williams Piano and soprano Sharon Callandrillo

perform works based on poems by Agee, Goethe, Pushkin, and Dickinson

10:30 – 11:30 Readings by 10-county high school poetry contest winners

— presented by poets and judges Lewis Warsh, Joel Lewis, Jim Klein,
and Zorida Mohammed

12 – 1 "Pictures for A River of Words" by children's book illustrator Melissa Sweet

— Reading and talk with art presentation on WCW-influenced illustrations

LUNCH 11:30 – 1:30

11:45 – 1:15 – Historic Bus Tour #3 – led by Rod Leith

11:45 – 1:15 – Bus trip to Meadowlands Museum #2

11:45 – 1:00 – Book Sales & Signings in Williams Center

1:30 – 2:30 "Poet among Painters: Williams and his Artistic Family"

— Double screen documentary by Emily Mitchell Wallace

2:45 - 4:15 "WCW At Home"

Panel discussion of WCW the family man — Emily Mitchell Wallace, moderator;
with

Andrew Krivak, and featuring WCW family members

4:30 - 6:30 Poets read WCW and their own works plus Open Readings as
time permits

— Harvey Shapiro, Lewis Warsh, Bill Zavatsky, & others

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72. **Barry Schwabsky**

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

One thing's for sure, if you are worried, don't ask anyone's advice but a
lawyer's.

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

From: Christophe Casamassima <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 3 September, 2008 8:06:19 PM

Subject: URGENT - Copyright Infringement or Collage?

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of
books - the first two called "the Proteus" and "Joys : A Catalogue of
Disappointments"). Now, Ore is peculiar in that it does not contain any of my
words or lines or poems - I'm simply reading all the books I can get my hands
on and (consciously) building a collage of texts. Some are built of lines from one
particular book (ROVA Improvisations, Coolidge, for instance); some are
patchworks from multiple books and journal and on-line sources. Here's the
example from ROVA:

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of notion, the full time riddle
take back the once said to the one in need

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as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light
that no lights truly match
but that "œjust" is wrong
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and in the interstitial oink (oak) the oleo (trace)
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that in some voice you will say it

that no one solos
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bent and sun-veined wheel

put things in with pins in the semblance
gone as far as caps will take us (it)

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sureness of the bend

What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at [REDACTED]

Thanks!

Christophe Casamassima

--

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73. **Douglas Manson**

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

First Question: did you just quote Coolidge, or your poem?

& some brief, quick responses to the idea of "infringement"

as if poetry isn't already composed as an infringement
on all kinds and species of norms, proprieties and complacencies,
your work is collage, the "originality" found in processes of relation

from line to line
most readers, I would bet, won't know your sourcing
enough to be provoked

three works of my own have used, almost entirely,
lines or poems from other works:
a poem in Ecopoetics 4/5 "The Natural World",
the entirety of "A Book of Birthdays"
(composed by using lines from books
published in the birth-year of the friend or relation
to whom the poem was dedicated)
and a re-writing of Rabindranath Tagore's *Gitanjali

*there are hundreds of examples of this from fine writers & artists
such as Schwitters, Ernst,
the master of uncreative writing Kenneth Goldsmith
or the project of Flarf:
the idea is "collage"
which was discussed in this forum recently (see the Poetics List archives)

judgement is less likely to fall on your appropriation
than on the quality and durability of the weave

but my work on Tagore's poems leaves me with my own questions,
is it a modernization? or an interpretation?
certainly not ironic tribute as in Geoff Ward's "Duino Elegies"
so these Gitanjali I call "Mutilations and Addled Beauty"
based on Tagore's statements in his _Selected Letters_
about Robert Bridges rewriting one of his poems.

Flarf poets are very articulate about their projects &
they may help by raising the needed questions
about the meaning of poetry in general,
and the values of appropriation, distances and distancing
(temporal/social)
from source to destination

I think it depends on why you are using these texts
and what you want your text to demonstrate

my Tagore rationale is flowery & idiosyncratic:
"his genius gives us a song that, once begun, cannot but find
instruments in the world to continue it"
& I don't feel compelled to publish my versions,
I want simply to "take a share" in them
or send them to Tagore fans by mail.

Send yours to Coolidge.

To cop from OPP may be a good way to fail beautifully.

& free speech seems to be an infringement, too
as I read about/see & am appalled by the behaviors
of the police & corporate media at the RNC.

best,
dm

On Wed, Sep 3, 2008 at 3:06 PM, Christophe Casamassima <
[REDACTED]> wrote:

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:

*we breathe, the gap we breathe
you have to eye into these speeds
make a cue of silence thumbs
a bus or canoe, frog boots, lump in your station
of notion, the full time riddle
take back the once said to the one in need*

*but what accumulates like silence (like silences)
where is my hand
the deignings to be patched out over a selection of tones / bones*

*but seeing is always in tune
not exactly a belief in hearing
as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light
that no lights truly match
but that "just" is wrong
gets breath, breath of holds that fill with stuff
and in the interstitial oink (oak) the oleo (trace)
how fast, how slim in the palm?
that in some voice you will say it*

*that no one solos
a blenter awe-quid sod
bent and sun-veined wheel*

*put things in with pins in the semblance
gone as far as caps will take us (it)*

*brands, at the back came back
sounds as like sounds
white side of a house, laugh
primes, motes
sureness of the bend*

*What I'm asking here is... am I going to run into problems if I'm building
a complete book from other people's poems (OPP) and lines? I know this
sounds a bit risky but... if you have any advice for me, so as to avoid
infringement or nagging, please send me a message at [REDACTED]*

Thanks!

Christophe Casamassima

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www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

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74. **David Chirot**

Poets for Palestine--an International Anthology of Poetry, Spoken Word, Hip-Hop & Art available

Thu 4 Sep 2008

Release, *Poets for Palestine,* 3 September 2008

Sixty years after the dispossession of the Palestinian people, *Poets For Palestine*, a unique collection of poetry, spoken word, hip-hop, and art has been released. Unifying a diverse range of poets who have used their words to elevate the consciousness of humanity, this book aims to bridge a younger generation of poets with those who, for decades, have cultivated and strengthened the poetic medium.

The anthology includes poems by the late Mahmoud Darwish, Naomi Shihab Nye, Amiri Baraka, Suheir Hammad, Nathalie Handal, E. Ethelbert Miller, D.H. Melhem, Junichi P. Semitsu, Fawzia Afzal Khan, Annemarie Jacir, Ibtisam

Barakat, Tahani Salah, Remi Kanazi, Ragtop from the Philistines, among many others.

All of the proceeds of this volume will go towards funding future cultural endeavors in the US that highlight Arab artistry.

The concept of this collection was conceived after a night of spoken word at the historic *Made in Palestine* art exhibit in New York, in 2006. Invigorated by the capacity of spoken word to enliven a crowd, Al Jisser, collaborating with the event's host, Remi Kanazi, decided to publish a brief chapbook to capture the night's vivacity.

Venturing further into the project, Al Jisser chose to send out a call for poetry that reached a multitude of countries, receiving submissions from the Occupied Palestinian Territories, the broader Arab world, Europe, Australia and the United States. They chose not to limit the subject solely to the topic of Palestine, instead widening the scope to issues as varied as the ongoing occupation of Iraq and Afghanistan as well as poetry on Sudan and Lebanon. The aim is to convey that the basic appeal of justice is a fundamentally, irreducibly human appeal.

At a time when conditions for Palestinians have become increasingly devastating, *Poets For Palestine* seeks to give humanity its proper voice and attempts to further demonstrate the role art takes in transmitting and projecting the enormous weight of compassion.

Poets For Palestine *is available on www.PoetsForPalestine.com <<http://www.poetsforpalestine.com/>>. The book will soon be featured in independent and progressive bookstores throughout the US as well as on Amazon.com.*

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75. **Peter Ciccariello** ***New on Invisible Notes***

Thu 4 Sep 2008

New on Invisible Notes

the last miraculous event - var II <<http://invisiblenotes.blogspot.com/>>

- Peter Ciccariello

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76. **Hugh Margemont-Robinson**

Constellation for Digital Publishers - Aye r Nay?

Thu 4 Sep 2008

Constellation from Perseus Books aims to give "digital power to independent publishers."

<http://www.perseusdigital.com/constellation/service.php>

NYTimes article here:

<http://www.nytimes.com/2008/09/04/books/04perseus.html>

Also, please boycott the Amazon Kindle until they enable reading personal .PDF files.

I do not want to have to pick from their sad excuse for an inventory.

--

HMR

WAX RETINA W/ POLISH OF THE NOW

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77. **Carol Novack**

Save the Date --- Sunday, September 14th - Mad Hatters' Revue at Haven Arts Gallery!

Thu 4 Sep 2008

*Join Mad Hatters & Friends for another multi-media frenzy on SUNDAY, SEPTEMBER 14TH, 4 - 8 pm Haven Arts Gallery, Bronx: **

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

* *

9/11 & Aftermath: A Retrospective * * * *Mad Hatters' Review*<http://goog_1220438825484>

<<http://www.madhattersreview.com>>will present another *Mad Hatters'Revue *showcasing poetry, fiction, whatnots, music, art slideshows, videos, films, madness & mayhem. Designed by Austin Publicover & our host Amy Marie Bucciferro

Visual Artists, include Dennis Delgado, Becky Holt, & Mario Romano* *MHR Musicians**.* Austin Publicover & Peter Knoll (on guitar, playing to samplings from the film Metropolis)* *Writers/Performers*: Canadian imports of poetic persuasion Carolyn Zonailo & Stephen Morrissey; Urayoan Noel, Carol Novack, Amir Parsa, Alan Sondheim & Yuriy Tarnawsky

Films/Video's by Orin Buck, Alan Sondheim, et al.* *

*\$6 suggested** **donation SVP (to go to the Review and performers)*

Wine, other potables, and light munchies will be provided free, courtesy of the Gallery.

See Mad Hatters' Review for a taste of Mad Hatter taste. *MAD HATTERS' REVIEW*: edgy & enlightened art, literature, & music in the Age of Dementia: *www.madhattersreview.com* <<http://www.madhattersreview.com/>> (bio's of writers included on our events page) *Public transportation to Haven Arts Gallery, 50 Bruckner Blvd: *Take Lexington Express 4 or 5 to 125th St. Transfer to 6 Train: 3rd Ave 138 at Alexander Ave (get out at the Alexander Ave exit, turning right onto Alexander) Walk: 0.3 mi - about 7 mins at most 1. Head southwest on Alexander Ave toward E 137th St - 0.2 mi 2. Turn left at Bruckner Blvd & cross to the south side - 400 ft To: Haven Arts Gallery: 50 Bruckner Blvd.

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78. **amy king**

Poetry Reading at KGB Tomorrow Night!

Thu 4 Sep 2008

TOMORROW NIGHT!

Poetry Reading/ Book Release/ Leukemia Fundraiser

September 5th

7pm at KGB Bar (85 E. 4th St., New York, NY 10003)

Readers will be:

David Lehman

Meghan Punschke

Amy King

Ana Bo³⁄⁴ièeviaë

With Raffles for Baskets of Books/ Goodies, Book Sales, Special gifts for \$20+ Donors, and a GRAND PRIZE WINNER!!! Free to get in - \$5 Raffle tix - Drinks at the bar

This Book Release Party for Meghan Punschke's new collection of poetry, *Stratification*, will double as a fundraising event for the Leukemia & Lymphoma Society (LLS). Other readers that night will include, David Lehman, Amy King, and Ana Bo³⁄⁴ièeviaë. There will be a raffle for prizes, which will include poetry books, anthologies and other poetry related items from several small presses including BlazeVOX Books, No Tell Books, Coconut Books, Goss 183, Ahsahta Press, Octopus Books, Black Ocean Books 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*. Prizes

total in excess of \$2000, and each raffle ticket will be sold for \$5 with all of the proceeds going directly to LLS. Some of the evening's book sales to the charity, and there will be special prizes for those who donate more than \$20.

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 Bošković 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.

Pass it along!

--

Best Regards,
Meghan Punschke
WoM Curator

The

WoM Curator will be running in the Nike Women's Marathon on Oct.19th as a team member of the Leukemia and Lymphoma Society. Support her efforts today by visiting:

<http://pages.teamintraining.org/nyc/nikesf08/mpunschke>

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/>

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79. **amy king**

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Amy King

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With Raffles for Baskets of Books/ Goodies, Book Sales,
Special gifts for \$20+ Donors, and a GRAND PRIZE WINNER!!!

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Pass it along!

--

Best Regards,

Meghan Punschke

WoM Curator

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Amy's Alias

<http://amyking.org/>

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80. **Therese Broderick**

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

As someone who has checked with a lawyer about some aspects of my own poetry, I heartily agree with Barry Schwabsky that Christophe should consult with a lawyer, not rely on non-professional advice. Furthermore, I think he should consult with not just any lawyer, but with a lawyer specializing in either intellectual property or arts/entertainment. I think such a lawyer could tell Christophe about the evolving legal opinions regarding "appropriative" art.

As a poet who writes poems inspired by works of art from around the world, I checked with a lawyer to be sure that I wasn't infringing on the rights of the artists. I want to be respectful with my poetry, not invasive.

And as a blogger, I checked with a lawyer to be sure that I wasn't blogging inappropriately.

If Christophe would like me to give him the name, email, etc. of such a specialized lawyer, he can contact me off-list, as I don't want to be formally recommending any particular attorney to the entire list.

(As an aside, I would truly be grateful to hear the opinions of you listserv members about the entertainment laws which, strictly interpreted, deem any reading aloud of another poet's work to be a "performance" and therefore to require formal permission-to-perform from the original poet.)

Therese L. Broderick, MFA
freelance poet
Albany, NY

poetryaboutart.wordpress.com

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Thursday, September 4, 2008 1:39:13 AM

Subject: Re: URGENT - Copyright Infringement or Collage?

One thing's for sure, if you are worried, don't ask anyone's advice but a lawyer's.

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

From: Christophe Casamassima <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 3 September, 2008 8:06:19 PM

Subject: URGENT - Copyright Infringement or Collage?

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:

we breathe, the gap we breathe
you have to eye into these speeds
make a cue of silence thumbs
a bus or canoe, frog boots, lump in your station
of notion, the full time riddle
take back the once said to the one in need

but what accumulates like silence (like silences)
where is my hand
the deignings to be patched out over a selection of tones / bones

but seeing is always in tune
not exactly a belief in hearing
as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light

that no lights truly match
but that "just" is wrong
gets breath, breath of holds that fill with stuff
and in the interstitial oink (oak) the oleo (trace)
how fast, how slim in the palm?
that in some voice you will say it

that no one solos
a blenter awe-quid sod
bent and sun-veined wheel

put things in with pins in the semblance
gone as far as caps will take us (it)

brands, at the back came back
sounds as like sounds
white side of a house, laugh
primes, notes
sureness of the bend

What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at 

Thanks!

Christophe Casamassima

--

Powered By Outblaze

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81. **David Baratier**

Reading in Fort Wayne, IN // David Baratier and Curtis Crisler

Thu 4 Sep 2008

Dear Friends of the First Friday Series, I hope you had a good summer and are enjoying this warm (perhaps too dry?) weather. Our September First Friday is a week from this Friday: September 5th. Fortunately, this will not conflict with the Holiday weekend. Our location, as you know, is the cafe of the Three Rivers Food Co-op (1612 Sherman). As always, the readings are free and open to the public. We will start at 7:30 p.m. Our readers will be two wonderful poets, David Baratier and Curtis Crisler. I have included brief biographical notes for each at the bottom of this note. Hope to see you on Friday, September 5th. (bios follow) all best wishes, George Kalamaras

*David Baratier's poems have appeared in many literary journals and in anthologies published by the presses of University of Iowa , Carnegie Mellon University , University of California , and others. His poetry collections include: A Run of Letters, The Fall Of Because, and three different collections of Estrella's Prophecies, and his creative nonfiction epistolary novel, In It What's in It, appeared from Spuyten Duyvil. He is editor of Pavement Saw Press, a large small-press poetry-only publisher.

Curtis L. Crisler is an Assistant Professor of English at Indiana University Purdue University Fort Wayne, where he teaches creative writing and professional writing. His book Tough Boy Sonatas was published in 2007. He has forthcoming work in The Drunken Boat, THE NINTH LETTER, African American Review, and Elixir, and is a Cave Canem Fellow.

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>

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82. **mIEKAL aND** ***Xerolage 39 - John Rininger***

Thu 4 Sep 2008

X E R O L A G E 3 9

John Rininger

from the introduction by Stephen Perkins

"John Rininger, mail & stamp artist, magazine publisher, and networker died unexpectedly at 45 from a seizure in his apartment in Chicago on November 11th, 2006. The works in this posthumous issue of Xerolage have been taken from a number of different sources, and they can only offer a faint trace of his work, his concerns, and the many passions that animated his idiosyncratic personality. I can't say I ever understood John, he was a complex man, and yet one sensed a sharp intelligence, an intense curiosity about the world, and I responded to that, and I'm richer for knowing him."

more at (including free pdf download):

http://xexoxial.org/is/xerolage39/by/john_rininger

This special issue includes a sheet of artist stamps by John Rininger

24 pages, 8.5 x 11, \$6 includes postage

Subscriptions: 4 issues/\$20

XEXOXIAL EDITIONS

10375 Cty Hway Alphabet

La Farge WI 54639

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83. **Poetry Project**

Events at The Poetry Project September

Thu 4 Sep 2008

Hi Everyone,

Summer will not end and our poetry season will not officially begin until the September Equinox (the 22nd). On that day the centre of the Sun will appear to be directly above the Earth's equator and Marcella Durand and Tomáš Alamun will appear in the parish hall. Until then, consider signing up for one of our workshops described below. Also, scroll down for information from our Howl Festival friends.

The Creative Dialog: Poems Cast between Conversations of Poetry " Martine Bellen

TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 7th

"There is then creative reading as well as creative writing," wrote Emerson; and between the two, where reading and writing converge, exists spontaneous combustion. In our writing laboratory, workshop participants will experiment in this potent, liminal gap. Through concentrated readings of one author of their choosing, participants will write a series of poems (poetry defined in the most expansive manner) that converse, confront, conform, channel, chant, and concuss the poet and poetry of choice. Poems written in this workshop will employ extensive methodologies that will originate from a brainstorming session intended to cultivate startling structures and processes. Martine Bellen is the author of *Tales of Murasaki and Other Poems* (Sun & Moon Press) and *The Vulnerability of Order* (Copper Canyon Press) among other collections.

Writing Chance: A Random Workshop on Process " Tisa Bryant FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 10th

If we are, writer Amina Cain suggests, mysterious seducers of experience, mapping our knowing of people and places into a rhizome of dark knots and

clear threads, how do we allow for such human magic as we write through structures, constraints, intentions, politics and deadlines? How can we know the difference between force and feeling, or simply when to let the work go? In this workshop, weâ€™ll weigh our needs and intentions against the power of chance, to better observe and embrace our creative process. Weâ€™ll work and share inclusive of and across genres, graze the works of Hannah Weiner, Samuel Beckett, Russell Atkins, Maya Deren, Jackson Pollock, Kirthi Nath, the Situationists, Fred Wilson, Miranda Mellis, and whomever you may bring. Consider coincidence as social encounter, with the desire to know as a means of triggering, from person and page, synchronic new modes of rigor and flow. Tisa Bryant is the author of *Unexplained Presence*, from Leon Works, and a founding editor-publisher of The Encyclopedia Project.

(Soma)tic Poetry â€” caconrad

SaturDAYS AT noon: 10 SESSIONS BEGIN october 11th

In this frantic, routine-driven world we need freedom from regimented poetry writing, and a healthy dose of walking the space between Soma (spirit) and Somatic (body). Using gemstones, trees, and the city itself, we will create deliberate, sustained physical manipulations to generate language to write our poems. Every thing is new every time we embark, and opening our minds to having that freedom in our lives everyday to write poems is what these workshops are about. Poetry is for everyBody, therefore everyBody is welcome! CAConrad's book (Soma)tic Midge (FAUX Press) was written after eating and living with a single color for a day. Poem samples, as well as a link to his monthly (Soma)tic Poetry Exercises can be found here:

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

MAKE NEW MISTAKES: A WRITING WORKSHOP FOR TEENS â€” Chris Martin THURSDAYS 4:30-6PM: 5 SESSIONS BEGIN OCTOBER 23rd

While losing may be an art thatâ€™s easily mastered, mistaking requires some experimental spirit. In this workshop, instead of just making it new, we will explore the art of making new mistakes through reading, seeing, hearing, rapping, and most of all writing. Along the way we will encounter the Ecstatic Truth of Werner Herzog, *How to Be Perfect* by Ron Padgett, the chromo-poems of CA Conrad, Gertrude Steinâ€™s *Tender Buttons*, dispatches from the Spasmodic School, the MCs of Avant-Rap, and much else. Best of all, we will make many new mistakes together, through in-class collaborations, critiques, and performances. Young writers of any style, persuasion, interest, ability, and borough are all equally welcome. Letâ€™s stop pretending to be perfect and start writing poems that are alive and writhing. Chris Martin is the author of *American Music* and has taught young New Yorkers for the past six years. Open to high school teens. FREE.

The workshop fee is \$350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [REDACTED], or email: [REDACTED].

All workshops will be held in the Parish Hall at St. Mark's Church on the corner of 10th St. and 2nd Ave.

Allen Ginsberg Poetry Festival: Opening Event of HOWL 2008
Friday September 5th,
Tompkins Square Howl Bandshell, in Park by 7th Street

Poets from all over the world -- well, when the world is the Lower East Side, and isn't it? -- will kick off the 08 HOWL Fest the only way possible: new poems from all kinds of poets, live and lively, rocking, pastorage, The LANGUAGE OF THE FUTURE.

Representing the Bowery Poetry Club, Gathering of the Tribes, Nuyorican Poets Cafe and St Mark's Poetry Project, the poets appear with the support of the Howl Festival Committee and the Allen Ginsberg Trust.

Appearing will be: Bowery bartenders Shappy and Moonshine, Collapsible Poetics Theater Director Rodrigo Toscano, the Ultimate Street Poet - POEZ, Montreal's poetry rock duo D. Kimm and Alexis O'Hare, the Nuyorican All-Stars: Jamaal St. John, Rico Steal, Akua Doku and Adam Faulkner, rock poet Todd Colby, CocoRosie's MC Celena Glenn, CUNY Doctoral Candidates Erica Kaufman and Simone White, the winners of the Microsoft Small Business Competition The Mayhem Poets, recluse Jade Sharma, erotic poet Tsauroh Litzky, winner of the Columbia University Van Rensselaer Poetry Prize, Marguerite Van Cook, rock and roll poet Billy Lamonte, and the recently named Poet laureate of the Lower East Side, John Farris.

Bob Holman will direct a group version of Ginsberg's HOWL to conclude the event.

Totally FREE.

Poetry Turn On!
Monday Sept 8th, 2008 8pm to 10pm

At St. Mark's Church in-the-Bowery
131 East 10th Street
New York, NY 10003
Main Sanctuary

An evening of poetry readings by poets: Miguel Algarin, 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, Amy Ouzoonian, Eve Packer, Kristin Prevallet, Shappy, Moonshine Shorey, Rachel M. Simon, Tracy K. Smith, Stacy Szymaszek, Clare Ultimo.

This incredible group of poets come together to present their work and represent five of the numerous poetry organizations and venues that serve New York City and the World poetry throughout the year: The Bowery Poetry Club, A Gathering Of The Tribes, Nuyorican Poets Café, The Poetry Project and Poets House.

A reception in the Parish Hall will follow the reading, and serve as an opportunity to meet the poets, purchase books, become a member, and celebrate this year's HOWL ! Festival.

This reading is FREE and Open to the Public.

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

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

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

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

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

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



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University of Nevada-Las Vegas



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88. **Stephen Ellis**

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

Good god, since when do lawyers take precedence over poets?

Why would anyone relegate their creative potential - even when involving appropriation - to a status secondary to some more "legal" one that revolves around curtailment of ANY kind of "use"?

Admittedly, poets, once regarded as "scribes", were those whose writ derived its authority from royalty, which itself had a deep connection with an attending priesthood.

This is what Plato brought forward by dismissing oral poetries from university curriculum: it was too easy for the verbal virtuosi to "make things up." So that creative work became rather like Philosophy (and/or Science) which had a thoroughly empirical base.

So. The question remains, do we really, as creative persons, want to be told what our legal "share" of the works of others most actually is, keeping in mind, too, the lengthy tradition of the transmission of knowledge (oral and written, both), that "happiness is saying what others have said"?

Ie., who ARE these people, what have they said, and in what way(s) might we take place within the overall perception of Other, in similitude, and (l)imitation?

"Individual" work might involve the same kind of delusion that Individualism itself seems to have, that Everything is somehow "waiting for YOU." You? Me? Are these the persons we're supposed to have respect for? Appropriation, most probably, is the only KIND of respect. The Village Idiot - the one who invariably knows - is that one who endlessly repeats everything that everyone ELSE is saying.

Thank god. Who was it said, you want to be an Individual? Learn how to write your name. I agree. Everything beyond that is an Open Tulip. SE

Stay up to date
on your PC, the Web, and your mobile phone with Windows Live.
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/>

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89. **cris cheek**

Re: Language barrier

Thu 4 Sep 2008

Hi Geraldine

i think it's the wag that glosses the dog and pucks
the tale onto the donkey kong

but then i'm palin' in comparison

cris

On Sep 4, 2008, at 6:43 PM, Geraldine Monk wrote:

*Other than a dog with lipstick (not my description) what exactly is a
'hockey mom'? As if she's not scary enough without belting out
this refrain
as though it's encoded slang for psycho- killer. Is this what's she's
trying to say? Am I close? Are there more of these lippy 'hockey
moms' on
the loose trying to take over the world?*

fretfully yours,

Geraldine

welcome.html

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90. **Bill Berkson**

Berkson at SVA October 9

Fri 5 Sep 2008

Bill Berkson

³Some Divine Conversation:

Art, Poetry & the Death of the Addressee²

Art in the First Person Lectures

School of the Visual Arts

Thursday, October 9, 7 pm

3rd floor amphitheater

209 East 23rd Street

New York, NY

An Iraqi poet interviewed recently on NPR said that for him and his contemporaries the purpose of writing poetry is ³to keep the language from going insane.² What now might sanity look or sound like < in poems, in visual art, in other forms of social conduct? What does it mean to be a ³professional² in this respect? Who¹'s reading, looking, and who really cares? This talk will range among such matters and more, with, hopefully, much room for actual conversation, present company included.

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91. **Small Press Traffic**

Small Press Traffic presents Geyser! a new play by Kevin Killian & Wayne Smith 9/12/08

Fri 5 Sep 2008

Small Press Traffic is proud to kick off its Fall 2008 season in grand style with the production of:

Geyser!

a new play by

Kevin Killian and Wayne Smith

Friday, September 12th, 7:30 p.m.

Timken Lecture Hall

Please arrive early; all seats \$10 as a benefit for Small Press Traffic

Please join us for refreshments prior to the event

Kevin Killian's plays are annual favorites here at SPT--

Geyser! is an experience you won't want to miss!

Geyser, Oregon, a charming woodlands town, was once the setting for a television series that attempted to combine elements of family drama and science education. The show was in its second season in 1978 when a tragedy on set caused it to shut down midseason, and now that it's been released on DVD, Geyser! has found a new mass audience to match the tiny cult audience it's known since its untimely cancellation—and they're all flocking to Oregon this summer, as the brave little town welcomes back members of the original cast to entertain the worldwide fan club at a Geyser festival. But the town has secrets of its own! Mayor Constance Strode, struggling with her own family drama, tries to pump up tourism while fending off the attentions of Bobo, leader of a radical clown collective on the outskirts of town. Screen actor Dennis Quaid, who first sprang to national attention as the young hero of Geyser! returns to the scene of the crime with the bewildering knowledge that all of his recent co-stars, from Reese Witherspoon to Ellen Barkin, have all been swept

out to sea. Rival TV talk show hosts Rick Penny and Kitty Potter wring every scrap of drama and nostalgia to the airwaves, while Marjorie Cantrell, the first lady of the American theater and the nominal star of the lamented TV show, Geyser!, emerges from a 30 year retirement in grand Sunset Boulevard fashion with her loyal butler, Crimmins. As excited fans gather from round the world, the waters coursing through the deep underground caverns beneath them gurgle, groan and spew. It's all in a town--and a show--called Geyser!

Wayne Smith is a visual and sound artist who lives and works in San Francisco. Working in a variety of media including drawing, installation and video, his work has been shown locally and nationally. He collaborated with Berlin-based artist D-L Alvarez on a sound and video installation loosely based on Joan Didion's *The White Album* that took place at the Derek Eller Gallery, NY in April 2007. Recording as Aero Mic'd, he has released four CDS, the latest being "I Think You're Great," In August 2008, joined by Cliff Hengst and Scott Hewicker, Aero Mic'd will perform at the Schindler House in Los Angeles as part of the "sound." series, which is organized by SASSAS (The Society for the Activation of Social Space through Art and Sound).

Kevin Killian is a poet, novelist, critic and playwright whose recent work includes "Kiki: The Proof Is in the Pudding," a retrospective exhibition at Ratio 3, a book of reviews *Selected Amazon Reviews* (2006), a collection of poetry, *Argento Series* (2001), two novels, *Shy* (1989) and *Arctic Summer* (1997), a book of memoirs, *Bedrooms Have Windows* (1989), and two books of stories, *Little Men* (1996) and *I Cry Like a Baby* (2001). He has also edited a collection of short stories by the late Sam D'Allesandro, *The Wild Creatures* (2005). For the San Francisco Poets Theater Killian has written over thirty plays, including *Stone Marmalade* (1996, with Leslie Scalapino) and *Often* (2001, with Barbara Guest). Geyser! is sure to be an evening to remember!

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffic.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffic.org/html/directions.htm>

We'll see you Fridays!

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

<http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com

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92. **James Sanders**

Re: URGENT - Copyright Infringement or Collage?

Fri 5 Sep 2008

There's:

Speaking very generally (and in no way providing legal advice), one of the exclusive rights given to an author as part of copyright is the right to perform her copyrighted work "publicly". So the short answer to your question is: no, simply reading aloud is not infringement. Now if you are proposing a hypothetical where you are reading aloud to an audience somewhere outside your home, then you are likely publicly performing the work (just as you would if you were to take up your violin or piano and play a Steve Reich composition, or stage a Richard Foreman play, or show Star Wars). I believe there is a limited exception for public performance in an education environment.

All that said, I think that in most cases you would be hard pressed to find (a) a poet who wasn't overjoyed that someone else was "covering" her poem, (b) an attorney or government agent willing to waste her time prosecuting the relatively trivial infringement (I'm assuming that your reading aloud of someone else's work hasn't made you a millionaire (if it has, please send details)).

Hope that helps somewhat,

James Sanders

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93. **Marc Nasdor**

Re: Language barrier

Fri 5 Sep 2008

Hockey moms (or dads) are like their soccer or Little League equivalents: sociopathic parents who will attack coaches, other parents, and even their kids' teammates (or members of the opposing team) when they feel their child has been called on a foul, or any perception they have been treated unfairly.

Symptoms are similar to road rage. When I lived on Staten Island, a number of parents were arrested following assaults, and even some seriously injurious behavior.

Marc

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[REDACTED] - cell

Email: [REDACTED]
<http://www.myspace.com/poodlecannon>

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94. **Philip Rowland**
Re: Language barrier
Fri 5 Sep 2008

Hello Geraldine

I had to ask an American friend the same question. He replied that a friend of his had commented that 'all you need to be a "hockey mom" is a mini-van. Or any vehicle.'

I'm still fretting, though.

Philip

On Sep 5, 2008, at 7:43 AM, Geraldine Monk wrote:

Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this refrain as though it's encoded slang for psycho-killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on the loose trying to take over the world?

fretfully yours,

Geraldine

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95. **steve d. dalachinsky**

Re: Events at The Poetry Project September

Fri 5 Sep 2008

what time is the event tonite in the parl

On Thu, 4 Sep 2008 18:32:26 -0400 Poetry Project <[REDACTED]>

writes:

> Hi Everyone,

>

> Summer will not end and our poetry season will not officially begin

> until

> the September Equinox (the 22nd). On that day the centre of the Sun

> will

> appear to be directly above the Earth's equator and Marcella

> Durand and

> Tomaž Šalamun will appear in the parish hall. Until then, consider

> signing

> up for one of our workshops described below. Also, scroll down for

> information from our Howl Festival friends.

>

>

>

> The Creative Dialog: Poems Cast between Conversations of Poetry -

> Martine

> Bellen

> TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 7th

>

> "There is then creative reading as well as creative writing,"

> wrote Emerson;

> and between the two, where reading and writing converge, exists

> spontaneous

> combustion. In our writing laboratory, workshop participants will

> experiment

> in this potent, limnal gap. Through concentrated readings of one

> author of

> their choosing, participants will write a series of poems (poetry

> defined in

> the most expansive manner) that converse, confront, conform,

> channel, chant,

> and concuss the poet and poetry of choice. Poems written in this

> workshop

> will employ extensive methodologies that will originate from a

- > brainstorming
- > session intended to cultivate startling structures and processes.
- > Martine
- > Bellen is the author of Tales of Murasaki and Other Poems (Sun & Moon Press)
- > and The Vulnerability of Order (Copper Canyon Press) among other collections.
- >
- >
- > Writing Chance: A Random Workshop on Process - Tisa Bryant
- > FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 10th
- >
- > If we are, writer Amina Cain suggests, mysterious seducers of experience,
- > mapping our knowing of people and places into a rhizome of dark knots and
- > clear threads, how do we allow for such human magic as we write through
- > structures, constraints, intentions, politics and deadlines? How can we
- > know the difference between force and feeling, or simply when to let the
- > work go? In this workshop, we'll weigh our needs and intentions against the
- > power of chance, to better observe and embrace our creative process.
- > We'll
- > work and share inclusive of and across genres, graze the works of Hannah
- > Weiner, Samuel Beckett, Russell Atkins, Maya Deren, Jackson Pollock, Kirthi
- > Nath, the Situationists, Fred Wilson, Miranda Mellis, and whomever you may
- > bring. Consider coincidence as social encounter, with the desire to know as
- > a means of triggering, from person and page, synchronic new modes of rigor
- > and flow. Tisa Bryant is the author of Unexplained Presence, from Leon
- > Works, and a founding editor-publisher of The Encyclopedia Project.
- >
- >
- > (Soma)tic Poetry - caconrad

- > SaturDAYS AT noon: 10 SESSIONS BEGIN october 11th
- >
- > In this frantic, routine-driven world we need freedom from
- > regimented poetry
- > writing, and a healthy dose of walking the space between Soma
- > (spirit) and
- > Somatic (body). Using gemstones, trees, and the city itself, we
- > will create
- > deliberate, sustained physical manipulations to generate language to
- > write
- > our poems. Every thing is new every time we embark, and opening our
- > minds
- > to having that freedom in our lives everyday to write poems is what
- > these
- > workshops are about. Poetry is for everyBody, therefore everyBody
- > is
- > welcome! CAConrad's book (Soma)tic Midge (FAUX Press) was written
- > after
- > eating and living with a single color for a day. Poem samples, as
- > well as a
- > link to his monthly (Soma)tic Poetry Exercises can be found here:
- > www.CAConrad.blogspot.com <<http://www.CAConrad.blogspot.com>>.
- >
- >
- > MAKE NEW MISTAKES: A WRITING WORKSHOP FOR TEENS – Chris Martin
- > THURSDAYS 4:30-6PM: 5 SESSIONS BEGIN OCTOBER 23rd
- >
- > While losing may be an art that's easily mastered, mistaking
- > requires some
- > experimental spirit. In this workshop, instead of just making it
- > new, we
- > will explore the art of making new mistakes through reading,
- > seeing,
- > hearing, rapping, and most of all writing. Along the way we will
- > encounter
- > the Ecstatic Truth of Werner Herzog, How to Be Perfect by Ron
- > Padgett, the
- > chromo-poems of CA Conrad, Gertrude Stein's Tender Buttons,
- > dispatches from
- > the Spasmodic School, the MCs of Avant-Rap, and much else. Best of
- > all, we
- > will make many new mistakes together, through in-class

- > collaborations,
- > critiques, and performances. Young writers of any style,
- > persuasion,
- > interest, ability, and borough are all equally welcome. Let's
- > stop
- > pretending to be perfect and start writing poems that are alive and
- > writhing. Chris Martin is the author of American Music and has
- > taught young
- > New Yorkers for the past six years. Open to high school teens.
- > FREE.
- >
- >
- > The workshop fee is \$350, which includes a one year Sustaining
- > Poetry
- > Project membership and tuition for any and all spring and fall
- > classes.
- > Reservations are required due to limited class space, and payment
- > must be
- > received in advance. Caps on class sizes, if in effect, will be
- > determined
- > by workshop leaders. Please send payment and reservations to:
- >
- > The Poetry Project, St. Mark's Church
- > Attn: Workshops
- > 131 East 10th St.
- > NYC, NY 10003
- >
- > For more information, or to pay by credit card, please call (212)
- > [REDACTED],
- > or email: [REDACTED].
- >
- > All workshops will be held in the Parish Hall at St. Mark's Church
- > on the
- > corner of 10th St. and 2nd Ave.
- >
- >
- > Allen Ginsberg Poetry Festival: Opening Event of HOWL 2008
- > Friday September 5th,
- > Tompkins Square Howl Bandshell, in Park by 7th Street
- >
- > Poets from all over the world -- well, when the world is the Lower
- > East

- > Side, and isn't it? -- will kick off the 08 HOWL Fest the only way
- > possible:
- > new poems from all kinds of poets, live and lively, rocking,
- > pastorage, The
- > LANGUAGE OF THE FUTURE.
- >
- > Representing the Bowery Poetry Club, Gathering of the Tribes,
- > Nuyorican
- > Poets Cafe and St Mark's Poetry Project, the poets appear with the
- > support
- > of the Howl Festival Committee and the Allen Ginsberg Trust.
- >
- > Appearing will be: Bowery bartenders Shappy and Moonshine,
- > Collapsible
- > Poetics Theater Director Rodrigo Toscano, the Ultimate Street Poet -
- > POEZ,
- > Montreal's poetry rock duo D. Kimm and Alexisa O'Hare, the
- > Nuyorican
- > All-Stars: Jamaal St. John, Rico Steal, Akua Doku and Adam Faulkner,
- > rock
- > port Todd Colby, CocoRosie's MC Celena Glenn, CUNY Doctoral
- > Candidates Erica
- > Kaufman and Simone White, the winners of the Microsoft Small
- > Business
- > Competition The Mayhem Poets, recluse Jade Sharma, erotic poet
- > Tsaurah
- > Litzky, winner of the Columbia University Van Rensselaer Poetry
- > Prize,
- > Marguerite Van Cook, rock and roll poet Billy Lamonte, and the
- > recently
- > named Poet laureate of the Lower East Side, John Farris.
- >
- > Bob Holman will direct a group version of Ginsberg's HOWL to
- > conclude the
- > event.
- >
- > Totally FREE.
- >
- > Poetry Turn On!
- > Monday Sept 8th, 2008 8pm to 10pm
- > At St. Mark's Church in-the-Bowery
- > 131 East 10th Street

- > New York, NY 10003
- > Main Sanctuary
- >
- > An evening of poetry readings by poets: Miguel Algarin, 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, Amy Ouzoonian, Eve Packer, Kristin
- > Prevallet, Shappy, Moonshine Shorey, Rachel M. Simon, Tracy K.
- > Smith, Stacy
- > Szymaszek, Clare Ultimo.
- >
- > This incredible group of poets come together to present their work
- > and
- > represent five of the numerous poetry organizations and venues that
- > serve
- > New York City and the World poetry throughout the year: The Bowery
- > Poetry
- > Club, A Gathering Of The Tribes, Nuyorican Poets Café, The Poetry
- > Project
- > and Poets House.
- >
- > A reception in the Parish Hall will follow the reading, and serve as
- > an
- > opportunity to meet the poets, purchase books, become a member, and
- > celebrate this year's HOWL !
- > Festival.
- >
- > This reading is FREE and Open to the Public.
- >
- > Become a Poetry Project Member!
- > <http://poetryproject.com/membership.php>
- >
- > Calendar: <http://www.poetryproject.com/calendar.php>
- >
- > The Poetry Project is located at St. Mark's Church-in-the-Bowery
- > 131 East 10th Street at Second Avenue
- > New York City 10003
- > Trains: 6, F, N, R, and L.
- > XXXXXXXXXX

> www.poetryproject.com
>
> Admission is \$8, \$7 for students/seniors and \$5 for members (though
> now
> those who take out a membership at \$85 or higher will get in FREE to
> all
> regular readings).
>
> We are wheelchair accessible with assistance and advance
> notice. For more info call [REDACTED].
>
> If you'd like to be unsubscribed from this mailing list, please
> drop a line
> at [REDACTED].
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>

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96. **Nicholas Ruiz III**
Kritikos, V.5 July-August-2008

Fri 5 Sep 2008

Kritikos, V.5 July-August-2008

Meaninglessness in the Desert of the Real...(r.molin)

<http://intertheory.org/moln.htm>

Dr. Nicholas Ruiz III

Associate Professor

Department of Humanities and Communication

Daytona State College

PO Box 2811

Daytona Beach, FL 32120-2811

Editor, Kritikos

<http://intertheory.org>

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97. **Tom Orange**

Language barrier

Fri 5 Sep 2008

geraldine,

i think it's mostly meant as a regional variant of "soccer mom" (hockey more popular in northern states than soccer?), which itself is a class and demographic marker...

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

tho hockey fans are also perhaps more vociferous and bloodthirsty (than american soccer fans at least).

warily,

tom

Date: Thu, 4 Sep 2008 23:43:00 +0100

From: Geraldine Monk <[REDACTED]>

Subject: Language barrier

Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this refrain as though it's encoded slang for psycho-killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on the loose trying to take over the world?

fretfully yours,

Geraldine

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98. **Gloria Mindock**

Cervena Barva Press September Newsletter Now Online

Fri 5 Sep 2008

Cervena Barva Press September Newsletter has posted.

Interviewed this month: Dzvinia Orłowsky by Alexander J. Motyl

Please check it out at: <http://www.cervenabarvapress.com/newsletter.htm>

Thank you.

Gloria Mindock, Editor & Publisher

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99. **Douglas Manson**

Re: URGENT - Copyright Infringement or Collage?

Fri 5 Sep 2008

I hereby give anyone in the world at any time to read any of my poems aloud and to audiences, even in a high-pitched nasally, gating voice, or slapped on vinyl LP and scratched like a beat box so that my stupidest lines can be repeated over and over ad nauseum.

yrs in infringement,
douglas manson

On Fri, Sep 5, 2008 at 12:20 AM, James Sanders

<[REDACTED]>wrote:

Therese:

Speaking very generally (and in no way providing legal advice), one of the exclusive rights given to an author as part of copyright is the right to perform her copyrighted work "publicly". So the short answer to your question is: no, simply reading aloud is not infringement. Now if you are proposing a hypothetical where you are reading aloud to an audience somewhere outside your home, then you are likely publicly performing the work (just as you would if you were to take up your violin or piano and play a Steve Reich composition, or stage a Richard Foreman play, or show Star Wars). I believe there is a limited exception for public performance in an education environment.

All that said, I think that in most cases you would be hard pressed to find (a) a poet who wasn't overjoyed that someone else was "covering" her poem, (b) an attorney or government agent willing to waste her time prosecuting the relatively trivial infringement (I'm assuming that your reading aloud of someone else's work hasn't made you a millionaire (if it has, please send details)).

*Hope that helps somewhat,
James Sanders*

--

www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

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100. **Catherine Daly**

Re: Language barrier

Fri 5 Sep 2008

from the wikipedia page Tom posted

"Soccer Moms," a poem by Paul

Muldoon<http://en.wikipedia.org/wiki/Paul_Muldoon> ,

was originally published in **The New Yorker** and appears in **Horse Latitudes** (2006).

So I think maybe this poem could be revised into Hockey Mom and changed into a palinode somehow...

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101. **Geoffrey Gatza**

Homage to the Last Avant-Garde OUT NOW from Shearsman Books

Fri 5 Sep 2008

Homage to the Last Avant-Garde

by Kent Johnson

Shearsman Books (Exeter, UK, 2008)

*Paperback, 120pp, 9x6ins, £8.95 / \$16
ISBN 9781905700950*

Homage contains a wide variety of poems and prose, representing all strands of Johnson's work: versions from the Greek, traduced to an extraordinary degree; anti-war poems, overflowing with rage; stink-bombs tossed in the direction of some famous poets, mostly meant in an ironic, joshing way. But not all. And then there are memoir poems of persons met and places visited, that may well be documentary in nature, or may also be artfully disguised. Memory is, after all, an awkward thing, and not to be trusted, just as politicians and their henchmen are not and there is no irony in their treatment in this book. No, sir, none at all.

*

Kent Johnson's poems astonish me, and seem to be a shock for the future. In a time of war and utterly debased conversations on torture and permission, Johnson is our most terrifying parodist, satirist, and dissector of empires. One might think of him as a rather Roman poet of the late empire... He is simply one of the most original and strange poets of the last decades. There is a reason why this poetry seems to be appreciated abroad. In America, he is rejected for breaking a variety of rules, even laws, and his cadenzas are

scorned. But actually he is pushing his fingers and a very learned pen harder and faster than most poets alive. The humor of his provocations makes me not so much forgive him but to admire the bliss of language and the Borgesian fiction of his essays, and the essayistic truths of his letters, prose, and paradoxes concerning authorship. (If we thought we knew all this from Borges we were wrong, because now like an onyx the book of sand begins to split into analogies.) His machine-poems kill fascists like a guitar. --David Shapiro

Only poets read the kind of poetry written now, even though only poets act as if this isn't the case. This shouldn't be a problem, since books aren't written just for readers; books are written for writing, for literature. But in order to serve writing and literature, there still has to be some idea as to the reader. Without this, there is every reason to have doubt in an "author." It is this doubt that Kent Johnson who, by the way, is my favorite American author, deals with in all of his books. --Semezdin Mehmedinovic

Best known for his ties to the Araki Yasusada incident, Kent Johnson is a deadly serious, brilliant subversive. His brand of fiction is derived from the fabulist Borges, Michaux, and magic realism, but with a slightly nasty edge. "I am in awe of you," I e-mailed him recently, and I meant it... --Linh Dinh

A poetry embroiled with poetry. Poetry pitched into the flames of its fractious lineage, presented as a colloquy of voices<most of which never queue you; they're all so perfervid to have their say. A signature convention pinched from one poet or another is catalyst enough for Johnson's ventriloquy to toggle between papyrus and blogosphere, homage and invective. Farcical, sprawling, lyrical, smashed, shimmering, and without mercy. --C.D. Wright

Order now from <http://www.shearsman.com/> or (starting September 15) <http://www.spdbooks.org/root/index.asp>

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102. **Jim Andrews**
Re: Language barrier
Fri 5 Sep 2008

hockey, in north america, is largely a canadian game. popular in the northern states, particularly alaska, because of alaska's climate and relative proximity to canada vs the usa.

hockey moms are mainly moms. moms who devotedly drive their kid(s) to hockey games and practices at all hours. like ms palin will drive the kids to war, if elected. mom and apple pie as mom and t-bone steak.

hockey has now apparently entered the usamerican political lexicon. as crypto for war. yet canadians like to think of canada's role as peacekeeping. i think we have at least 5 peacekeepers now. the rest of the military is deployed in afghanistan helping afghan women become hockey moms.

ja

<http://vispo.com>

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103. **David-Baptiste Chirot**

Re: insomnia, words that do not survive the world

Fri 5 Sep 2008

I think of Cezanne in relation with reading/writing and how these live with one through time. Cezanne's favorite distinguishing characteristic for artists whom he regarded as actual artists, "the real thing," was what he pronounced in his Aixoise accent as "temprrrrrrrrrrrrrrrrrrrrrment;" his friends noting he rolled the "r" to an extremely exaggerated duration even for a Southerner. Cezanne's "temprrrrrrrment" in action was to return to the same scene and work on it over and over and over again. He writes of sitting on a river bank and realizing that for months he could work with just one view before him, for to move the head even an inch is to introduce such a multitude of new views. According to one's "temperament" and what it is one is working with through time, there are writers to whom, like these "scenes in Nature" of Cezanne's--one is continually returning as they offer ever deeper analyses of the questions and findings with which one works. Through time, there is a paring down, and also the finding of new examples that give one the same endless field for study. The elements which are in a sense the "simplest" and at the same time "the most deeply" and rhizomatically extensive in connection with actual existence through time in relation with language itself as an existence moving in time, make of some works not things separate from one, but integrally a part of one's existence in all phases of consciousness--thought, dream, memory, reverie, imagination.

Walking in the world is walking with these works and the ones one finds in carrying on this endless conversation. The works no longer exist within the pages of books at all, but are everywhere found, like colors for a painter, sounds for a musician, all this material, all around one--as Charlie Parker gestured to the person who thought he was existing nowhere amongst nothing--all these works exist and are tools and ways of seeing, hearing, touching, smelling, voicing that go with one everywhere. This is why I write often of

Robert Smithson's "Art of Looking" and "making art with a glance"--a work--as real as any existing as an object, but unlike the object or book, one which is not a product, has no "value," and exists only as it occurs in time. From very long ago more than one count, humans have : "read" the skies, the landscapes, the oceans, the changes in animals' movements or sounds. There are some writers or lines or fragments, poems that take on this quality of a writing present in all things which one returns to continually and works with continually.

Each time one returns and reads those "same" words again for the hundredth time, they are not the same. One may think, "ah, see how much I have changed and put distance between myself and this--!"

Yet living with them long whiles continually outside of books, to see them in there is always a surprise, and they, like oneself, they have changed through time. A "shock of recognition," as though "meeting for the first time all over again."

Poems, stories, all these things in words have lives of their own, ongoing, cropping up suddenly in the form of a flower or weed in the heat of an afternoon or bedazzling one from a mud puddle as an oil slick floating among clouds, a kind of "reversed rainbow" radiating in a pot holed alley.

"And so we meet again--" out here in the chaotic teeming worlds, every bit among the pages returned to, where now the oil slick has drenched the pages with an unexpected deposit of silt and the deltas of shifting phrases echo still with the ones of times past.

Date: Sun, 31 Aug 2008 22:12:55 -0700

From: [REDACTED]

Subject: Re: insomnia, words that do not survive the world

To: [REDACTED]

And Eliot ain't no Austen either. I seem to recollect that the first part of Middlemarch is a sort of heavy pastiche of Austen; it takes a while before suddenly changing mode and becoming what it really turns out to be.

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

From: Geraldine Monk <[REDACTED]>

To: [REDACTED]

Sent: Monday, 1 September, 2008 1:14:09 AM

Subject: Re: insomnia, words that do not survive the world

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

See how
Windows connects the people, information, and fun that are part of your life.
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/>

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104. **Geraldine Monk**

Re: Language barrier

Fri 5 Sep 2008

Thanks for the link Tom and to everyone else. I've got the idea and Marc's post in particular confirms my worst fears. She really does worry me now. I think Ms Palin is capable of making an aggressive apple pie.

Slam dunk!

(err - no don't bother - I don't care what that means - it's too Anglo Saxon to take seriously!).

Geraldine

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

From: "Tom Orange" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 05, 2008 2:23 PM

Subject: Language barrier

geraldine,

*i think it's mostly meant as a regional variant of "soccer mom"
(hockey more popular in northern states than soccer?), which itself is
a class and demographic marker...*

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

*tho hockey fans are also perhaps more vociferous and bloodthirsty
(than american soccer fans at least).*

*warily,
tom*

Date: Thu, 4 Sep 2008 23:43:00 +0100

From: Geraldine Monk <[REDACTED]>

Subject: Language barrier

*Other than a dog with lipstick (not my description) what exactly is a
'hockey mom'? As if she's not scary enough without belting out this*

refrain

as though it's encoded slang for psycho- killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on the loose trying to take over the world?

fretfully yours,

Geraldine

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105. **Geraldine Monk**

Re: URGENT - Copyright Infringement or Collage?

Fri 5 Sep 2008

'Good god, since when do lawyers take precedence over poets?'

I agree Stephen. What's it to do with them - they'll just take you to the cleaners and laugh all the way to the bank. As Proudhon almost said: 'Poetry is theft'.

G.

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106. **Michael Tod Edgerton**

VOX and UGA present: Ariana Reines and Mark Bilbrey

Fri 5 Sep 2008

The VOX reading series at the Un
Dear listers and potential listeners:

The VOX reading series at the University of Georgia is proud to present our first guest reader of the academic year, poet Ariana Reines, author of the Alberta Prize-winning *The Cow* (Fence Books 2006) and *Coeur de Lion* (Mal-O-Mar 2007). She will be reading with current UGA PhD student and Iowa Writers' Workshop graduate, Mark Bilbrey.

If you will be in the Athens/Atlanta area this coming Wednesday, please consider attending what is sure to be an exciting reading!

Ariana Reines and Mark Bilbrey
8pm Wed Sept 10
Cine Theater
234 West Hancock Ave.
Athens GA
<http://athenscine.com/location.php>

Your curators,

Michael Tod Edgerton, Lara Glenum, and Donna Stonecipher

UGA CWP offers MFA and PhD degrees. For more information on our program, please visit <http://www.english.uga.edu/creative/>.

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107. **Jim Andrews**

Re: request to all formalists

Sat 6 Sep 2008

anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja

<http://vispo.com>

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108. **Mary Jo Malo**

This Shining Wound update

Sat 6 Sep 2008

I've added a poem to one of my blog-books, This Shining Wound.

CORRESPONDENCES

in the end
we hoped
that if i drew
a pentacle
a waxing gibbous
the relevant sign
of the zodiac
and spread the tarot
all might be well
that the most suitable herb
the appropriate color
and select letter
from the tree alphabet
would improve
our luck

now with someone else
it's a subtle shade of lipstick
the perfect wine
and trying to relax
into my authentic
whatever

wherever i am
any moment
is still contingent upon
the memory of how
you thought
about it all

i mean really
why was it
up to me?
that shit was nonsense
i just had to leave
myself

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

Mary Jo Malo

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109. **Jennifer Karmin**

JOB: Western Kentucky University

Sat 6 Sep 2008

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

The English Department at Western Kentucky University seeks applicants for the following position: Distinguished Visiting Professor in Creative Writing (Poetry), Summer 2009

Duties: Teach a four-week intensive three-credit undergraduate/graduate workshop sometime during Summer 2009. Give a public reading.

Renumeration: \$10,000 + housing

Requirements: Significant teaching experience, at least one published book

Review of applications begins October 31, 2008, and will continue until position is filled. Each applicant must submit a letter of interest, a vita, a copy of one of his/her books, and two letters addressing his/her teaching expertise, to:

Dr. Tom C. Hunley
Department of English Chair
Distinguished Visiting Creative Writing Professor Search Committee
Western Kentucky University
1906 College Heights Blvd. #11086
Bowling Green, KY 42101-1086

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110. **Dan Wilcox**

Reading at Riverfront Studios, 9/19: Mary Kathryn Jablonski

Sat 6 Sep 2008

Riverfront Studios Presents
A READING BY SARATOGA SPRINGS POET
MARY KATHRYN JABLONSKI

FROM HER NEW CHAPBOOK:
"TO THE HUSBAND I HAVE NOT YET MET" (A.P.D.)
Friday, September 19, 7 pm

AT RIVERFRONT STUDIOS
96 Broad Street, Schuylerville, NY
Call [REDACTED] for more information

Don't miss the related
INVITATIONAL EXHIBITION
Including artworks by Jablonski
September 6 - October 25, 2008
Opening Reception:
Saturday, September 6, 4:00-8:00 pm

www.riverfront-studios.com

(to order copies of the chapbook, email: [REDACTED])

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111. **Robin Hamilton**

Re: Language barrier

Sat 6 Sep 2008

hockey, in north america, is largely a canadian game. popular in the northern states, particularly alaska, because of alaska's climate and relative proximity to canada vs the usa.

It's all about the ice, i'n'tit?

What about curling?

... but if you want to be afraid, very, very afraid, think of shinty mums.

R.

hockey moms are mainly moms. moms who devotedly drive their kid(s) to hockey games and practices at all hours. like ms palin will drive the kids to war, if elected. mom and apple pie as mom and t-bone steak.

hockey has now apparently entered the usamerican political lexicon. as crypto for war. yet canadians like to think of canada's role as peacekeeping. i think we have at least 5 peacekeepers now. the rest of the military is deployed in afghanistan helping afghan women become hockey moms.

ja
<http://vispo.com>

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112. **Robin Hamilton**

Pitt bulls ...

Sat 6 Sep 2008

... and when it comes to pit bull terriers, uz in the UK, despite our reputation for political correctness, like handguns, simply decided to ban the buggers.

Somehow, when push came to shove, the argument that pit bull terriers were Deeply Misunderstood didn't carry that much weight -- after the third child-death at the teeth of a pit bull terrier, enough was enough.

So we're in favour of polar bears and wolves, but distinctly negative when it comes to killer accessories.

R.

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113. **Halvard Johnson**

Re: insomnia, words that do not survive the world

Sat 6 Sep 2008

Hey, no more fine writing. Please.

Hal

On Sep 5, 2008, at 2:02 PM, David-Baptiste Chirot wrote:

Poems, stories, al these things in words have lives of their own, ongoing, cropping up suddenly in the form of a flower or weed in

the heat of an afternoon or bedazzling one from a mud puddle as an oil slick floating among clouds, a kind of "reversed rainbow" radiating in a pot holed alley.

"And so we meet again--" out here in the chaotic teeming worlds, every bit as among the pages returned to, where now the oil slick has drenched the pages with an unexpected deposit of silt and the deltas of shifting phrases echo still with the ones of times past.

"Never underestimate the power of stupid people in large groups."

--George Carlin

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

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114. **Murat Nemet-Nejat**

Re: request to all formalists

Sat 6 Sep 2008

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <> wrote:

anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja

<http://vispo.com>

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115. **amy king**

Tongues Afire -- Call For Writers

Sat 6 Sep 2008

Tongues Afire:

Creative Writing Workshop for

Queer Women, Trans Women and Gender Non Conforming

People of Color*

Workshop Facilitator: R. Erica Doyle

WHEN:

October 9, 2008 - December 11, 2008

Thursdays, 6:30 pm - 8:30 pm

WHERE:

Audre Lorde Project 85 South Oxford Street

Brooklyn,

New York 11217**

CONTACT:

██████████

████████████████

How much:

-FREE-

Application Deadline:

Tuesday, September 30th, 2008 ***

These workshops, led by writer-teacher-performer R. Erica Doyle, are for writers of all levels, and will incorporate readings along with in-class workshop exercises in literary memoir, poetry, and short fiction. Participating writers will develop methods of constructive critique and strategies for incorporating writing in their everyday lives. Information on publication, funding, and reading opportunities will be shared. The workshop will culminate in a public reading at the Audre Lorde Project.

How to Apply:

Apply via email with the following information to

██████████

- * your contact information,

- * one paragraph that describes who you are and how you identify as queer woman/gnc person of color (be creative and definitive)

- * one - two paragraphs for why you want to be a part of Tongues Afire, and

- * a writing sample (1-3 pages of poetry, prose, fiction, or creative non-fiction)

You may send questions to ██████████ or call ██████████.

Space is limited.

Application Deadline: Tuesday, September 30th, 2008

About the Facilitator:

R. Erica Doyle is a writer of Trinidadian descent who lives in New York City. Her work has appeared in numerous journals and anthologies, including Best American Poetry, Ploughshares, Callaloo, Bum Rush the Page, and Ms. Magazine. She has performed her work at the Nuyorican Poets Café, Kennedy Center, Public Theater, St Mark's Poetry Project, Bar 13, Bowery Poetry Club, and the Calabash Literary Festival in Jamaica. She has taught creative writing workshops at the 14th Street Y, the Brooklyn Public Library, Union Settlement, Sisterspace and Books, and in the New York City public schools. She is the recipient of awards and fellowships from the Hurston/Wright and Astraea Foundations and the New York Foundation for the Arts. She is a fellow of Cave Canem, a workshop and retreat for African-American poets.

More Information:

- * Anyone who identifies as a woman of color is welcome, including people of color who self-identify as women, trans, butch lesbians, bois, drag queens, bi-gendered, two-spirited, drag kings, femme queens, A.G.s, genderqueer, non-

gendered, andro, crossdressers, gender-benders, gender fluid as well as other identities of peoples who face gender oppression because of their non-conventional gender expression.

** Directions: C train to Lafayette Avenue; G train to Fulton Street; 2, 3, 4, 5, B, Q, D, M, N, R to Atlantic Avenue/Pacific Street)

***All applicants will be notified by Monday, October 6th. Accepted applicants must confirm their attendance upon notification.

Tongues Afire is made possible by support from the Audre Lorde Project. This event is funded in part by Poets and Writers, Inc.

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/>

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116. **amy king**

This Sunday, September 7th at 5 pm -- Jennifer L. Knox, Ada Limon and Tom Haushalter

Sat 6 Sep 2008

Polestar Poetry Presents...

Readings by Jennifer L. Knox, Ada Limon and Tom Haushalter

This Sunday, September 7th at 5 pm. Downstairs at CakeShop (152 Ludlow between Stanton and Rivington)

* 2-for-one-drinks and new-and-improved air conditioning! *

ABOUT THE SHINY POETS:

Jennifer L. Knox has two books of poems in English, *Drunk by Noon* and *A Gringo Like Me*—both available from Bloof Books. Her poems have appeared in *Best American Poetry* 1997, 2003 and 2006, *Best American Erotic Poems*, *Great American Prose Poems: From Poet to Present*, and *Free Radicals: American Poets Before Their First Books*. Jennifer was born in Lancaster, California—

crystal meth capitol of the nation, and home to Frank Zappa, Captain Beefheart and the Space Shuttle.

Ada Limón's first book, *lucky wreck*, was the winner of the Autumn House Poetry Prize and her second book, *This Big Fake World*, was the winner of the Pearl Poetry Prize. She's won the Chicago Literary Award and fellowships from the Provincetown Fine Arts Work Center and the New York Foundation for the Arts. She is the Creative Director for *Travel + Leisure Magazine* and teaches a Master Class for Columbia University. Her third book of poems *Sharks in the Rivers*, will be published by Milkweed Editions in 2010. She also sings in a band called *Lucky Wreck*.

Tom Haushalter, born of sturdy Midwestern stock, left the country for the city. Since the honor of an MFA from Columbia University, he has published poems in *Greensboro Review*, *New Orleans Review*, *Harpur Palate*, *Slice Magazine* and *Perihelion*. In the fall of 2006, Tom toured the American heartland with fellow poet Emmett Tracy, leaving them high on verse from Oberlin to Wheeling. Now he works in book publishing, and lives in Brooklyn with his bride.

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/>

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117. **Nicholas Piombino**

Re: request to all formalists

Sat 6 Sep 2008

L pain

Nick

On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja
http://vispo.com

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118. **AWAREing Press**

Re: Copyright Infringement or Collage?

Sat 6 Sep 2008

The Orb made tens of thousands by sampling an interview with Ricky Lee Jones and then mixing up her stupidest lines and overlaying chill-trip music on "Little Fluffy Clouds" in 1990. She was upset. The Orb kept all the profits, as far as I know. Today I look back on each of them and they are intrinsically linked in my mind. Sampling is an age-old issue. (Quilts and music, poetry and drama...) It's probably best to create-your-own rather than remix somebody else's. But if you do sample, do it well?

James Beach

----- Original message from Douglas Manson <[REDACTED]>: -----

I hereby give anyone in the world at any time to read any of my poems aloud and to audiences, even in a high-pitched nasally, gating voice, or slapped on vinyl LP and scratched like a beat box so that my stupidest lines can be repeated over and over ad nauseum.

yrs in infringement,
douglas manson

On Fri, Sep 5, 2008 at 12:20 AM, James Sanders wrote:

Therese:

Speaking very generally (and in no way providing legal advice), one of the

exclusive rights given to an author as part of copyright is the right to perform her copyrighted work "publicly". So the short answer to your question is: no, simply reading aloud is not infringement. Now if you are proposing a hypothetical where you are reading aloud to an audience somewhere outside your home, then you are likely publicly performing the work (just as you would if you were to take up your violin or piano and play a Steve Reich composition, or stage a Richard Foreman play, or show Star Wars). I believe there is a limited exception for public performance in an education environment.

All that said, I think that in most cases you would be hard pressed to find (a) a poet who wasn't overjoyed that someone else was "covering" her poem, (b) an attorney or government agent willing to waste her time prosecuting the relatively trivial infringement (I'm assuming that your reading aloud of someone else's work hasn't made you a millionaire (if it has, please send details)).

*Hope that helps somewhat,
James Sanders*

--

www.myspace.com/inksaudible
www.douginmanson.blogspot.com

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119. **Stephen Vincent** ***Re: request to all formalists***

Sat 6 Sep 2008

Must confess, I am terrible at Palindromes, in fact, many have suggested that I stop trying, in fact, I have been known to be called, "Palinept", which, more than anything I can imagine, brings home the point.

No doubt some have seen these lines going round the Net:

Jesus was a Community Organizer.

Pontius Pilate was a Governor.

!

Stephen Vincent

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

--- On Sat, 9/6/08, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: request to all formalists

To: [REDACTED]

Date: Saturday, September 6, 2008, 10:55 AM

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

> > > anybody out there have a good palindrome about Palin? or even a
> > palinode?

>

> no, but there's a tie in with the 'hockey mom' thread.
coinciding with

> palin's rise, an ahl pro hockey team is going to start up in alaska. a
new

> arena is going to be built for it. they're calling it the palin dome.

>

> ja

> <http://vispo.com>

>

>

=====

> The
guidelines

>

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120. **Dan Glass**

Re: request to all formalists

Sat 6 Sep 2008

Plain

On Sep 6, 2008, at 11:42 AM, Nicholas Piombino

<[REDACTED]> wrote:

L pain

Nick

On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

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ja

http://vispo.com

guidelines

guidelines &

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121. **Murat Nemet-Nejat**

Re: Copyright Infringement or Collage?

Sat 6 Sep 2008

One can see here the deep antagonism between the writing/creative process and the world in which that work wishes to or ends up being placed. Art - particularly poetry- consists of adoptions -secret or open- thefts of other texts. That's basically what hypertext is. Even Shakespeare, the most commercial among great poets- stole from right and left. Of course, Plutarch, his greatest source, was already beyond the copyright statutes on time limitations. Chaucer's Troilus and Cressida is basically a translation of Boccaccio's

Filostrato, a fact I think undiscovered until the 19th century. Does that make Chaucer's poem less crucial in the English language? Did they really care? Did they not have a deeper, more realistic understanding of the nature of writing?

David, in reference to your most recent post on re-reading: Herzog's movie *Fata Morgana* starts with a scene, a fixed camera focused on planes landing one after another at an airport. Herzog says focusing (rather, fixing) on an event for a long time turns a physical fact into a phantasmagoria, revealing its secrets. The same principle applies I think in Auster's movie *Smoke* when Keitel's photographic camera focuses on the same place, exactly at the same time, months after months.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 PM, AWAREing Press <bergec poetry- consists of [REDACTED]> wrote:

The Orb made tens of thousands by sampling an interview with Ricky Lee Jones and then mixing up her stupidest lines and overlaying chill-trip music on "Little Fluffy Clouds" in 1990. She was upset. The Orb kept all the profits, as far as I know. Today I look back on each of them and they are intrinsically linked in my mind. Sampling is an age-old issue. (Quilts and music, poetry and drama...) It's probably best to create-your-own rather than remix somebody else's. But if you do sample, do it well?

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douglas manson*

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somewhere outside your home, then you are likely publicly performing
the
work (just as you would if you were to take up your violin or piano and
play
a Steve Reich composition, or stage a Richard Foreman play, or show
Star
Wars). I believe there is a limited exception for public performance in
an
education environment.

All that said, I think that in most cases you would be hard pressed to
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(a) a poet who wasn't overjoyed that someone else was "covering" her
poem,
(b) an attorney or government agent willing to waste her time
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the relatively trivial infringement (I'm assuming that your reading
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someone else's work hasn't made you a millionaire (if it has, please
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Hope that helps somewhat,
James Sanders

guidelines

--

www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

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122. **Murat Nemet-Nejat**
Re: request to all formalists
Sat 6 Sep 2008

L. Pain in the ass.

Ciao,

Murat

On Sat, Sep 6, 2008 at 2:42 PM, Nicholas Piombino

<[REDACTED]> wrote:

L pain

Nick

On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

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On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

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ja
http://vispo.com

guidelines

guidelines &

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123. **Andrew Rippeon**
P-Queue, vol. 5 is now available
Sat 6 Sep 2008

Dear Friends-

****_P-Queue_** vol. 5 is now available. Featuring essays, images, poems, and other wonderful work by:

Dan Beachy-Quick
Jessica Bozek
Eli Drabman
Julia Drescher
Eric Elshtain
Mark Stephen Finein
Gnoetry0.2
Ariel Goldberg
Erica Lewis
C.J. Martin
Srikanth Reddy
Linda Russo
Christopher Schmidt
Dan Waber

****And from QUEUE**, chapbook series adjunct to the journal:

Mobius Crowns
Dan Beachy-Quick and Srikanth Reddy
48 pages (in two volumes)

****Announcements at**
www.pqueue.blogspot.com

****Order at**
www.p-queue.org

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124. **Ruth Lepson**
Re: request to all formalists
Sat 6 Sep 2008

il nap

On 9/6/08 2:42 PM, "Nicholas Piombino" <[REDACTED]> wrote:

| *L pain*

| *Nick*

On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

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ja

<http://vispo.com>

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125. **Jessica Wickens**

call for submissions: Monday Night

Sat 6 Sep 2008

Please forward far and wide...

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<http://www.mondaynightlit.com>

Read from our contents page to see if your work would be a good fit, or better yet, order a copy for yourself and for each of your friends. Reading an issue will give you the best picture of our highly inconsistent and unpredictable tastes.

GUIDELINES Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to the editors at [REDACTED].

POETRY: Send up to five poems. All styles are welcome.

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Translations are welcome in all genres.

NO PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please respect our parameters.

SIMULTANEOUS SUBMISSIONS:

YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email submissions to [REDACTED]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction.

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PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

[↑ Contents](#)

126. **Daniel Zimmerman**
Re: request to all formalists
Sat 6 Sep 2008

How about anagrams?

Name as Fate

Sarah Palin,

alas, ran hip.

Hi, anal raps,

phrasal ani!

Hair's a plan:

a sharp nail

Sharia plan,

a plain, rash

anal parish.

Ah, saran lip

in a rash lap!

Daniel Zimmerman

9.6.2008

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

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

To: <[REDACTED]>

Sent: Saturday, September 06, 2008 1:55 PM

Subject: Re: request to all formalists

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja

http://vispo.com

guidelines

[↑ Contents](#)

127. **Peter Ciccariello**

Re: This Shining Wound update

Sat 6 Sep 2008

Thanks for this one Mary Jo.

Especially liked -

" and trying to relax
into my authentic
whatever

wherever i am
any moment"

- Peter Ciccariello

On Sat, Sep 6, 2008 at 11:43 AM, Mary Jo Malo <[REDACTED]> wrote:

I've added a poem to one of my blog-books, This Shining Wound.

CORRESPONDENCES

*in the end
we hoped
that if i drew
a pentacle
a waxing gibbous
the relevant sign
of the zodiac
and spread the tarot
all might be well
that the most suitable herb
the appropriate color
and select letter
from the tree alphabet
would improve
our luck*

*now with someone else
it's a subtle shade of lipstick
the perfect wine
and trying to relax
into my authentic
whatever*

*wherever i am
any moment
is still contingent upon
the memory of how
you thought
about it all*

*i mean really
why was it
up to me?*

*that shit was nonsense
i just had to leave
myself*

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

Mary Jo Malo

[↑ Contents](#)

128. **Karl-Erik Tallmo**

Re: URGENT - Copyright Infringement or Collage?

Sat 6 Sep 2008

This seems to be an example of a very old genre, the cento.

See [http://en.wikipedia.org/wiki/Cento_\(poetry\)](http://en.wikipedia.org/wiki/Cento_(poetry))

Paul K. Saint-Amour writes about that and mosaic poetry in his book "The Copywrights". A limited preview is available at Google Books:

http://books.google.com/books?id=8tqL2nRSQX4C&pg=PA41&vqÎnto&dq=the+copywrights+Saint-Amour&client=firefox-a&source=gbs_search_s&sig~fU3U15l_vm0cVRCF87NCXLzlpNdosL7A

Karl-Erik Tallmo

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

SOUND & MUSIC: <http://www.nisus.se/tallmo/sound/>

MAGAZINE: <http://art-bin.com>

COPYRIGHT HISTORY: <http://www.copyrighthistory.com>

[↑ Contents](#)

129. **Geraldine Monk**

Re: request to all formalists

Sat 6 Sep 2008

Glad you suggested that Daniel because Palin can't ever be a palindrome . It lacks doubles so essential for symmetry. . Palin-drones on the other hand could

be endless - when she finally comes out of her briefing about the big bad world
fasten your seatbelts - we're in for a bumpy night of platitudes... So help me
God I love Alaska - oops - I mean that other thing beginning with 'A'... Albania..
or whaddever...

should be fun...

unless they win and McCain drops dead on the beat.. in which case I'm outta
here - and probably so is Iran.

Let's not think about it!

G

How about anagrams?

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alas, ran hip.

Hi, anal raps,

phrasal ani!

Hair's a plan:

a sharp nail

Sharia plan,

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<http://vispo.com>

guidelines

[↑ Contents](#)

130. **steve d. dalachinsky**

Re: call for submissions: Monday Night

Sat 6 Sep 2008

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens

<[REDACTED]> writes:

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[↑ Contents](#)

131. **steve d. dalachinsky**

Re: request to all formalists

Sat 6 Sep 2008

pale (sk)in

say rare

kin's lapel

pail in sahara

rah rah sap pal in

On Sat, 6 Sep 2008 15:40:46 -0400 Murat Nemet-Nejat <[REDACTED]>

writes:

> L. Pain in the ass.

>

> Ciao,

>

> Murat

>

>

> On Sat, Sep 6, 2008 at 2:42 PM, Nicholas Piombino

> <[REDACTED]>wrote:

>

> > L pain

> >

> > Nick

> >

> >

> > On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

> >

> > > lap-in.

> > >

> > > Ciao,

> > >

> > > Murat

> > >

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> coinciding with
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> alaska. a
> > new
> > > arena is going to be built for it. they're calling it the palin
> dome.
> > >
> > > ja
> > > http://vispo.com
> > >
> Check
> > guidelines
> > >
> > >
> Check
> > guidelines &
> >
> guidelines
> >
>
>
>

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132. **Barbara Henning**

URGENT - Copyright Infringement or Collage?

Sun 7 Sep 2008

Regarding Copyright Infringement or Collage?

I think of it as the art of appropriation... I really like Burrough's essay "Les Voleurs" on this topic. Here it is. I'm appropriating it into this conversation....

Barbara Henning

"Les Voleurs", William Burroughs

Writers work with words and voices just as painters work with colors; and where do these words and voices come from? Many sources: conversations heard and overheard, movies and radio broadcasts, newspapers, magazines, yes, and other writers; a phrase comes into the mind from an old western story ina pulp magazine read years ago, can't remember where or when: "he looked at her, trying to read her mind--- but her eyes were old, unbluffed, unreadable." That's one that I lifted.

The County Clerk sequence in *Naked Lunch* derived from contact with the County Clerk in Cold Spring, Texas. It was in fact an elaboration of his monologue, which seemed merely boring at the time, since I didn't know yet that I was a writer. In any case there wouldn't have been any Country Clerk if I had been sitting on my ass waiting for my "very own words." You've all met the ad man who is going to get out of the rat race, shut himself up in a cabin, and write the Great American Novel. I always tell him, "Don't cut your input, B.J.—you might need it." So many times I have been stuck on a story line, can't see where it will go from here; then someone drops around and tells me about fruit-eating fish in Brazil. I got a whole chapter out of that. Or I buy a book to read on the plane, and there is the answer; and there's a nice phrase, too. "sweetly inhuman voices." I had a dream about such voices before I read *The Big Jump* by Leigh Brackett, and found that phrase.

Look at the surrealist moustache on the Mona Lisa. Just a silly joke? Consider where this joke can lead. I had been working with Malcolm McNeill for five years on an illustrated book entitled *Ah Pook Is Here*, and we used the same idea: Hieronymus Bosch as the background for scenes and characters taken from the Mayan codices and transformed into modern counterparts. That face in the Mayan Dresden Codex will be the barmaid in this scene, and we can use the Vulture God over here. Bosch, Michaelangelo, Renoir, Monet, Picasso—steal anything in sight. You want a certain light on your scene? Lift it from Monet. You want a 1930's backdrop? Use Hopper.

The same applies to writing. Joseph Conrad did some superb descriptive passages on jungles, water, weather; why not use them verbatim as background in a novel set in the tropics? Continuity by so-and-so, description and background footage from Conrad. And of course you can kidnap someone else's characters and put them in a different set. The whole gamut of painting, writing, music, film, is yours to use. Take Molly Bloom's soliloquy and give it to your heroine. It happens all the time anyway; how many times have we had Romeo and Juliet served up to us, and *Camille* grossed forty million in *The Young Lovers*. So let's come out in the open with it and steal freely.

Brion Gysin carried the technique further in an unpublished scene from his novel *The Process*. He took a section of dialogue verbatim from a science fiction novel and used it in a similar scene. (The science fiction novel, appropriately, concerned a mad scientist who devised a black hole into which he disappeared.) I was, I confess, slightly shocked by such overt and traceable plagiarism. I had not quite abandoned the fetish of originality, though of course the whole sublime concept of total theft is implicit in cut-ups and montage.

You see, I had been conditioned to the idea of words as property—one's "very own words" – and consequently to a deep repugnance for the black sin of

plagiarism. Originality was the great virtue. I recall a boy who was caught out copying an essay from a magazine article, and this horrible case discussed in whispers . . . for the first time the dark word “plagiarism” impinged on my consciousness. Why, in a Jack London story, a writer shoots himself when he finds out that he has, without knowing it, plagiarized another writer’s work. He did not have the courage to be a writer. Fortunately, I was made of sterner or at least more adjustable stuff.

Brion pointed out to me that I had been stealing for years: “Where did that come from—‘Eyes, old, unbluffed, unreadable’? And that —‘inflexible authority’? And that—‘arty type, no principles’ And that— and that—and that? He looked at me sternly.

“Vous êtes un voleur honteux . . . a closet thief.” so we drew up a manifesto . . .

Les Voleurs

Out of the closet and into the museums, libraries, architectural monuments, concert halls, bookstores, recording studios and film studios of the world. Everything belongs to the inspired and dedicated thief. All the artists of history, from cave painters to Picasso, all the poets and writers, the musicians and architects, offer their wares, importuning him like street vendors. They supplicate him from the bored minds of school children, from the prisons of uncritical veneration, from dead museums and dusty archives. Sculptors stretch forth their limestone arms to receive the life-giving transfusion of flesh as their severed limbs are grafted onto Mister America. Mais le voleur n’est pas pressé—the thief is in no hurry. He must assure himself of the quality of the merchandise and its suitability for his purpose before he conveys the supreme honor and benediction of his theft.

Words, colors, light, sounds, stone, wood, bronze belong to the living artist. They belong to anyone who can use them. Loot the Louvre! A bas l’originalité, the sterile and assertive ego that imprisons as it creates. Vive le vol—pure, shameless, total. We are not responsible. Steal anything in sight.

[↑ Contents](#)

133. **Barry Schwabsky**
Re: request to all formalists
Sun 7 Sep 2008

To give a sense of how this looks from abroad, it's interesting that even a right-wing paper like the Times is publishing commentary such this:

Â

http://www.timesonline.co.uk/tol/comment/columnists/minette_marrin/article4692133.ece

(headline: "This cynical choice has left McCain's honour in shreds")

--- On Sat, 6/9/08, Ruth Lepson <[REDACTED]> wrote:

From: Ruth Lepson <[REDACTED]>

Subject: Re: request to all formalists

To: [REDACTED]

Date: Saturday, 6 September, 2008, 8:13 PM

il nap

On 9/6/08 2:42 PM, "Nicholas Piombino"

<[REDACTED]> wrote:

> L pain

>

> Nick

>

>

> On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[REDACTED]>

wrote:

>

>> lap-in.

>>

>> Ciao,

>>

>> Murat

>>

>> On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]>

wrote:

>>

>>>> anybody out there have a good palindrome about Palin? or even a

>>>> palinode?

>>>

>>> no, but there's a tie in with the 'hockey mom' thread. coinciding with

>>> palin's rise, an ahl pro hockey team is going to start up in alaska. a new

>>> arena is going to be built for it. they're calling it the palin dome.

>>>

>>> ja

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

>>>

Check guidelines

>>>

>>

guidelines &

>

guidelines &

[↑ Contents](#)

134. **Adam Tobin**

Re: request to all formalists

Sun 7 Sep 2008

push trig palin in lap, girth's up.

[↑ Contents](#)

135. **steve russell**

Re: call for submissions: Monday Night

Sun 7 Sep 2008

one who has had little is any public exposure. if, for instance, you've been writing for years but have only recently started to publish, you're emerging. i consider myself a submerging writer. which is one who writes underground, seldom seeing any kind of light.

back in the day, Wallace Stevens emerged in his forties.
Emily Dickenson never emerged.

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 6, 2008 11:12:41 PM

Subject: Re: call for submissions: Monday Night

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens

<[REDACTED]> writes:

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136. **Daniel Zimmerman**
Re: request to all formalists

Sun 7 Sep 2008

Nice, Adam!

~ Dan

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

From: "Adam Tobin" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, September 07, 2008 1:08 PM

Subject: Re: request to all formalists

push trig palin in lap, girth's up.

[↑ Contents](#)

137. **Randolph Healy**

Re: request to all formalists

Sun 7 Sep 2008

pale pal in nil ape lap

best

Randolph

[↑ Contents](#)

138. **Halvard Johnson**

Re: call for submissions: Monday Night

Sun 7 Sep 2008

Not to worry, Steve. You and I are submerging writers.
Well, I am.

Hal

On Sep 6, 2008, at 10:12 PM, steve d. dalachinsky wrote:

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens

<[REDACTED]> writes:

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"Never underestimate the power of stupid people in large groups."

--George Carlin

Halvard Johnson

=====

████████

████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

[↑ Contents](#)

139. **Obododimma Oha**

Re: call for submissions: Monday Night

Sun 7 Sep 2008

emerging

imagine

imaging

one

without self!

--Obododimma.

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

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To: ██████████

Sent: Sunday, September 7, 2008 4:12:41 AM

Subject: Re: call for submissions: Monday Night

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- >
- >

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140. **Stephen Vincent**

Re: request to all formalists

Sun 7 Sep 2008

Fascinating to see Palin introduce paramilitary terms as birth names.

In addition to "Trig" one can soon imagine, if not already found in the backwoods and urban ghettos:

AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

Stephen V

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

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141. **Stephen Vincent**

Re: URGENT - Copyright Infringement or Collage?

Sun 7 Sep 2008

Thank you, Barbara, for the Burroughs "re-it."

What is the difference between 'simulation' and 'appropriation' as a technique?

Stephen V

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

--- On Sat, 9/6/08, Barbara Henning <[REDACTED]> wrote:

From: Barbara Henning <[REDACTED]>

Subject: URGENT - Copyright Infringement or Collage?

To: [REDACTED]

Date: Saturday, September 6, 2008, 9:15 PM

Regarding Copyright Infringement or Collage?

I think of it as the art of appropriation... I really like Burrough's essay "Les Voleurs" on this topic. Here it is. I'm appropriating it into this conversation....

Barbara Henning

"Les Voleurs", William Burroughs

Writers work with words and voices just as painters work with colors; and where do these words and voices come from? Many sources: conversations heard and overheard, movies and radio broadcasts, newspapers, magazines, yes, and other writers; a phrase comes into the mind from an old western story in a pulp magazine read years ago, can't remember where or when: "he looked at her, trying to read her mind--- but her eyes were old, unbluffed, unreadable." That's one that I lifted.

The County Clerk sequence in Naked Lunch derived from contact with the County Clerk in Cold Spring, Texas. it was in fact an elaboration of his monologue, which seemed merely boring at the time, since I didn't know yet that I was a writer. In any case there wouldn't have been any Country Clerk if I had been sitting on my ass waiting for my "very own words." You've all met the ad man who is going to get out of the rat race, shut himself up in a cabin, and

write the Great American Novel. I always tell him, "Don't cut your input, B.J.—you might need it." So

many times I have been stuck on a story line, can't see where it will go from here; then someone drops around and tells me about fruit-eating fish in Brazil. I got a whole chapter out of that. Or I buy a book to read on the plane, and there is the answer; and there's a nice phrase, too. "sweetly inhuman voices." I had a dream about such voices before I read *The Big Jump* by Leigh Brackett, and found that phrase.

Look at the surrealist moustache on the Mona Lisa. Just a silly joke? Consider where this joke can lead. I had been working with Malcolm McNeill for five years on an illustrated book entitled *Ah Pook Is Here*, and we used the same idea: Hieronymus Bosch as the background for scenes and characters taken from the Mayan codices and transformed into modern counterparts. That face in the Mayan Dresden Codex will be the barmaid in this scene, and we can use the Vulture God over here. Bosch, Michaelangelo, Renoir, Monet, Picasso—steal anything in sight. You want a certain light on your scene? Lift it from Monet. You want a 1930's backdrop? Use Hopper.

The same applies to writing. Joseph Conrad did some superb descriptive passages on jungles, water, weather; why not use them verbatim as background in a novel set in the tropics? Continuity by so-and-so, description and background footage from Conrad. And of course you can kidnap someone else's characters and put them in a different set. The whole gamut of painting, writing, music, film, is yours to use. Take Molly Bloom's soliloquy and give it to your heroine. It happens all the time anyway; how many times have we had Romeo and Juliet served up to us, and Camille grossed forty million in *The Young Lovers*. So let's come out in the open with it and steal freely.

Brion Gysin carried the technique further in an unpublished scene from his novel *The Process*. He took a section of dialogue verbatim from a science fiction novel and used it in a similar scene. (The science fiction novel, appropriately, concerned a mad scientist who devised a black hole into which he disappeared.) I was, I confess, slightly shocked by such overt and traceable plagiarism. I had not quite abandoned the fetish of originality, though of course the whole sublime concept of total theft is implicit in cut-ups and montage.

You see, I had been conditioned to the idea of words as property—one's "very own words" – and consequently to a deep repugnance for the black sin of plagiarism. Originality was the great virtue. I recall a boy who was caught out copying an essay from a magazine article, and this horrible case discussed in whispers . . . for the first time the dark word "plagiarism" impinged on my consciousness. Why, in a Jack London story, a writer shoots himself when he finds out that he has, without knowing it, plagiarized another writer's work. He

did not have the courage to be a writer. Fortunately, I was made of sterner or at least more adjustable stuff.

Brion pointed out to me that I had been stealing for years: “Where did that come from—‘Eyes, old, unbluffed, unreadable’? And that —‘inflexible authority’? And that—‘arty type, no principles’ And that— and that—and that? He looked at me sternly.

“Vous êtes un voleur honteux . . . a closet thief.” so we drew up a manifesto . . .

Les Voleurs

Out of the closet and into the museums, libraries, architectural monuments, concert halls, bookstores, recoding studios and film studios of the world. Everything belongs to the inspired and dedicated thief. All the artists of history, from cave painters to Picasso, all the poets and writers, the musicians and architects, offer their wares, importuning him like street vendors. They supplicate him from the bored minds of school children, from the prisons of uncritical veneration, from dead museums and dusty archives. Sculptors stretch forth their limestone arms to receive the life-giving transfusion of flesh as their severed limbs are grafted onto Mister America. Mais le voleur n’est pas pressé—the thief is in no hurry. He must assure himself of the quality of the merchandise and its suitability for his purpose before he conveys the supreme honor and benediction of his theft.

Words, colors, light, sounds, stone, wood, bronze belong to the living artist. They belong to anyone who can use them. Loot the Louvre! A bas l’ originalité, the sterile and assertive ego that imprisons as it creates. Vive le vol—pure, shameless, total. We are not responsible. Steal anything in sight.

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142. **Fluffy Singler**

Re: request to all formalists

Sun 7 Sep 2008

Dave Barry likes to anagram politicians' names. Two of my favorites:

Paul E. Tsongas = gaseous plant

Spiro Agnew = grow a penis

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

From: Daniel Zimmerman [mailto:██████████]

Sent: Saturday, September 06, 2008 3:54 PM

Subject: Re: request to all formalists

How about anagrams?

Name as Fate

Sarah Palin,

alas, ran hip.

Hi, anal raps,

phrasal ani!

Hair's a plan:

a sharp nail

Sharia plan,

a plain, rash

anal parish.

Ah, saran lip

in a rash lap!

Daniel Zimmerman

9.6.2008

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

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

To: <[REDACTED]>

Sent: Saturday, September 06, 2008 1:55 PM

Subject: Re: request to all formalists

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[REDACTED]> wrote:

anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja

<http://vispo.com>

guidelines

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143. **Barbara Henning**

Re: URGENT - Copyright Infringement or Collage?

Sun 7 Sep 2008

Steven,

For me--I can't speak for Burroughs or anyone else--to appropriate is part of a transformation of a text I'm working on, almost like adding a new voice to the conversation and watching what happens to meaning, narrative, flow of text. . . there's a transformation that occurs in my thinking and in the writing. A dialogic. I think with "simulation" we're in a different set of categories.

To appropriate or to work with collage is to multiply, to open up possibilities. To represent, to simulate is more about the replacement of the whole and then perhaps the replacement becomes the original. So I guess if you are appropriating an entire text, then this could be simulating . . . then you have a simulation and if it's picked up and copied again and again... well then perhaps simulacra.

But for me, appropriation is simpler -- we're in dialogue with writers and artists and others from before and now -- and we take up their words and characters and images and lines in the same way we take up the language we were born into, in dialogue, not like robots. And we don't always footnote and document everything (unless we want to) and then we keep going with our writing and our work... Of course, some conceptual interventions might want to do just that--replace the whole with something similar, almost the same, but not quite that--as a political move or just to do it... But then would it be an appropriation?

Barb

On Sep 7, 2008, at 11:47 AM, Stephen Vincent wrote:

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guidelines

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144. **Lionel Kearns**

Re: URGENT - Copyright Infringement or Collage?

Sun 7 Sep 2008

This poem is carnivorous. It thrives
on living language, especially the flesh
of other poems. It hungers after
every kind of verse: blank, free,
or constrained. It gobbles up haikus,
sonnets, sestinas, odes, villanelles,

chewing them up and spitting out
the rhymes. Each word of this poem,
each letter that you are reading here,
was once a part of a less fortunate poem.
If you look closely you will recognize
nouns, phrases, even whole lines
that originated elsewhere. But who
are you to criticize? You, who are
devouring this poem now, making it
part of your own cannibal soul.

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145. **Ryan Daley**

Your Planet Can Be Ours Too, now at Scribd

Sun 7 Sep 2008

Hey Listservers,

I've posted my YOUR PLANET CAN BE OURS TOO sequence at Scribd.

To be found here:

<http://www.scribd.com/doc/5567007/Your-Planet-Can-Be-Ours-Too>

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146. **David Kirschenbaum**

NYC/Next Thurs: Welcome to Boog City 2 Festival, Sept. 18-21

Mon 8 Sep 2008

Hi,

Next Thurs., Sept. 18 through 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.

You can view the web-only color pdf version of Boog City's Welcome to Boog City issue, replete with the full schedule illustrated with performer pics; pieces on festival performers Arlo Quint and Wakey!Wakey!, poems by fest performers Elise Ficarra and Kristianne Meal, and a preview of our Sunday discussion on race and poetry:

http://welcometoboogcity.com/boogpdfs/bc51_wbc2fest.pdf

Among the festival 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.

If you need any additional information you can reach me at 212-842-BOOG (2664) or [REDACTED].

Hope you can make it down.

as ever,
David

P.S. Physical copies of this issue, Boog City 51, will be distributed this Wed., Sept. 11.

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to 50

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just change the issue number, from 01 on through to 50

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: XXXXXXXXXX

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
Liv Carrow

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.-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

11:10 a.m.-Brant Lyon, LOGOchrysalis

11:20 a.m.-Andrew Bishop, Graphic Union Press

11:30 a.m.-Celena Glenn, Bowery Books

11:40 a.m.-Mark Lamoureux, 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.-Jessica Smith, 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.

****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

****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 (Scantly 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**

(see Thursday for bio)

****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 Jazzoetry 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.

****Andrew Bishop, Graphic Union Press**

<http://www.graphicunionpress.org>

Andrew Bishop is a musician and university development administrator born and raised in the shadow of The Riverside Church. He will be reading other people's poems.

Graphic Union Press is a collaborative publishing venture founded in New York City on the Day of the Serial Epic, 2007. We publish books that are textual and visual on subjects including art and design, music, cities, and bicycles and other machines, and we aim in the making for a more perfect graphic union.

****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" is a translation of Sir Gawain & the Green Knight 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 Shimoda'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 â€œThe Godsâ€” 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 Holfordâ€”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.

****Brant Lyon, LOGOChrysalis** <http://www.logochrysalis.com> Brant Lyon hasâ€”in increasing order of difficultyâ€”eaten a guinea pig beside Macchu Picchu, climbed the Himalayas to catch a sunrise, driven a New York City cab, taught himself Arabic to open a cyber cafe near the great Pyramids, tickled the ivories at Carnegie Hall, and written poetry for the past decade or so! Heâ€™s got some printed in *Rattle*, *Lullwater Review*, *Medicinal Purposes*, *BigCityLit*, and other journals, other of it anthologized in *The Rutherford Red Wheelbarrow Poets* (Becton-Schanz), *The Company We Keep* (Poet Warrior), and in his chapbook *Your Infidel Eyes* (Poets Wear Prada), now in its second printing. Lyon otherwise conflates poetry with music, as a composer and performer, in his “jazzoetry” reading series, *Hydrogen Jukebox*, and in his newly released poemusic CD, *Beauty Keeps Laying Its Sharp Knife Against Me* (LOGOchrysalis).

LOGOchrysalis Productions is a small literary/musical enterprise founded in 2007 by Brooklyn-based poet/writer and composer/musician Brant Lyon. In the early spring of 2008 LOGOchrysalis debuted its first work, *Brant Lyon & Friends*’ *Beauty Keeps Laying Its Sharp Knife Against Me*, a CD anthology of eight notable New York City poets performing their poetry set to music composed and performed by Lyon, who also executive produced the album. In this highly eclectic collection, whose music integrates a wide range of genres from hard-driving R&B/funk to ambient/soundscape, an equally far-ranging array of poetic styles and subjects take the listener on a journey from the mid-way of Coney Island to the war-torn jungles of ’70s Cambodia to the Dead Sea of Palestine to a ride in a spaceship with alien abductors, and stops in between. LOGOchrysalis expects its second poemusic CD to be published early next year.

****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-kn-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 Cliks, 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 Gris  lidis R  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.

****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 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.

****Jessica Smith, Outside Voices**

<http://www.looktouch.com/press>

Jessica Smith edits Outside Voices press from which her first book, *Organic Furniture Cellar*, was released in 2006. She is also editor of *Foursquare Magazine*. She lives in Buffalo, N.Y.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

****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.

****Mark Lamoureux**, Cy Gist Press <http://www.cygistpress.com> Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, *Astrometry Organon*, earlier this year. He is the author of four chapbooks: *Traceland*, *29 Cheeseburgers*, *Film Poems*, and *City/Temple*. His work has appeared in print and online in *Carve*, *Coconut*, *Conduit*, *Denver Quarterly*, *Fence*, *GutCult*, *Jubilat*, *Lungfull!*, *Melancholia*™s *Tremulous Dreadlocks*, *miPoesias*, and *Mustachioed*, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for *Fulcrum Annual*, printed matter editor for *Boog City*, and teaches English at Kingsborough Community College.

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 BoÅ¾iÄeviÄ±**

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

Ana BoÅ¾iÄeviÄ± 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-tisa-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/pipercenter/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-Spirifers* (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 Sláð Med Bilum* by Eirþur 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*™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, "œSimon Pettet's

short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it.â€

****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.

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147. **Jim Andrews**

Re: Copyright Infringement or Collage?

Mon 8 Sep 2008

One can see here the deep antagonism between the writing/creative process and the world in which that work wishes to or ends up being placed.

Well said. And this thread is generally quite well done.

It's also true that there is a whole code within art distinguishable from but related to legal issues concerning what is acceptable, what is interesting (and so on) concerning appropriation.

But I wonder how these play in such a political climate? The Bush administration's route to independence from foreign oil has largely been to appropriate it, to steal it. From Iraq. Yet that is not really widely acknowledged in the west. Such a climate of denial and doublespeak surely gets into the bones in how related issues in art appropriation are dealt with.

There **are** moral issues involved in appropriation. Not simply legal issues, though the moral issues underpin the legal issues.

They are complex issues, certainly, but they will not go away. Moral issues never do. And those issues would obtain in any world worth living in.

That said, the issues of appropriation are crucial to contemporary art, given, say, the explosion of materials on the internet and the proliferation of creative tools to search and work with that material. These tools, at least the good ones, the interesting ones, tend to be less involved in 'collage' as 'synthesis'. As in the 'synthesizer', whether it's synthesizing texts or sounds or graphics or videos or combinations thereof. Beyond 'remix' or 'collage'.

ja

<http://vispo.com/dbcinema/meditations.htm>

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148. **Aryanil Mukherjee**

Looking for Haris Vlavianos email

Mon 8 Sep 2008

Is there anyone in the list who knows Greek poet Haris Vlavianos ?

I seek some help regarding translation from Greek preferably from a Greek language poet. Any help will be deeply appreciated.

Please backchannel.

Thanks

Aryanil Mukherjee

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149. **Aryanil Mukherjee**

A Note for Foreign Writer's Visiting India

Mon 8 Sep 2008

This link was forwarded to me by veteran Hungry Generation poet Malay Roy Choudhury. Thought of sharing with the listserv.

<http://www.thoughts.com/fana/blog/foreign-writers-visiting-calcutta-145848/>

Aryanil

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150. **aaron tieger**

Catherine Meng's DOKUMENT

Mon 8 Sep 2008

Friends,

Petrichord Books is pleased to announce the publication of DOKUMENT, a new chapbook by Catherine Meng.

In a sequence populated by iconic figures ranging from Peachy Peach and Glenn Gould to Bon Jovi and someone called Bullet, Meng writes a fragmentary lyricism informed by her Philip Roth epigraph: "It's impossible to report anything faithfully other than one's own temperature; everything is allegory."

A

sample of DOKUMENT by Catherine Meng:

DOKUMENT 10 THE MY OF IT

talking to Peachy Peach about the block of time

& sick from kissing

likewise & out of folkus

trying but crimping the script

ad-lib ensued so all the cars had a line

Bullet said something about

how the price of gasoline

equals the end of sharing

chorus: guffaw

Bullet: Starbucks had something to do with it

chorus: guffaw

the poets: taste great less guffaw

Glenn Gould: over easy please

Tracy: 4 phun give glen some funky yolk

DOKUMENT costs \$6, and can

be purchased online via paypal at <http://petrichord.com/titles.php> or
by cash or check (made payable to AARON TIEGER) sent to:

67 Rice St. #1

Cambridge, MA 02140

Upcoming from Petrichord in 2008:

SUMMER POEMS by Aaron Tieger

END NOTEBOOK by Geoffrey Olsen

OUT ANOTHER by Michael Carr

RECENTLY CLOUDS by Jess Mynes and Aaron Tieger

Thank you,

Aaron Tieger

Editor, Petrichord Books

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151. **William Allegrezza**

Chicago: Series A This Wednesday, Borzutsky and Severin

Mon 8 Sep 2008

Please come to Series A this coming Wednesday for another great literary reading.

August 26, 7:00-8:00 p.m.

Melissa Severin

Daniel Borzutsky

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.

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152. **William Allegrezza**
Series A Chicago

Mon 8 Sep 2008

Correction: The reading will take place Sept 10, this Wednesday, not August.

Bill

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153. **Paul Siegell**
new, free, online: JAM>

Mon 8 Sep 2008

friends,

just out from ungovernable press: JAM>

<http://www.scribd.com/doc/5482980/JAM>

a note from Lars, the publisher: "this is, among other things, a short study in some ways of using the printed page... an extended jam-session ranging from WCW-spoofs to political rage. this feels like improvisation, but a closer look reveals that it's not."

(...it's on goodreads, too)

enjoy the week ahead,

paul>

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

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154. **Michael Kelleher**
Literary Buffalo E-Newsletter 09.08.08-09.14.08

Mon 8 Sep 2008

LITERARY BUFFALO

09.08.08-09.14.08

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

NOTE: TONIGHT'S SCHEDULED READING BY DAVE BOLING AT TALKING LEAVES HAS BEEN CANCELLED.

09/08/08

Wordflight

Alex Mead and Janna Willoughby

Summer Sizzle/Autumn Blaze Reading

Monday, September 8, 7 p.m.

Crane Library, 633 Elmwood Ave | Upstairs

09/09/08

Exhibit X Fiction and Prose

Gary Zebrun

Fiction Reading/Signing for: "Only The Lonely"

Tuesday, September 9, 7 p.m.

Talking Leaves Books, 3158 Main St.

09/10/08

Talking Leaves Books

Jason Riley

Reading and signing for: Let Them In: The Case For Open Borders

Wednesday, September 10, 7 p.m.

Talking Leaves Books, 3158 Main St.

&

Earth's Daughters Gray Hair Reading Series

Michael Hopkins and Martha Deed

Poetry Reading

Wednesday, September 10, 7:30 p.m.

Hallwalls Cinema, 341 Delaware Ave. (@ Tupper)

09/11/08

Talking Leaves Books

John Marohn

Reading and signing for: Tiorunda Stories

Thursday, September 11, 7 p.m.

Talking Leaves Books, 3158 Main St.

09/12/08

Babel Extras/Just Buffalo Interdisciplinary Performance Series Sankofa: African Cultural Night at the International Institute African food and music, featuring: African Drumming and Dance by Jama Jama Ensemble; traditional African Storytelling by Sharon Holley; contemporary African-American spoken word performance from poet James Cooper. Friday. September 12, 6 p.m.
International Institute of Buffalo, 864 Delaware Avenue

09/14/08

Rust Belt Books

Fiction Afternoon with Sean Thomas Dougherty and Forrest Roth
Sunday, September 14, 3 p.m.
Rust Belt Books, 202 Allen St.

JUST BUFFALO MEMBERS WRITER CRITIQUE GROUP BEGINS THIS WEDNESDAY

The Just Buffalo Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 p.m. Ongoing participation in the group is limited to Just Buffalo members in good standing; however, we encourage walk-ins to test the waters and to see if this is for you. For info on format, etc., please download the info .pdf from the front page of our website:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

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 voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

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

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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155. **susan maurer**
surprise.. poetry in penn station
Mon 8 Sep 2008

I was really plesased to see that in nyc's penn station there are several walss tiled with pictures and delicious quotes of poetry. They are on the part for NJ transit. My fav of the ones i saw was by daniella gioseffa. hot me at jsut the right moment. thanks daniella and do all peek at these walls. susan maurer

Get more out of the Web. Learn 10 hidden secrets of Windows Live.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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156. **Sarah Sarai**

Re: call for submissions: Monday Night

Mon 8 Sep 2008

The worldwide Christian Scientist gay/lesbian contingent is "Emergence." It's so perfectly C.S. to call it that, so vaguely bodiless. Coming out isn't a one-shot deal. It has to be done over and over. As poems are submitted over and over.

All poets are merging, with contemporaries and pasts and futures. I learned to merge in Drivers Ed.

But please think of me as a reemerging writer. It's a total pretense--but I think back to my swimming years, reemerging from the Pacific as the tide tries to draw me down.

Steve, I would have though you'd question "submit" and not "emerging."

Sarah Sarai

<http://www.myspace.com/sarahsarai>

In response to:

<<<<<<<

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens

<[REDACTED]> writes:

> Please forward far and wide...

>

> Monday Night, a journal of literature and art, is now accepting

> submissions

> for Issue 8 (Summer 2009). We publish quality prose and poetry from

> new and

> emerging writers from across the country and around the world.

> Monday Night

> is distributed at independent bookstores and sold on our website.

> For more

> information and to view past issues, visit our website:

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

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157. **AWAREing Press**

Re: request to all formalists

Mon 8 Sep 2008

"All of them, all of them witches."

You seem to have covered the territory with this one, Daniel! Kudos.

James Beach

----- Original message from Daniel Zimmerman <[REDACTED]>: -----

How about anagrams?

Name as Fate

Sarah Palin,

alas, ran hip.

Hi, anal raps,

phrasal ani!

Hair's a plan:

a sharp nail

Sharia plan,

a plain, rash

anal parish.

Ah, saran lip

in a rash lap!

Daniel Zimmerman

9.6.2008

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

From: "Murat Nemet-Nejat"

To:

Sent: Saturday, September 06, 2008 1:55 PM

Subject: Re: request to all formalists

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews wrote:

anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja

<http://vispo.com>

guidelines

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158. **martha cinader mims**

Please join the discussion on Tuesday night at 8pm PST

Mon 8 Sep 2008

Tuesday, September 9, 2008, 8-9pm PST

Listen & Be Heard Network Radio Call-in: A time for arts

professionals of all

kinds to discuss issues facing all of us, and ways to create creative prosperity.

Call-in Number: XXXXXXXXXX

You can listen to the show and also try the "click to talk" feature by going to the following url at 8pm:

<http://www.blogtalkradio.com/listenandbeheard/2008/09/10/Listen-Be-Heard-Arts-Networking>

The podcast will be archived at <http://www.listenandbeheard.net>

If you can't participate at the time of the show but would like to contribute

your thoughts, you can leave your comments on the Listen & Be Heard Network

Bulletin Board before showtime:

<http://www.blogtalkradio.com/listenandbeheard/bbpress>

Whatever field of the arts that you may be participating in, a major challenge

for all creators today is to make their activities viable. You may make a

living, want to make a living, or not care about making a living in the arts.

If you are serious about your craft, you want it to come to fruition.

You need

the time, resources and tools to make it possible to produce that play, publish

that book, organize that concert or poetry reading.

My experiences have told me that I am more fringe than mainstream with my

creative presentations. My work has run the gamut from written words, spoken

words, theatre, storytelling, mixing poetry with live music, dance music,

creating mixed new media and more to come. The part about 'more to come' is

not in doubt. Whether there will be any financial gain in it is open to question. Whether finances will ultimately prevent me from expressing myself is

never open to question. The creative work will be done, but the road ultimately

travelled is certainly determined by whether there is a toll booth, and how

much I have to pay.

There are many opportunities for us to compete with each other.

Competition

seems to be the thing in television entertainment these days, and I see it

reflected widely in our culture. How often do the participants have a say in the structure of the framework within which they are being presented, whether it's the stage, the gallery or the printed word? How useful are they to us?

Please share your ideas with us all by calling in on Tuesday night between 8pm and 9pm California Time.

The Listen & Be Heard Network Bulletin Board is a place where we can work constructively together to examine the framework within which we all work. Your comments and e-mails, your participation in mailing lists, are all ways to give input; but that input is spread around the network, minimizing its impact. A bulletin board creates a central area for discussions to take place. The forums and topics will be determined by the participants. What follows should be constructive conversation that leads to actions which help us all to thrive as arts professionals.

Martha Cinader Mims
Listen & Be Heard Network



<http://www.listenandbeheard.net>

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159. **Stephen Vincent**

Re: URGENT - Copyright Infringement or Collage?

Mon 8 Sep 2008

Thanks, Barbara, for this. In thinking more about 'simulation', I suspect one can say 'simulation' is a form of 'self-appropriation' - that is, each occurrence absolutely mimics its previous manifestation without any response to its new environment. As say, the way a Marriot Hotel will architecturally mimic other Marriot Hotels - the company logo is repeated in the architectural shape of the roof and repeated on the napkins, etc.

Or suddenly, among certain Evangelical sects, we will see Sarah Palin 'simulins' inundating the Fox Network news! Will Palin sue for copyright or brand infringement? Hardly.

Appropriation, as you use it, is characterized by mutiple multiple shading of 'the original' in ways that either take us to new angles/places, or cause the fresh critique of 'the original' - if there is such a thing.

Stephen V

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

--- On Sun, 9/7/08, Barbara Henning <[REDACTED]> wrote:

From: Barbara Henning <[REDACTED]>

Subject: Re: URGENT - Copyright Infringement or Collage?

To: [REDACTED], "Poetics List (UPenn, UB)" <[REDACTED]>

Date: Sunday, September 7, 2008, 8:27 PM

Steven,

For me--I can't speak for Burroughs or anyone else--to appropriate is part of a transformation of a text I'm working on, almost like adding a new voice to the conversation and watching what happens to meaning, narrative, flow of text. . . there's a transformation that occurs in my thinking and in the writing. A dialogic. I think with "simulation" we're in a different set of categories.

To appropriate or to work with collage is to multiply, to open up possibilities. To represent, to simulate is more about the replacement of the whole and then perhaps the replacement becomes the original. So I guess if you are appropriating an entire text, then this could be simulating . . . then you have a simulation and if it's picked up and copied again and again... well then perhaps simulacra.

But for me, appropriation is simpler -- we're in dialogue with writers and artists and others from before and now -- and we take up their words and characters and images and lines in the same way we take up the language we were born into, in dialogue, not like robots. And we don't always footnote and document everything (unless we want to) and then we keep going with our writing and our work... Of course, some conceptual interventions might want to do just that--replace the whole with something similar, almost the same, but not quite that--as a political move or just to do it... But then would it be an appropriation?

Barb

On Sep 7, 2008, at 11:47 AM, Stephen Vincent wrote:

> Thank you, Barbara, for the Burroughs "re-it."

>

>

>
> What is the difference between 'simulation' and
> 'appropriation' as a
> technique?
>
>
>
> Stephen V
> <http://stephenvincent.net/blog/>
>
>
> --- On Sat, 9/6/08, Barbara Henning <[REDACTED]> wrote:
> From: Barbara Henning <[REDACTED]>
> Subject: URGENT - Copyright Infringement or Collage?
> To: [REDACTED]
> Date: Saturday, September 6, 2008, 9:15 PM
>
> Regarding Copyright Infringement or Collage?
>
> I think of it as the art of appropriation... I really like Burrough's
> essay "Les Voleurs" on this topic. Here it is. I'm
> appropriating it
> into this conversation....
>
> Barbara Henning
>
>
>
> "Les Voleurs", William Burroughs
>
> Writers work with words and voices just as painters work with colors;
> and where do these words and voices come from? Many sources:
> conversations heard and overheard, movies and radio broadcasts,
> newspapers, magazines, yes, and other writers; a phrase comes into the
> mind from an old western story in a pulp magazine read years ago, can't
> remember where or when: "he looked at her, trying to read her mind---
> but her eyes were old, unbluffed, unreadable." That's one that I
> lifted.
>
> The County Clerk sequence in Naked Lunch derived from contact with the
> County Clerk in Cold Spring, Texas. it was in fact an elaboration of
> his monologue, which seemed merely boring at the time, since I didn't

> know yet that I was a writer. In any case there wouldn't have been any
> Country Clerk if I had been sitting on my ass waiting for my "very own
> words." You've all met the ad man who is going to get out of the rat
> race, shut himself up in a cabin, and write the Great American Novel.
> I always tell him, "Don't cut your input, B.J.—you might need it."

So

>
> many times I have been stuck on a story line, can't see where it will
> go from here; then someone drops around and tells me about fruiteating
> fish in Brazil. I got a whole chapter out of that. Or I buy a book
> to read on the plane, and there is the answer; and there's a nice
> phrase, too. "sweetly inhuman voices." I had a dream about such
> voices before I read *The Big Jump* by Leigh Brackett, and found that
> phrase.

>
> Look at the surrealist moustache on the Mona Lisa. Just a silly joke?
> Consider where this joke can lead. I had been working with Malcolm
> McNeill for five years on an illustrated book entitled *Ah Pook Is*
> Here, and we used the same idea: Hieronymus Bosch as the background
> for scenes and characters taken from the Mayan codices and transformed
> into modern counterparts. That face in the Mayan Dresden Codex will be
> the barmaid in this scene, and we can use the Vulture God over here.
> Bosch, Michaelangelo, Renoir, Monet, Picasso—steal anything in sight.
> You want a certain light on your scene? Lift it from Monet. You want
> a 1930's backdrop? Use Hopper.

>
> The same applies to writing. Joseph Conrad did some superb descriptive
> passages on jungles, water, weather; why not use them verbatim as
> background in a novel set in the tropics? Continuity by so-and-so,
> description and background footage from Conrad. And of course you can
> kidnap someone else's characters and put them in a different set.
> The whole gamut of painting, writing, music, film, is yours to use.
> Take Molly Bloom's soliloquy and give it to your heroine. It happens
> all the time anyway; how many times have we had Romeo and Juliet served
> up to us, and *Camille* grossed forty million in *The Young Lovers*. So
> let's come out in the open with it and steal freely.

>
> Brion Gysin carried the technique further in an unpublished scene from
> his novel *The Process*. He took a section of dialogue verbatim from a
> science fiction novel and used it in a similar scene. (The science
> fiction novel, appropriately, concerned a mad scientist who devised a
> black hole into which he disappeared.) I was, I confess, slightly

> shocked by such overt and traceable plagiarism. I had not quite
> abandoned the fetish of originality, though of course the whole
> sublime concept of total theft is implicit in cut-ups and montage.
>
>
> You see, I had been conditioned to the idea of words as property—one's
> "very own words" – and consequently to a deep repugnance for the
black
> sin of plagiarism. Originality was the great virtue. I recall a boy
> who was caught out copying an essay from a magazine article, and this
> horrible case discussed in whispers . . . for the first time the dark
> word "plagiarism" impinged on my consciousness. Why, in a Jack London
> story, a writer shoots himself when he finds out that he has, without
> knowing it, plagiarized another writer's work. He did not have the
> courage to be a writer. Fortunately, I was made of sterner or at least
> more adjustable stuff.
>
> Brion pointed out to me that I had been stealing for years: "Where did
> that come from—'Eyes, old, unbluffed, unreadable'? And that
> —'inflexible authority'? And that—'arty type, no principles'
And
> that—
> and that—and that? He looked at me sternly.
>
> "Vous êtes un voleur honteux . . . a closet thief." so we drew up a
> manifesto . . .
>
> Les Voleurs
>
> Out of the closet and into the museums, libraries, architectural
> monuments, concert halls, bookstores, recording studios and film
> studios of the world. Everything belongs to the inspired and dedicated
> thief. All the artists of history, from cave painters to Picasso, all
> the poets and writers, the musicians and architects, offer their
> wares, importuning him like street vendors. They supplicate him from
> the bored minds of school children, from the prisons of uncritical
> veneration, from dead museums and dusty archives. Sculptors stretch
> forth their limestone arms to receive the life-giving transfusion of
> flesh as their severed limbs are grafted onto Mister America. Mais le
> voleur n'est pas pressé— the thief is in no hurry. He must assure
> himself of the quality of the merchandise and its suitability for his
> purpose before he conveys the supreme honor and benediction of his

> theft.
>
> Words, colors, light, sounds, stone, wood, bronze belong to the living
> artist. They belong to anyone who can use them. Loot the Louvre! A bas
> l' originalité, the sterile and assertive ego that imprisons as it
> creates. Vive le vol—pure, shameless, total. We are not responsible.
> Steal anything in sight.
>
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> guidelines
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160. **Stephen Vincent**
George Eliot meets John Cage
Mon 8 Sep 2008

“...If we had a keen vision of all that is ordinary in human life, it would be like hearing the grass grow or the squirrel’s heart beat, and we should die of that roar which is the other side of silence.” George Eliot (Source?)

I suspect John Cage would have loved this quote. I certainly do. As I suspect some other 'listeners' here, too.

It was quoted by Prof. Charles Liu in his honors class at CUNY as reported in a story in today's NY Times.

Stephen V

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

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161. **Elizabeth Switaj**
Re: call for submissions: Monday Night
Mon 8 Sep 2008

I'm a merging writer. I merge traditions together in my work and then try to force my way into oncoming traffic much to the chagrin of poets who actually know how to drive.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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162. **Joel Lewis**

Re: surprise.. poetry in penn station

Mon 8 Sep 2008

dear susan -- thanks for noticing -- I got a call a number of years ago from the artist who got the commission from NJT who had come across my NJ poet's anthology Bluestones & Salt Hay asking whereabouts of poets he was interested in using. I agree, the realization is great (especially when the working parts work) and to imagine Amiri, WCW and Whitman all on display hopefully warping the minds of my fellow commuters

joel lewis

On Mon, Sep 8, 2008 at 10:15 AM, susan maurer <[REDACTED]> wrote:

*I was really plesased to see that in nyc's penn station there are several walss tiled with pictures and delicious quotes of poetry. They are on the part for NJ transit. My fav of the ones i saw was by daniella gioseffa. hot me at jsut the right moment. thanks daniella and do all peek at these walls.
susan maurer*

Get more out of the Web. Learn 10 hidden secrets of Windows Live.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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163. **Alan Sondheim**

GREAT UNIVERSES! (good one for Poetics to post - Alan)

Mon 8 Sep 2008

GREAT UNIVERSES!

The Great Universes Stretch To The Sky!
Do Observe The Excitement Reigns!
Angels Would Be In Ecstasy To See Such Things!
Humans! Admire Your Creator!
Uncanny Events Sully The North East South West Skies!
North East West South Spells NEWS Of An Amazing Sort!
We Do Now Observe That God Observes Our Wondrous Creation!
God! Pray To Us Who Conquer Thee In Perfect Recompense!

Wherever We Look A Universe Begins!
Wherever We Do Not Look A Universe Comes to An End!
Of The Proofs There Are Many!
Of The Rites Of Visitation There Are Multitudes!
Worlds Of Fabulous Excitement!
Lands Of Fun and Ecstasy!
Organic Orgasm And Organs! Pinwheels Of Universal Stars!
Make A Visit You Will Never Regret!
A Visit Of A Lifetime! A Visit Of Unforgettable Memories!
Come to <http://slurl.com/secondlife/Odyssey/48/12/22> !
Do Not Delay! Hesitate No Longer!
The Great Universes Stretch To The Sky!

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

<http://www.alansondheim.org/rolle01.jpg>

<http://www.alansondheim.org/rolle02.jpg>

<http://www.alansondheim.org/rolle03.jpg>

<http://www.alansondheim.org/rolle04.jpg>

<http://www.alansondheim.org/rolle05.jpg>

<http://www.alansondheim.org/rolle06.jpg>

<http://www.alansondheim.org/rolle07.jpg>

<http://www.alansondheim.org/rolle08.jpg>

<http://www.alansondheim.org/rolle09.jpg>

<http://www.alansondheim.org/rolle10.jpg>

<http://www.alansondheim.org/rolle11.jpg>

<http://www.alansondheim.org/rolle12.jpg>

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164. **Rosalie Calabrese**

Re: request to all formalists

Tue 9 Sep 2008

PALIN - A PALINDROME

Parading her antithetical views
About social issues
Like abortion, guns, and censorship,
Is she in line to be Vice President,
Not President of Vice?

Rosalie Calabrese

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165. **Anny Ballardini**

Update: the Poets' Corner

Tue 9 Sep 2008

Poetry is the great art of constructing transcendental health. Hence the poet is the transcendental physician. [122] *Novalis, **Pollen and Fragments,* translated by Arthur Versluis (Phanes Press, 1989)

Forwarded by James Finnegan and archived under What is poetry?<<http://www.fieralingue.it/corner.php?pa=printpage&pid=287>>

New Poets

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*rob mclennan<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=291> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=291

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*Eric Elshtain<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=292> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=292

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*Hank Lazer<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=293> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=293

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*Christopher Flynn<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=294> *

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

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*Nico Vassilakis<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=295> *
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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=295
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*Jessica Fiorini<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=296> *
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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=296
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*J.P. Dancing Bear<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=297> *
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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=297
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*Meg Withers<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=298> *
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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=298
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* *
*Susana Gardner<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=299> *
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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=299

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*Br. Tom Murphy<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=300)

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*Jordan Stempleman<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=301)

name=Content&pa=list_pages_categories&cid=301> *

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*Edward Mycue<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=302)

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*Jennifer Stewart<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=303)

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*Hazel Smith<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=304)

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*Zoë Skoulding<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=305)

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New Work by already Featured Poets

* *

Alan Sondheim:

fragment <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2353>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2353>

while now new emanents move,

submerged<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2354>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2354>

who are you doing it

with<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2355>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2355>

moss <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2417>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2417>

Carol Novak

PICNIC <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2364>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2364>

Tad Richards

And his continuous poetic thriller/saga :

situations<[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67)

name=Content&pa=list_pages_categories&cid=67>

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name=Content&pa=list_pages_categories&cid=67

Daniel Zimmerman

reality Czech <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2385>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2385>

Gregory Vincent St. Thomasino

3 Poems <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2386>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2386>

The Logoclasody

Manifesto<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2387>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2387>

David Bircumshaw

August the 6th <[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=2388)

[pa=printpage&pid=2388](http://www.fieralingue.it/corner.php?pa=printpage&pid=2388)>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2388>

Mr W.S '68 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2389>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2389>

Didi Menendez

Bob Griese Was Cute<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=2400)

[pa=printpage&pid=2400](http://www.fieralingue.it/corner.php?pa=printpage&pid=2400)>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2400>

Speed <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2401>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2401>

Pulling Out the

Weeds<<http://www.fieralingue.it/corner.php?pa=printpage&pid=2402>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2402>

His Left Eye <<http://www.fieralingue.it/corner.php?pa=printpage&pid=2403>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2403>

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Under Poets on Poets

Jon Corelis' Hippolytos by Euripides is on the Poets' Corner in its new revised version, see the link here:

<http://www.fieralingue.it/documenti/hippolytos.pdf>

Katherine Durham Oldmixon translates her poem

Spanish Plums into

Spanish<<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=240>>

<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=240>

Translated into Italian by my (AB)

Michele Pierri and his

Anthology<http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=82>,
edited by his son *Giuseppe Pierri,* translated by me (AB):

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=82

With my best wishes,

Anny Ballardini

--

Anny Ballardini

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

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

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

Letters to Nowhere

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166. **Peter Ciccariello**

Re: GREAT UNIVERSES! (good one for Poetics to post - Alan)

Tue 9 Sep 2008

Astounding work!

This and the "Infinite post - "And this is what I meant by _flattening,_ the flat world "

- Peter Ciccariello

On Mon, Sep 8, 2008 at 11:04 PM, Alan Sondheim <[REDACTED]> wrote:

GREAT UNIVERSES!

The Great Universes Stretch To The Sky!

Do Observe The Excitement Reigns!

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Lands Of Fun and Ecstasy!
Organic Orgasm And Organs! Pinwheels Of Universal Stars!
Make A Visit You Will Never Regret!
A Visit Of A Lifetime! A Visit Of Unforgettable Memories!
Come to <http://slurl.com/secondlife/Odyssey/48/12/22> !
Do Not Delay! Hesitate No Longer!
The Great Universes Stretch To The Sky!*

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

<http://www.alansondheim.org/rolle01.jpg>

<http://www.alansondheim.org/rolle02.jpg>

<http://www.alansondheim.org/rolle03.jpg>

<http://www.alansondheim.org/rolle04.jpg>

<http://www.alansondheim.org/rolle05.jpg>

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<http://www.alansondheim.org/rolle07.jpg>

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<http://www.alansondheim.org/rolle09.jpg>

<http://www.alansondheim.org/rolle10.jpg>

<http://www.alansondheim.org/rolle11.jpg>

<http://www.alansondheim.org/rolle12.jpg>

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167. **blacksox**

**Wednesday, Sept 10, Judy Copeland, Kerouac Writer in Residence
reads at Soft Exposure**

Tue 9 Sep 2008

This Wednesday's featured writer will be Judy Copeland, the current writer in residence at the Kerouac House. The location is Infusion Tea, College Park, 1600 Edgewater Drive, Orlando. Open mic signup starts at 6:30, and the reading starts at 7. Come on out to listen and share your words!

Judy Copeland is a California attorney who left the law to backpack around Oceania, Asia, and Africa, staying with families she met along the way. Her travel stories have appeared in the Florida Review, Literal Latte, Water~Stone

Review, New Millennium Writings, and Travelers' Tales anthologies. She holds an MFA in creative nonfiction from the University of Iowa.

Judy's wanderlust began early. A child of missionaries, she grew up in Fukuoka, Japan, where she used to run away from home every few days, just for the thrill of getting lost in a big city. By the age of three, she had grown accustomed to policemen catching her and taking her home. While at the Kerouac House, Judy will work on stories about her childhood in Fukuoka in the 1950s.

Thanks
Russ Golata

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168. **David Chirot**
Re: request to all formalists
Tue 9 Sep 2008

Dear Stephen:

you write: Fascinating to see Palin introduce paramilitary terms as birth names. In addition to "Trig" one can soon imagine, if not already found in the backwoods and urban ghettos:

AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

(You need to read more recent issues of Soldier of Fortune and get the gun names right, even the old ones--)

Having grown up mainly in the backwoods of Vermont and lived the last seven years in the "Crack Alley" section of the West Central City of Milwaukee, I find this knee-jerk stereotyping to be the kind of "profiling" used by the police who protect gated communities and "good citizens," from these backwoods and ghetto "scum, and with the use of quite some force, too! Protesters are handled badly by the police for a few days--the rural and urban poor their whole lives.

You see, it is the other way round--the paramilitary are used to protect the Good from the Bad and the Ugly. Do you think that such force would have been used against "nice people" as was used against the "trash" at the polygamous community recently?

Where does the true violence--economic, structural, cultural as well as military--come from in this society but from the educated, upper and middle classes, the research universities, think tanks, the interlocking networks of corporate-state-"intellectual property" facilities, organizations, agendas, the lobbies who affect not only foreign policy but what is taught in schools, what presses are allowed, what is shown in the media, what is and is not allowed to be discussed in any kind of rational manner, if barely at all.

Everyday, excruciatingly, one finds the bandwidth of what is thought, allowed to be thought, allowed to be written or said, growing narrower and narrower in the USA. The "Poetic" concept of separation of referent from reference is "realized" daily in the news, in which words and things are separated so no one will "see the connection" between events, ideas, persons, places. "The artifice of Absorption" functions at this level as the opacity of media presenting a "united front"--a seamless series of "reports," images, soundtracks, edited into discrete series and cycles, in which the reader indeed is "allowed to create their own meanings" out of this limited set of "key words," "interactive charts and slide shows," "options and choices." Since very little is offered to work with, there is not much danger of their being any wild divagation in the results obtained.

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 answer to this is most emphatically--yes.

The issue of torture isn't raised by any candidate, nor the treatment of persons in detention camps and shuttled among local prisons, without medical care, until they die, as recently happened to yet another detainee in the "Gitmos Across America." The treatment of American prisoners in the enormous and ever more privatized prison system has degenerated steadily, as have the conditions within the prisons themselves. Illegal aliens are hired to work in substandard conditions, then arrested en masse and shoved into places unfit often for animals.

Human liberty, the freedom of the individual, ideas which generated Revolutions political and cultural and inspired poets, including the Shelley who called Poets the Unacknowledged Legislators of the World--all these things seem to have fallen by the wayside in the rush for Security and in the "critique of the self," which usually is a critique of others' selves, that is, those who are less enlightened than the ones charged with the mission of critique.

Often what one "points a finger at" is a self projection, or, a self reflection which is unrecognized and called by another's name, so that one deceives oneself into not seeing oneself, but instead a caricatured world of stereotyped "others" who alone perform the absurdities and evils of the world.

Sarah Palin seems like a walking caricature to many--yet to her and her supporters, these laughing critics also seem to be caricatures. Each "side" claims to "speak a different language from the other," yet each side sees the

other in the same way. Are they not then the two faces of the same coin--or perhaps the doubled reflections of each other, mirror reversed so as to seem that the "right" and "left" have been "exchanged"?

The New York Times one day runs a story on Fox news using Pentagon Talking Heads as "propaganda spreaders." The next day, the Times has back on the job two of their "crack reporters" most responsible for leading the charge to War with Iraq--now leading the charge to War with Iran. It no longer matters if the "evidence" cited is real, fabricated, blatant lies or propaganda direct from the Pentagon and IDF--because of the Fox story, one is meant to assume that the Times is "clean" of such handling. The educated readers of the Times everyday fall for tricks that wouldn't fool a persistent and skeptical child, or a "criminal thinker," because the "willing suspension of disbelief" has been inculcated to such a deep degree that, even after the forgeries and lies that "necessitated" the Iraq War, the public is buying into the same scenarios all over again with regards to Iran and now Russia as well.

Torture does not aim at producing "truth" so much as producing "speech, 'a confession," "a text to sign,"--in short--a betrayal of oneself by the person tortured. In a sense, the torture is a form of "Extreme Experimental Writing Exercise," a method for the production of "transgressive" texts which form a "critique of the [tortured]self" as an example of the "superiority of {our} methods and ways of writing, thinking, torturing."

The "formal" critiques and sneers which greeted the poems by the tortured detainees at Guantanamo on their book publication "proved" that indeed, readers immune to the circumstances of the poems' creation could "see them for what they really are"--"bad poetry by bad people, badly translated by non-literary translators."

"Hard headed formalists" see themselves as "hard headed realists" for whom what matters is the text produced. Removed "formally" from the situation of the torture chambers, the works can be held up to a ridicule which repeats in a doubled form the humiliations already heaped on the poets. A "poetic justice" is felt to be carried out as inexorably as that "justice" of the Gitmos making their way around the world and across America.

In many ways, the "formalists" are reflecting the methods used by the politicians and generals. Insincerity, inauthenticity, artifice, opacity, transgressions of syntax, grammar, the hybridization of genres, all of these are practised daily by the government, along with forgeries and the suturing together of plagiarized texts, the "collaging" of disparate images into effective propaganda messages, the "formalist" construction of "radical, innovative" media spectacles which function in a "formal language" of "shock and awe," filled with ruptures, transgressions, the smashing of "sense," and their

supplanting with a new "language" of "new sentences" to be meted out for the evil ones.

From all sides, language is used to make separations, to set up an "us" and a "them," and so create a sense of superiority in each side, a superiority which makes it all the easier to look down on the "realities on the ground" in favor of the much more elevated concepts and tones of "culture wars" and "formalist rigors." For, it is supposed, that in these rarefied spheres may be handed down judgements which are created out of language which has had to pass the muster of an "ideological" purity, as well as a "moral" and "linguistic" one. Actually, all these three are viewed as the being the same thing, the One--the Word, The "real war" being about the Word, makes the Word paradoxically all the more open to abuse, misuse and manipulation, despite the claims of its adherents to its veneration as Truth, Justice and the American Way.

Walt Whitman wrote that the "real War will never get written in the books," and so--this War of the Word--is an artificial war, waged to conceal the real ones. And being a "formalist," "artificial" war--persons and events, places and cultures, vanish into caricatures, which in turn produce "judgements" and in turn produce the need for "security." For in order to freely enjoy all these "comforts of home," is it not necessary to be protected from all those ugly and threatening ones who do not conform to one's own ideas of what constitutes a "fellow being?"

The "profiling," the stereotyping of "backwoods" people and "urban ghetto dwellers," necessitates an ever growing number of these populations finding themselves in prison, ('get 'em off the streets!') and, as well, losing their homes to "disaster capitalism" as Naomi Klein writes of it in *The Shock Doctrine*, and to the rewritten laws of Eminent Domain so heavily backed by the Democrats. Paramilitary are indeed abroad in the USA--in the form of private security firms, hired by wealthy communities and private individuals to protect themselves from the "rabble." In New Orleans, the wealthiest such community hired an Israeli firm to protect itself from its fellow American citizens.

The USA currently leads the world both in sheer number of citizens in prisons (over two million now) as well as the percentage of the population that is incarcerated. On any given day, a minimum of 30,000 foreign detainees are held in the "Gitmos Across America," as ever bigger prison camps are constructed for them and their families. As the recent events in Postville, Iowa and other towns showed, the working and living conditions which people are subjected to are subhuman--and, when arrested, they are treated like animals at best.

The health care system is basically a eugenics system for getting rid of the poor and the ill, the "useless," the "mentally defective," the "crack babies" and "fetal

alcohol syndrome children" of the ghettos and reservations, the backwoods. The War in Afghanistan--Senator Obama's "Right War," which now has the US fighting inside Pakistan--has been the biggest boom in history for heroin--and it shows all across the USA in the sharp rise in addictions, deaths, overdoses, diseases associated with needles use etc.

There is another front to all the Wars going on, and that is here in the USA--the very people you stereotype with such merry contempt are 24/7 targets of a system which has absolutely no use for them, no interest in them, thinks of them and treats them as barely being animals.

Racism is making a comeback, too--the law passed this year that discriminates against American Indians only in refusing them federal Funding for Abortions, the treatment of illegal aliens and legal aliens, the arrests and detainment and deaths of foreigners long resident in the US, the open stereotyping and hatred of Muslims, Arabs, and now, again, the Russians., the creation of millions of "internal refugees" in the wake of Karina and other storms, fires, factory closings, privatizations of once public lands.

Governor Palin flies a large Israeli flag in her office and believes in defending Israel to the death. So does Senator Obama--yet isn't it strange for a Black Man to run for President to be supporting what the world sees as Apartheid? Again, the disconnect between words and things is necessary to maintain the New Order.

"Divide and conquer," "a house divided against itself cannot stand,"--so it is one finds such lines being drawn of "us" vs "them" as the stereotyping of "backwoods and ghetto dwellers," or "illegal aliens" and "good citizen employers," who, seemingly without knowing it, have magically employed and forced to live and work in hells the illegal aliens who when caught are transferred to new hells. And the law breaking owners, capitalists, corporations? Nothing a little hush money and some high priced lawyers can't fix.

Is this the meaning of "freedom," then--that in order to be "free" and live with oneself, one projects all the evils of a society onto some stereotyped groups, long the beasts of burden for the ugliness and crime of the society?

The Indians, the Mexicans, the Blacks, the White Trash, the hillbillies and gang bangas, the illegal alien, the detainee held without charge and a long time US resident--the internal refugees cast adrift--the vast millions drowning without any health care safety net--the millions without electricity and/or heat--millions who lost their mortgaged homes--

These are the people done violence to in this society, with impunity, on a daily basis,

Recent laws passed by our shining lights in Congress and the Senate have handed over almost unlimited powers now to police at all levels, including the local. In effect, the paramilitarization without any as yet clearly defined boundaries of vast numbers of armed and radio equipped, helicopter backed police at the Local, State and Federal levels---unleashes -a paramilitarization against the citizenry itself, in order to separate and maintain those separations of the "wheat" from the "chaff."

Paramilitarization is not found among the backwoods and urban ghetto dwellers, but among the ruling social, economic and cultural elites, who in order to keep their hands clean will always dump their dirt and blood on to the hands of the outcasts of society. And in order to suppress these "bad elements," there is a booming Private Security Business in rent-a-Paramilitary from Israel or the USA to protect yourself from these dangerous fellow citizens, these homicidal maniacs, these diseased, deranged, dead end individuals, these "criminals."

To practice the "concealment and deception" which Vidal-Naquet writes of, is all too easy, for the same inhumanity that is turned on the tortured abroad and offshore at Guantanamo is spreading across the USA in the detention camps and the increasingly cruel and degrading privatized prisons, designed to dehumanize persons already deemed subhuman.

It is all too easy because language has been separated from people, things, events, ideas, so that it is not important whether the "texts" and "images" are "true" or not--all that matters is that they maintain that opacity with which actions, events and persons can be kept hidden from the viewer/reader, so that the separations so necessary to the maintenance of the status quo will be ever more strongly put in place, and so construct Walls between "a great nation, liberal by tradition" and "the whole Western concept of human dignity and the rights of the individual."

Of course one of those Walls, besides the use of "texts" obtained by extreme experimental methods, is also that of the Security Forces, the Private Contractors, the unleashed police at all levels and the return of the program used in World War Two for the training of various members of every community in the art of surveillance of the population, seeking for any word or sign, however trifling, however minutely out of the ordinary, which might be an indication of indeed an "enemy walking among us."

Or as the famous Pogo cartoon put it--"We have met the enemy and them is us."

For who else elected these characters to office, these congress people, Senators, rubber stampers of horrors, as much the perpetrators of War Crimes as Bush, who, whether elected or not--still has been kowtowed to for years, along with his crowd of cronies.

On Sun, Sep 7, 2008 at 11:42 AM, Stephen Vincent <[REDACTED]> wrote:

Fascinating to see Palin introduce paramilitary terms as birth names.

In addition to "Trig" one can soon imagine, if not already found in the backwoods and urban ghettos:

AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

Stephen V

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

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169. **martha cinader mims**

URL correction and reminder for tonight's radio show

Tue 9 Sep 2008

Dear All,

It was brought to my attention that the url I gave for the L&BH Network Bulletin Board was a mess.

Please forgive my error, and accept my invitation once again to join in the discussion tonight.

Martha Cinader Mims

Tuesday, September 9, 2008, 8-9pm PST

Listen & Be Heard Network Radio Call-in: A time for arts professionals of all

kinds to discuss issues facing all of us, and ways to create creative prosperity.

Call-in Number: [REDACTED]

You can listen to the show and also try the "click to talk" feature by going to

the following url at 8pm:

<http://www.blogtalkradio.com/listenandbeheard/2008/09/10/Listen-Be-Heard-Arts-Networking>

The podcast will be archived at <http://www.listenandbeheard.net>

If you can't participate at the time of the show but would like to contribute

your thoughts, you can leave your comments on the Listen & Be Heard

Network

Bulletin Board before showtime:

<http://www.listenandbeheard.net/bbpress>

Whatever field of the arts that you may be participating in, a major challenge

for all creators today is to make their activities viable. You may make a

living, want to make a living, or not care about making a living in the arts.

If you are serious about your craft, you want it to come to fruition.

You need

the time, resources and tools to make it possible to produce that play, publish

that book, organize that concert or poetry reading.

My experiences have told me that I am more fringe than mainstream with my

creative presentations. My work has run the gamut from written words, spoken

words, theatre, storytelling, mixing poetry with live music, dance music,

creating mixed new media and more to come. The part about 'more to come' is

not in doubt. Whether there will be any financial gain in it is open to question. Whether finances will ultimately prevent me from expressing myself is

never open to question. The creative work will be done, but the road ultimately

travelled is certainly determined by whether there is a toll booth, and how

much I have to pay.

There are many opportunities for us to compete with each other.

Competition

seems to be the thing in television entertainment these days, and I see it

reflected widely in our culture. How often do the participants have a say in

the structure of the framework within which they are being presented, whether

it's the stage, the gallery or the printed word? How useful are they to us?

Please share your ideas with us all by calling in on Tuesday night
between 8pm
and 9pm California Time.

The Listen & Be Heard Network Bulletin Board is a place where we can
work
constructively together to examine the framework within which we all
work. Your
comments and e-mails, your participation in mailing lists, are all
ways to give
input; but that input is spread around the network, minimizing its
impact. A
bulletin board creates a central area for discussions to take place.
The forums
and topics will be determined by the participants. What follows
should be
constructive conversation that leads to actions which help us all to
thrive as
arts professionals.

Martha Cinader Mims
Listen & Be Heard Network



<http://www.listenandbeheard.net>

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170. **Larry O. Dean**
Persona & Movie Poems
Tue 9 Sep 2008

Hi all,

I am trying to find some good examples of persona/dramatic monologues and
poems about movies/films for my classes this year. I will be teaching 3rd-6th
graders. I have some ideas already but I'm sure there are others out there I'm
unaware of.

It's alright if the poems are somewhat sophisticated, because I believe in the
teaching-by-osmosis method. When in doubt--please send! Name and poet, URL
if you happen to know it.

Thanks in advance...

Larry
<http://larryodean.com>
<http://myspace.com/larryodean>

<http://larryodean.blogspot.com>

<http://www.new.facebook.com/home.php#/profile.php?id=774533207>

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171. **Steensen, Sasha**

New Bonfire chapbook--Eleni Sikelianos

Tue 9 Sep 2008

Bonfire Press is pleased to announce the publication of its most recent chapbook:

The Abstracted Heart of Hours & Days by Eleni Sikelianos

DESCRIPTION: Chapbook. 30 pages. 8 x 8 inches. (2008) Includes 8 drawings by author.

Edition of 75 copies. \$11.

To purchase, or for more information, please visit:

<http://bonfirepress.colostate.edu>

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172. **Catherine Daly**

Re: Persona & Movie Poems

Tue 9 Sep 2008

Vachel Lindsay

Edward Field

Connie Deanovich, but those are tv show poems

might be a fun crowd to do song lyrics vs poem dicussion

--

All best,

Catherine Daly



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173. **Stephen Vincent**

Re: request to all formalists

Tue 9 Sep 2008

I see where my phrasing created a confusion that prompted you into this lecture, David! I believe I was saying that it's maybe no surprise at all that some of the names of Sarah Palin's children resonate with paramilitary ones - Trig as both a Norse war God, or 'trig' as short for 'trigger.' Ironically the name is totally inappropriate for a child with Down syndrome - hardly a warrior.

In many respects I hardly disagree with much of what you are saying. So I don't understand the rant and condescension that threads through it. (I think you know enough of my work to know that I am not the dummy your piece seems to be talking to - or you have not been reading me at all) Lots of times I find myself fascinated and impressed with your art works (the bravery of the work). But your anger here I find toxic and not either beneficial to me, nor I suspect others, nor a positive way of offering to get through this darkness.

I won't indulge being offended, but I am puzzled.

Stephen V

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

--- On Tue, 9/9/08, David Chirot <[REDACTED]> wrote:

From: David Chirot <[REDACTED]>

Subject: Re: request to all formalists

To: [REDACTED]

Date: Tuesday, September 9, 2008, 10:01 AM

Dear Stephen:

you write:

Fascinating to see Palin introduce paramilitary terms as birth names.

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backwoods and urban ghettos:

AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

(You need to read more recent issues of Soldier of Fortune and get the gun names right, even the old ones--)

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You see, it is the other way round--the paramilitary are used to protect the Good from the Bad and the Ugly. Do you think that such force would have been used against "nice people" as was used against the "trash" at the

polygamous community recently?

Where does the true violence--economic, structural, cultural as well as military--come from in this society but from the educated, upper and middle classes, the research universities, think tanks, the interlocking networks of corporate-

state-"intellectual property" facilities, organizations, agendas, the lobbies who affect not only foreign policy but what is taught in schools, what presses are allowed, what is shown in the media, what is and is not allowed to be discussed in any kind of rational manner, if barely at all.

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The answer to this is most emphatically--yes.

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subjected to are subhuman--and, when arrested, they are treated like animals at best.

The health care system is basically a eugenics system for getting rid of the poor and the ill, the "useless," the "mentally defective," the "crack babies" and "fetal alcohol syndrome children" of the ghettos and reservations, the backwoods. The War in Afghanistan--Senator Obama's "Right War," which now has the US fighting inside Pakistan--has been the biggest boom in history for heroin--and it shows all across the USA in the sharp rise in addictions, deaths, overdoses, diseases associated with needles use etc.

There is another front to all the Wars going on, and that is here in the USA--the very people you stereotype with such merry contempt are 24/7 targets of a system which has absolutely no use for them, no interest in them, thinks of them and treats them as barely being animals.

Racism is making a comeback, too--the law passed this year that discriminates against American Indians only in refusing them federal Funding for Abortions, the treatment of illegal aliens and legal aliens, the arrests and detainment and deaths of foreigners long resident in the US, the open stereotyping and hatred of Muslims, Arabs, and now, again, the Russians., the creation of millions of "internal refugees" in the wake of Karina and other storms, fires, factory closings, privatizations of once public lands.

Governor Palin flies a large Israeli flag in her office and believes in defending Israel to the death. So does Senator Obama--yet isn't it strange for a Black Man to run for President to be supporting what the world sees as Apartheid? Again, the disconnect between words and things is necessary to maintain the New Order.

"Divide and conquer," "a house divided against itself cannot stand,"--so it

is one finds such lines being drawn of "us" vs "them" as the stereotyping

of "backwoods and ghetto dwellers," or "illegal aliens" and "good citizen

employers," who, seemingly without knowing it, have magically employed and forced to live and work in hells the illegal aliens who when caught are transferred to new hells. And the law breaking owners, capitalists, corporations? Nothing a little hush money and some high priced lawyers can't fix.

Is this the meaning of "freedom," then--that in order to be "free" and live with oneself, one projects all the evils of a society onto some stereotyped groups, long the beasts of burden for the ugliness and crime of the society?

The Indians, the Mexicans, the Blacks, the White Trash, the hillbillies and gang bangas, the illegal alien, the detainee held without charge and a long time US resident--the internal refugees cast adrift--the vast millions drowning without any health care safety net--the millions without electricity and/or heat--millions who lost their mortgaged homes--

These are the people done violence to in this society, with impunity, on a daily basis,

Recent laws passed by our shining lights in Congress and the Senate have handed over almost unlimited powers now to police at all levels, including the local. In effect, the paramilitarization without any as yet clearly defined boundaries of vast numbers of armed and radio equipped, helicopter backed police at the Local, State and Federal levels---unleashes -a paramilitarization against the citizenry itself, in order to separate and maintain those separations of the "wheat" from the "chaff."

Paramilitarization is not found among the backwoods and urban ghetto dwellers, but among the ruling social, economic and cultural elites, who in order to keep their hands clean will always dump their dirt and blood on to the hands of the outcasts of society. And in order to suppress these "bad elements," there is a booming Private Security Business in rent-a-Paramilitary from Israel or the USA to protect yourself from these dangerous fellow citizens, these homicidal maniacs, these diseased, deranged, dead end individuals, these "criminals."

To practice the "concealment and deception" which Vidal-Naquet writes of, is all too easy, for the same inhumanity that is turned on the tortured abroad and offshore at Guantanamo is spreading across the USA in the detention camps and the increasingly cruel and degrading privatized prisons, designed to dehumanize persons already deemed subhuman.

It is all too easy because language has been separated from people, things, events, ideas, so that it is not important whether the "texts" and "images" are "true" or not--all that matters is that they maintain that opacity with which actions, events and persons can be kept hidden from the viewer/reader, so that the separations so necessary to the maintenance of the status quo will be ever more strongly put in place, and so construct Walls between "a great nation, liberal by tradition" and "the whole Western concept of human dignity and the rights of the individual."

Of course one of those Walls, besides the use of "texts" obtained by extreme experimental methods, is also that of the Security Forces, the Private Contractors, the unleashed police at all levels and the return of the program used in World War Two for the training of various members of every community in the art of surveillance of the population, seeking for any word or sign,

however trifling, however minutely out of the ordinary, which might be an indication of indeed an "enemy walking among us."

Or as the famous Pogo cartoon put it--"We have met the enemy and them is us."

For who else elected these characters to office, these congress people, Senators, rubber stampers of horrors, as much the perpetrators of War Crimes as Bush, who, whether elected or not--still has been kowtowed to for years, along with his crowd of cronies.

On Sun, Sep 7, 2008 at 11:42 AM, Stephen Vincent

<[REDACTED]>wrote:

> Fascinating to see Palin introduce paramilitary terms as birth names.

>

> In addition to "Trig" one can soon imagine, if not already found in the

> backwoods and urban ghettos:

>

> AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

>

>

>

> Stephen V

>

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

>

>

guidelines

>

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174. **Pam Brown**

True Thoughts

Wed 10 Sep 2008

Dear Poeticists, hi,

My new book of poems 'True Thoughts' has just been published by Salt Publishing

All good wishes

Pam Brown

For more info visit :

<http://www.saltpublishing.com/books/smp/9781844714278.htm>

Short description/annotation: True Thoughts follows the success of Pam Brown's last major collection Dear Deliria awarded the NSW Premier's Prize for Poetry in 2004. True Thoughts includes poems of sharply delineated streetscapes, imagined havens, distant places, encounters with friends, ideas, history, and a kind of fragmented urbanity. Brown's writing is deftly ironic, and affects a sense of the ludicrous in the face of mortality, as the poems attempt to fathom the question 'how to live?' alongside the larger one 'how to live now?'

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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175. **Pierre Joris**
Recent NOMADICS blog posts
Wed 10 Sep 2008

Slowly getting back into the swing of blogging, though I'm probably as exercised about the whole project as Alan Gilbert whose post on "Things I've learned while blogging for Harriet..." is an excellent reflection on the subject. Check it out here:
http://poetryfoundation.org/harriet/2008/08/things_ive_learned_while_blogg.html

Meanwhile, back at NOMADICS, check out these recent posts:

The Rent plays Lacy in Toronto
Technicians of the Sacred @ 40
Peyrafitte & Bisio @ Justin's
The Execution of Troy Davis — Fight It!
"Herzzeit" — Celan & Bachmann Correspondence
"Poets for Palestine" Anthology Out Now
Rub' al Khali

enjoy!

& if in NYC or vicinity, do come to the 40th B-Day reading for Jerry Rothenberg's TECHNICIANS OF THE SACRED this Sunday.

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>

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176. **Shaunanne Tangney**

decadence

Wed 10 Sep 2008

Hello--I'm mostly a lurker on this list, but I really need some help and I'm wondering if there might be someone on this list who might come to my aid and edification. Does anyone out there have any expertise on decadence? If so and if you are interested in what might be a protracted discussion on same, please back-channel me! Thanks--ShaunAnne

ShaunAnne Tangney
Associate Professor of English
Division of Humanities
Minot State University
500 University Ave. W.
Minot, ND 58707
[REDACTED]
[REDACTED]

www.minotstateu.edu

http://mail.misu.nodak.edu/~shaunanne.tangney/

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177. **Jeffrey Side**

Hadron Collider risk to planet

Wed 10 Sep 2008

Came across this from:

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

"Citizens Against The Large Hadron Collider is a non-profit organization established for the purpose of using legal action to prevent the operation of the Large Hadron Collider (LHC) until further safety tests are conducted. The LHC is a particle accelerator located on the France/Switzerland border; it has been dubbed the largest, most expensive, most powerful experiment ever attempted, certainly dwarfing all particle colliders ever built before, both in terms of size and power. Some experts fear that the risk of operating the LHC disproportionately outweighs anything science might gain from this experiment. It is not possible to know what the outcome of the experiment will be, but even CERN (the European Organization for Nuclear Research) scientists concede that there is a real possibility of creating destructive theoretical anomalies such as miniature black holes, strangelets and deSitter space transitions. These events have the potential to fundamentally alter matter and destroy our planet." From same site: "Authoritative astrophysicist Dr Rainer Plaga finds significant gaps in the CERN in-house LSAG safety study. His detailed quantitative analysis published August 10, 2008 comes to the conclusion that "at the present stage of knowledge there is a definite risk from Micro Black Hole production at colliders." And: "In a nationwide broadcast, Dr. Wagner explains the dangers of the LHC and his mission to require CERN to undergo further safety analysis before the machine is turned on."

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178. **Michael A. SOUBBOTNIK**

Re :decadence

Wed 10 Sep 2008

Hi ShaunAnne, Could you be a little more specific about your query? I mean, do you wish to discuss the concept (I take it to be a concept - which might be put to use in describing or evaluating - accurately or misleadingly such and such sets of facts, and not as a hard fact although it IS a significant fact that such a concept has been put to use in such and such circumstances)... do you wish to discuss the concept of decadence "in general" or are you looking for

information about how it was used in such and such historical contexts?
Although not incompatible, the approaches are sensibly different. Michael

Prof. Dr. Michael A. Soubbotnik
EA 4120 LISAA (Littératures Savoirs et Arts)
Université Paris-Est (UPE)
Grupo de pesquisa ³Psicanálise na Universidade²
Universidade Federal de Espírito Santo (UFES)

[REDACTED]
[REDACTED]

De : Shaunanne Tangney <[REDACTED]>
Répondre à : "Poetics List (UPenn, UB)" <[REDACTED]>
Date : Wed, 10 Sep 2008 07:53:45 -0500
À : "[REDACTED]" <[REDACTED]>
Objet : decadence

*Hello--I'm mostly a lurker on this list, but I really need some help
and I'm wondering if there might be someone on this list who might come
to my aid and edification. Does anyone out there have any expertise on
decadence? If so and if you are interested in what might be a
protracted discussion on same, please back-channel me!
Thanks--ShaunAnne*

ShaunAnne Tangney
Associate Professor of English
Division of Humanities
Minot State University
500 University Ave. W.
Minot, ND 58707

[REDACTED]
[REDACTED]

www.minotstateu.edu
http://mail.misu.nodak.edu/~shaunanne.tangney/

*Orange vous informe que cet e-mail a été contrôlé par l'anti-virus mail.
Aucun virus connu à ce jour par nos services n'a été détecté.*

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179. **Elizabeth Mariani**

**: buffalo ny (allentown) spoken word sundays::::: hardware::: sunday
14th at 8 pm FINAL SHOW**

Wed 10 Sep 2008

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

From: Elizabeth Mariani <[REDACTED]>

Date: Wed, Sep 10, 2008 at 10:31 AM

Subject: buffalo ny (allentown) spoken word sundays::::: hardware::: sunday
14th at 8 pm FINAL SHOW

To: [REDACTED]

Subject: spoken word sundays::::: hardware::: sunday 14th at 8 pm FINAL
SHOW

SPOKEN WORD SUNDAYS FINAL SHOW

WHERE: ALLENSTREET HARDWARE

WWW.ALLENSTREETHARDWARE.COM

245 ALLEN

WHEN: SUNDAY, 14TH, 8 PM

WHY: because poetry will save this city

WHO: see below

buffalo has a creative legacy

we have loads of artists, poets, musican, mixed media mamas, lovers and
cultivators of everything new and brewing.

tell me something...

whatcha doin' this sunday night at 8 pm..?

spoken word sundays

after 1 & 1/2 years of existence is volunteering for a temporary death

but not after

this event.

SEPT 14TH THE FINALE

8 pm

list of performers

dwayne morgan from toronto

annette daniels taylor

gruvolgy + poets = soundverb

alex mead

liz mariani

gary earl ross

lovely
mc vendetta
n'tare ali gault
ian belknap
amanda murlain
rock bottom
lonnie b harrell (teddy)

no open mic/no cover
8pm - ?
please forward, post, etc.
poster is on my site.
thanks
liz

facebook groups:
spoken word sundays fan page
facebook group: the words that come through her, fans of liz mariani's
poetry

www.allenstreethardware.com
www.myspace.com/transitisamindstate

--

my first book is for sale online
imaginary poems for my imaginary girlfriend named anabel
sempreverdi press
www.myspace.com/transitisamindstate
\$10 including shipping

in gratitude

http://artvoice.com/issues/v7n23/in_the_margins/liz_mariani

--

my first book is for sale online
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www.myspace.com/transitisamindstate
\$10 including shipping
in gratitude
http://artvoice.com/issues/v7n23/in_theMargins/liz_mariani

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180. **Steensen, Sasha**

Re: URL correction--New Bonfire chapbook--Eleni Sikelianos

Wed 10 Sep 2008

Sorry about the previous link, which is not functioning.
Here's the link that DOES work if you'd like to see the book or learn more about Bonfire:

<http://coloradoreview.colostate.edu/bonfire.htm>

From: Steensen, Sasha
Sent: Tuesday, September 09, 2008 2:58 PM
To: Poetics List (UPenn, UB)
Subject: New Bonfire chapbook--Eleni Sikelianos

Bonfire Press is pleased to announce the publication of its most recent chapbook:

The Abstracted Heart of Hours & Days by Eleni Sikelianos

DESCRIPTION: Chapbook. 30 pages. 8 x 8 inches. (2008) Includes 8 drawings by author.

Edition of 75 copies. \$11.

To purchase, or for more information, please visit:

<http://bonfirepress.colostate.edu>

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181. **amy king**

New / Recent

Wed 10 Sep 2008

New & recent on the blog -- <http://amyking.org/> --

Patrick Herron takes a stab at the game

David Lynch responds to ...

MilkMag's up and coming

Lakoff on Palin

A Mendi & Keith Obadike release, Document

Gay Wedding Cards

The Academy Gets Video

Audio from UPENN

Michael Jackson and Robert Burns

Upcoming event information

Here -- <http://amyking.org/>

Be well,

Amy

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/>

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182. **Jennifer Karmin**

JOB: Poetryfoundation.org

Wed 10 Sep 2008

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

Job Title:

Editor and Online Program Manager, Poetryfoundation.org

Job Description:

The role of editor of poetryfoundation.org includes the following responsibilities:

Provide editorial direction to staff editors, producers, and consultants in order to publish the site's frequently updated content. This includes acquiring and approving all articles and other content such as feature articles, podcasts, and other audio and visual features.

Work with other Foundation program senior managers to publish online content and information from all program areas at the Foundation.

Develop marketing plans and campaigns to promote the website as needed.

Direct the process by which poems and other materials about poets and poetry are added to the site's archive. This includes supervising the permissions process for all published content.

Collaborate with other editors at the Foundation on poetry issues and judging of awards as necessary.

The role of online program manager includes the following responsibilities:

Manage the technical staff and consultants who design and develop the site's user interface to ensure the quality of the user experience.

Manage technical consultants, including developers, usability experts, and hosting providers, to ensure the security and performance of the underlying technical infrastructure.

Develop and execute plans to steadily increase traffic to the site, including managing the process for gathering and reporting web traffic data, search results, and web traffic marketing plans, and establishing partnerships with other websites important to the mission of the Foundation.

Qualifications:

Extensive background and familiarity with contemporary poetry

Extensive experience with managing editorial processes, including web publishing processes.

Strong knowledge of web technology and web design

Substantial project management experience

B.A. degree or greater in English literature or computer-related studies

Salary:

This position offers a competitive salary and excellent benefits. Full-time, exempt.

Application:

The Poetry Foundation is an equal opportunity employer and values the various perspectives and talents of a diverse staff.

Interested applicants should email a cover letter, along with a C.V. or résumé, to [REDACTED] (please send all attachments as a Word or PDF document; subject line: Editor/Online Program Manager). The deadline for applications is September 25, 2008.

<http://www.poetryfoundation.org/foundation/Webeditor.html>

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183. **Catherine Daly**

Re: decadence

Wed 10 Sep 2008

help such as (reading lists, possible conference panelists, ???)? anyone without some expertise in decadence out there?

but seriously, this is a bit cryptic. what would a protracted discussion about decadence off-list involve?

the A Decadence Reader isn't too terrible, unless you're interested in decadent poetry, which, this is the POETICS list. then there is the question of historical decadent / aesthetic movement / symbolism and contemporary writing very influenced by same.

All best,
Catherine Daly
[REDACTED]

On Wed, Sep 10, 2008 at 5:53 AM, Shaunanne Tangney <
[REDACTED]> wrote:

Hello--I'm mostly a lurker on this list, but I really need some help and I'm wondering if there might be someone on this list who might come to my aid and edification. Does anyone out there have any expertise on decadence? If so and if you are interested in what might be a protracted discussion on same, please back-channel me! Thanks--ShaunAnne

*ShaunAnne Tangney
Associate Professor of English
Division of Humanities
Minot State University
500 University Ave. W.
Minot, ND 58707*

*[REDACTED]
[REDACTED]
www.minotstateu.edu
http://mail.misu.nodak.edu/~shaunanne.tangney/*

--

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184. **ari banias**

Uncalled-For Readings: COLIC + GARDINIER + LIU

Wed 10 Sep 2008

Uncalled-For Readings Presents:

DANICA COLIC, SUZANNE GARDINIER & TIMOTHY LIU

Wednesday September 17 / 7 pm / free

Unnameable Books

456 Bergen St. Brooklyn, NY

+

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.

+

down one flight of stairs at Unnameable Books, 456 Bergen Street (2/3 to Bergen). Light beverages/ snacks will be provided; more are always welcome.

+

future:

10/15: James Allen Hall, Julian Brolaski, Kerry Carnahan

more:

www.uncalledforreadings.blogspot.com

www.unnameablebooks.net

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185. **Janet Holmes**

Charles O. Hartman's NEW & SELECTED POEMS available from Ahsahta Press

Wed 10 Sep 2008

Now available from Ahsahta Press! New & Selected

Poems<<http://ahsahtapress.boisestate.edu/books/hartman2/hartman2.htm>>

New

poems join a selection from nearly 40 years of Hartman's groundbreaking computer- and jazz-influenced work.

"Charles is a precisionist of language, an improviser searching familiar scales for a wrong note, a word or phrase, that can take him past regular habits of meaning or melody to some new kind of right place." *—David Antin*

\$19.00

Cover design: Quemadura

*Order your copy

today! <<http://ahsahtapress.boisestate.edu/books/hartman2/hartman2.htm>>

*

"Charles Hartman's *New & Selected Poems* will finally establish his rightful place as at least one of the best poets of his generation. It takes a large collection to reveal the range, depth, intricacy, and inventive playfulness of his very very fine sensibility. Most of all I love his intelligence—his refusal of sentimentality that finds an angle for the release of unexpected yet rich and complex feelings, and his range of attitudes and situations matched by astonishing metrical inventiveness and resonance. ('Songlines/tune/the travels.') This intelligence makes for a range that beggars most poets—from elegant short dimeter poems to several sustained and complex long poems on topics ranging from becoming familiar with exotic places to establishing attitudes toward the ways new technologies affect possibilities for feeling and for thinking, or for continuing to think that feeling matters."*—Charles Altieri*

"Charles O. Hartman is a musician's poet. Those of us who spend our time looking for melodies, and for ways to hang them together, recognize that same impulse in his work; his poems sound like the best Tin Pan Alley songs, graceful and concise. His cadences are as unforced as Lester Young's, and his language as refined. These verses sing." *—Steve Swallow*

*Flamenco Sketches: *Miles

Still fall

Another drift of sunshine

A day, and then some

No need for snow

Strange creatures scaled down

We tune a canny ear to the unmoved hour

Strung high, the icy cloud sings of a blue trapped in a blue And so: too

Off on one hand the rind of an undiscarded moon

Off-season fields lie paralyzed for some Persephone

Her place held firm by a zero

Between's return

Then again, the spring's wound one way

(c) 2008 by Charles O. Hartman

*Order New & Selected Poems

today! <<http://ahsahtapress.boisestate.edu/books/hartman2/hartman2.htm>>

*

--

Janet Holmes

<http://ahsahtapress.boisestate.edu>

.. . . .

NEW FROM AHTA PRESS:

Zone : Zero by Stephanie Strickland

New & Selected Poems by Charles O. Hartman

<http://ahsahtapress.boisestate.edu>

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186. **Gloria Mindock**

Cervena Barva Press Announces "Brothers" by Eric Wasserman

Wed 10 Sep 2008

Cervena Barva Press is pleased to announce
the publication of "Brothers" by Eric Wasserman
Winner of the 2007 Fiction Chapbook Prize

Advance Praise for Brothers: Take Faulkner's dictum that "the past is never dead, it's not even past" and transpose it to late Forties L.A. In the grand tradition of John Gregory Dunne's True Confessions, Wasserman's taut little tale finds a mismatched pair of brothers clashing. explosively, at the dawn of the Blacklist era. -Wesley Strick, screenwriter and author of Out There in the Dark
Eric Wasserman is the author of a collection of short fiction, The Temporary Life. His short story, "He's No Sandy Koufax," won first prize in the 13th Annual David Dornstein Creative Writing Contest. Brothers is the first chapter from his recently completed first novel, Celluloid Strangers. Eric is an Assistant Professor of English at the University of Akron, where he also teaches in the Northeast Ohio Master of Fine Arts Program (NEOMFA). Visit him at www.ericwasserman.com

Order online at <http://www.thelostbookshelf.com/index.html>

Brothers

by Eric Wasserman

\$7.00 + \$3.00 S/H

19 pages, paper

Publication Date: September 2008 For information contact:

Gloria Mindock

Cervena Barva Press, Somerville, MA

Email: [REDACTED]

Send me _____ copies of "Brothers" Total enclosed: \$ _____

Name _____

Street _____

City _____ State _____ Zip _____ e-

mail _____ Phone _____

Thank you.

Gloria Mindock, Editor and Publisher

[REDACTED]

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187. **Alan Sondheim**

Re: Hadron Collider risk to planet

Wed 10 Sep 2008

From what I've read this just isn't true and not even remotely true below. On the other hand, I've always felt that eliminating this planet would at least mean that we haven't a chance of trashing the rest of the solar system - of course that's chutzpa to the nth degree in the first place. - Alan

On Wed, 10 Sep 2008, Jeffrey Side wrote:

Came across this from:

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

"Citizens Against The Large Hadron Collider is a non-profit organization established for the purpose of using legal action to prevent the operation of the Large Hadron Collider (LHC) until further safety tests are conducted. The LHC is a particle accelerator located on the France/Switzerland border; it has been dubbed the largest, most expensive, most powerful experiment ever attempted, certainly dwarfing all particle colliders ever built before, both in terms of size and power. Some experts fear that the risk of operating the LHC disproportionately outweighs anything science might gain from this experiment. It is not possible to know what the outcome of the experiment will be, but even CERN (the European Organization for Nuclear Research) scientists concede that there is a real possibility of creating destructive theoretical anomalies such as miniature black holes, strangelets and deSitter space transitions. These events have the potential to fundamentally alter matter and destroy our planet."

From same site:

"Authoritative astrophysicist Dr Rainer Plaga finds significant gaps in the CERN in-

house LSAG safety study. His detailed quantitative analysis published August 10, 2008 comes to the conclusion that "at the present stage of knowledge there is a definite risk from Micro Black Hole production at colliders."

And:

"In a nationwide broadcast, Dr. Wagner explains the dangers of the LHC and his mission to require CERN to undergo further safety analysis before the machine is turned on."

=====

To access the Odyssey exhibition The Accidental Artist:

<http://slurl.com/secondlife/Odyssey/48/12/22>

Webpage (directory) at <http://www.alansondheim.org>

██████████, ██████████, tel US ██████████

=====

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188. **Stephen Vincent**

New de Blog - Malevich, Mother at 92, Bruce Ackley Haptic, Haystack Rock (Cannon Beach)

Wed 10 Sep 2008

Diverse bunch of things, texts and photographs at:

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

Malevich, an early Autumn ghost.

My Mother at 92 - Episodes

Bruce Ackley "Haptic" - Document of a work in progress with Bruce Ackley of ROVA on either tenor and soprano sax, as well as a session including other musicians, and a vocalist (Aurora Josesphson) .

Haystack Rock (Cannon Beach, Oregon) during a - 2 full moon tide.

Mysteries, it seems, everywhere. Enjoy,

Stephen V

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

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189. **Daniel Zimmerman**

Re: Hadron Collider risk to planet

Wed 10 Sep 2008

During the Manhattan Project, a few scientists worried that an atomic explosion would ignite all the oxygen in the atmosphere, killing life on earth (with the possible exception of the anaerobic bacteria). Well, no. Not that I defend the aims of that project, but unless we take risks based on the best information we have, we will remain ignorant of the basic structure of the universe. What should we value more: truth or life? A false dilemma? Probably. The LHC hopes to find the Higgs boson, among other things. A recent Scientific American article speculates that, without the Higgs, atoms might swell to the size of beach balls. Well, so what? If all atoms swelled so, could we notice? Yardsticks, too, would balloon. So why bother to spend billions to whiff the Higgs? Does it matter whether we can say why matter has mass? Well, yeah. No?

~ Dan

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

From: "Jeffrey Side" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 10, 2008 9:37 AM

Subject: Hadron Collider risk to planet

*Came across this from:
<http://www.lhcdefense.org/>*

"Citizens Against The Large Hadron Collider is a non-profit organization established for the purpose of using legal action to prevent the operation of the Large Hadron Collider (LHC) until further safety tests are conducted. The LHC is a particle accelerator located on the France/Switzerland border; it has been dubbed the largest, most expensive, most powerful experiment ever attempted, certainly dwarfing all particle colliders ever built before, both in terms of size and power. Some experts fear that the risk of operating the LHC disproportionately outweighs anything science might gain from this experiment. It is not

possible to know what the outcome of the experiment will be, but even CERN (the European Organization for Nuclear Research) scientists concede that there is a real possibility of creating destructive theoretical anomalies such as miniature black holes, strangelets and deSitter space transitions. These events have the potential to fundamentally alter matter and destroy our planet."

From same site:

"Authoritative astrophysicist Dr Rainer Plaga finds significant gaps in the CERN in-house LSAG safety study. His detailed quantitative analysis published August 10, 2008 comes to the conclusion that "at the present stage of knowledge there is a definite risk from Micro Black Hole production at colliders."

And:

"In a nationwide broadcast, Dr. Wagner explains the dangers of the LHC and his mission to require CERN to undergo further safety analysis before the machine is turned on."

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190. **Marcus Bales**

Re: Hadron Collider risk to planet

Wed 10 Sep 2008

On 10 Sep 2008 at 15:37, Jeffrey Side wrote:

- > ... Some experts fear that the risk of operating the LHC
- > disproportionately outweighs anything science might gain from this
- > experiment. ...
- > These events have the potential to fundamentally alter matter and
- > destroy our planet."

This is sort of like being a black, woman, or gay Republican, isn't it -- that is, it's something people do only because it gets them attention that they couldn't get if they were Democrats because there are so many better-qualified black, woman, or gay Democrats that declaring themselves Republicans is the only chance the individuals have of achieving any fame. Here we have some of the few scientists to oppose the LHC -- and no doubt it's because they couldn't get a job on the LHC team because there were so many better-qualified scientists. So now by screaming against it they get some press.

Besides, I'll bet that you believe the massive consensus of scientists who say that there is indeed global warming, or who say that cigarets are harmful to your health, and you disregard the ones who say the evidence is made up of statistical anomalies -- so why would you disbelieve the massive consensus of scientists about the LHC and believe the few who agitate against it? Either it's reasonable to believe scientists, who have demonstrated an historic concern for

telling the truth as they understand it, or it's not -- and if not, then why EVER believe them?

Marcus

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191. **Susan Webster Schultz**
TINFISH news and pre-publication sale!!

Thu 11 Sep 2008

Subject: Pre-publication sale, part deux ou trois

Thank you for your on-going support of our projects at Tinfish Press. We've been in an intense harvest mode the last month or two. Our next crop will be TINFISH 18.5: THE BOOK, which will retail for \$15. We are offering it to you for \$10 until October 10, when it's due from the printer.

TINFISH 18.5 is not a journal issue, but an entire book of wonderful poems by five poets from Hawai'i: Kai Gaspar, Ryan Oishi, Jill Yamasawa, Sage Uilani Takehiro, and Tiare Picard. The book is interactive, features puzzles, word games, and more. Design by Gaye Chan, simply da bes'. You can see a photo of the cover on the friends of Tinfish page--it's bright red.

ALSO: please consider subscribing to the journal for \$25 over three issues. TINFISH 18 (the journal) is just out and offers a wonderful selection of long poems between the covers of a reclaimed real estate advertising magazine. Get 18 and 18.5 for the low price of \$18, down from the retail price of \$25!

Please send checks to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744 or go to our website, tinfishpress.com, and use the credit card thingy.

aloha, Susan

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192. **Douglas Manson**
little scratch pad editions

Thu 11 Sep 2008

dear poets

little scratch pad editions chapbooks are now more widely available at the publisher's blog: www.douginmanson.blogspot.com

Jaye Bartell

*Ever After / Never Under : 20 choruses

*Kristianne Meal

*TwentyTwo : first pallet

*Michael Basinski

*Of Venus 93

*Douglas Manson

At Any Point (to becoming normal)

More books to come!

The press also has a myspace page:

www.myspace.com/inksaudible

thanks,

doug manson

editor-in-handkeringchief

bird-in-hand

head-in-handsome

chief-of-antlermoss

&

tuskless-in-the-beringstrait

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193. **Halvard Johnson**

9/11+

Thu 11 Sep 2008

These messages are as they were when they were sent out by email to friends and family outside New York on 9/11 and the days just after. They're still online at our website.

Hal

==

9/11 AM

Just a brief message--

Lynda and I are okay--stunned and getting our news from TV (mostly CNN and NY1) as I'm sure you are. Our main concern is that our daughter-in-law Maggie works for a law firm very near the WTC (the firm is at Battery Park Plaza and I *think* that's some blocks south of the WTC). At any rate, we haven't heard from her yet, and haven't been able to contact her firm, or her husband Zach (Lynda's younger son), who works out on Long Island.

Westbeth, where we live, is well north of Canal St., and, while from our livingroom window we can see a mountain of smoke, the wind seems to be taking the smoke and debris to the southeast.

We haven't been down to street level as yet today, a day when normally I would have been taking a PATH train under the Hudson to travel to Newark, NJ, where I teach two classes on Tuesdays and Fridays.

In short, we're well, and we're hoping that Maggie is too.

Hal

9/11 PM

The first we knew of it this morning was when Ana Doina called from New Jersey and asked Lynda if we were okay. Lynda (I think--I was upstairs taking a shower, getting ready to go off to Newark for my two Tuesday classes) said, "Sure, why? Who is this?" Ana said, "Look out your window." And Lynda looked out and saw great billows of smoke rising into the sky. Our windows on that side of the livingroom look south, but the WLC is blocked from view by an arm of the building we live in. At night, when we're going to bed we can see the skinny communications tower at the very top of . . . I guess it's WTC1. Just that, and its warning lights--lights intended to warn off aircraft, strange to say.

Most of the day, we sat transfixed by the images on the TV screen, one or the other of us jumping up every now and then to check the billowing mountain of smoke downtown. The first phone call was from Lynda's mother in Florida.

It wasn't until a bit after 5:00 in the afternoon that we ventured out of

the apartment, first to go up to the roof about five floors above us.

Waiting

for the elevator, we checked out the large window near it that until today

had a clear view of the WTC in all but the foggiest, cloudiest weathers. Just

smoke, today. A handful of people were up there, looking off to the south,

where the smoke was still rising, and where a sudden rush of stronger billowing

may have betokened the collapse of Bldg. 7, which occurred, I think,

about
that time.

It was warm and sunny on the roof. The late-afternoon sun was sparkling on the Hudson, just across West Street from our building. One of those gorgeous late-summer evenings--except for the large smudge of smoke. I remembered living as a kid in an apartment house at 7th Ave. and 14th St., where for a few weeks during WW2 we could lean out the dining room window and see the black smoke rising from the French liner Normandy burning where it lay on its side at its dock at the foot of 14th St.

There aren't many docks along the Hudson anymore. The riverfront is becoming people space, with miles of pathways for joggers, and skaters, and bikers. And there were a lot of them down there as we looked down from the roof. Dog-walkers too. Yes, the dogs still need to be walked here in New York.

So, we decided to go down and walk for a bit ourselves. West Street is usually crowded with traffic, especially on weekdays, early in the morning and in the late afternoon. It's what the West-side Highway becomes here downtown. Today it was free of trucks, cars, taxis. Police cars and emergency vehicles were almost all we saw. But in the park and along the pathways used by joggers and bikers--lots of folks walking along, riding along, just standing or sitting staring south. Some people heading uptown, a couple with face masks hanging around their necks.

We got down to Pier 40, just below Morton Street before coming to the police barrier, where two officers were turning people back. A block or two below, lots of emergency vehicles, ambulances, flashing lights, and beyond them the mountain of smoke where the WTC had been until this morning. Against the darkness of the smoke the white and green tower of the Woolworth Building seemed brighter and more elaborate than ever.

Coming back up, we walked along Hudson Street (what 8th Ave. becomes south of Bleecker Street) and the scene was really strange--almost no traffic, some of the sidestreets barricaded (to secure the precinct house on W. 10th Street, a patrolman told me). Shops (almost all dark, with their security gates down and locked) were closed, as were most restaurants (all but a couple Chinese places). Even the White Horse was closed.

At one point, a convoy of twenty ambulances went by, speeding north, with wailing police cars fore and aft. The ambulances I saw were from places as far away as Cherry Hill, New Jersey, just east of Philly. When emergency vehicles weren't passing by, the street had that eerie Sunday-morning sort of stillness to it. What wasn't there was what we saw--the taxis, the trucks, the twin towers (margarine sticks, I've enjoyed calling them) of the WTC, the business as usual.

When we got home there were more phone calls and more TV. We learned from Timo (Lynda's son in Chicago) that Zach and Maggie had been heading this morning for Century 21, a big store right across the street from the WTC, to get Maggie a pair of shoes. Later, Zach called again and told us that he and Maggie had picked up people walking back into Brooklyn from Manhattan and ferried them home in their car. Folks on TV started wondering whether there wasn't some failure of intelligence involved in all this. Duh, double-duh.

Hal "That's the way the world goes,
 and it's not going well."
 --Bertolt Brecht

9/11 +1

The wind's changed, and tonight we're getting something of the taste and smell of the smoke, which plumes north-northeast through the clear evening sky, Mars standing high over New York Harbor to the south. We were out only briefly, to walk a couple blocks south on West Street and cross over to the Hudson River Park, where we stood for a few minutes looking down at the WTC area, where some of the standing structures were silhouetted by emergency lights against the great white cloud arising behind them.

As we had seen shortly before on the BBC, people along West Street farther south were cheering and applauding emergency workers--both those coming north, and those relieving them going south.

This morning, there was no New York Times outside our apartment door as there usually is, so after a cup of coffee or two, we headed out to find a paper.

The Bus Stop, our local breakfast joint, already had a line as we passed, and we soon found that no newspapers had been delivered to stores or curbside boxes below 14th Street. And the streets were empty of traffic--a few emergency vehicles, but mostly walkers and people on bikes. Most stores were locked and shuttered.

At 8th Ave. and 14th. St., we passed through the police barricades and headed north, above 14th. St. Non-essential vehicles were prohibited below 14th St. Basically, we walked up 8th to 23rd St. and then east to 6th Ave. and then north to 42nd St. We bought a Post, and then an Observer, and then a Wall Street Journal, and then a News--but no NYT. So, we walked back west along 42nd St., thinking we'd find one easily at the Port Authority Bus Terminal, forgetting that the bridges and tunnels were closed, and thus the buses wouldn't be running. The PA was closed and barracaded, so we started back down 8th Ave.

We found our Times at Penn Station, two levels down below street level, at a Hudson News Stand where the guy at the cash

register said there were no more Times at the same moment another guy was unloaded a new batch onto the floor.

Lynda, our newspapers, and I then continued on down 8th Ave. until we decided, weirdly, to stop in at the Utopia luncheonette at the corner of 8th and 27th, the same place we'd stopped on our walk downtown the very first time I'd trained up to Baltimore to see her some twelve years or more ago now.

Somehow, it was just a rest stop for us now, and not a bit nostalgic--well, maybe just a smidgen. So, we ate breakfast, with our unread newspapers on the chair beside me, and with pop-songs and Dubya on the PA-ed radio. I had only five bucks in my wallet, so the waiter and I tried two different credit cards before we found one for which the telephone call would go through.

People were moving everywhere we went, moving uptown, downtown, like us with newspapers. Not in Penn Station, though. There folks were standing in long lines for tickets, or sprawled in the waiting room (only for ticketed passengers).

At the 14th St. barrier, police were checking IDs of people wanting to go farther south, into the Village. A woman in blue was asking two gals and a guy if they had IDs showing they lived there. Lynda and I just walked past, and were nearly home. The line outside the Bus Stop was even longer.

Back in the apartment, two messages on the machine told each of us separately that the Eugene Lang College of the New School University would be closed today, the building being used as a clearinghouse/information center for people who couldn't find people.

So, once again we wavered between CNN and NY1 on the cable-connected TV. The little one without cable brought in only Channel 2, the local CBS station. All the other New York stations were off the air (though not off cable), since their transmitters had gone down yesterday with the WTC.

Hal "Flotsam, please, and a side order of jetsam."

9/11 +2

Here's what the morning commute in the NYC area looks like today. This website has pages for places all over the country, so have a look. This URL is specifically for the NYC area, but click around and you'll find others.

<http://newyork.metrocommute.com/>

My Tuesday-Friday commute is by PATH train to Newark. I catch the Journal Square train at Christopher Street, just before it goes under the Hudson River and into New Jersey.

"There is now PATH service from 33rd Street to Newark/Hoboken every 5-10 minutes, but there is no service to Exchange Place in Jersey City. You must transfer to the light rail at Pavonia Avenue. The World Trade Center line will be out for perhaps several years, or more."

At Journal Square in Jersey City, I usually transfer to the Newark train, which comes/came out of the WTC. Just outside Jersey City, the train comes out of its tunnel and travels above ground the rest of the way into Penn Station in Newark. Much of the way, the WTC towers were once visible beyond the unseen Hudson. Tomorrow I'll see a different landscape.

Hal "Between the manifold splendors of anger, I
 watch a door slam like the corsage of a flower
 or the erasers of schoolchildren."
 --Andre Breton

9/11 +30

A couple people lately have asked if we're returning to anything like normality here in New York, so I thought I'd send one brief (and final) message on this to you.

I think you're already aware of New York's situation--the clogged streets (improved by the ban on one-passenger cars on weekday mornings), the downtown streets still closed, the revenue loss, the Yankees' loss last night, etc., so I won't deal with much of that.

This morning Lynda and I had to move our car out of its curbside parking spot for a few hours so the street could be clean--or rather so the city could once again pick up some revenue by ticketing and/or towing cars that don't get moved for street-cleaning. That, according to the morning New York Times, amounts to \$250,000 or so in income for the city each day. So, alternate-side-of-the-street parking is back for the first time here in Manhattan since 9/11. The city needs the money.

After dealing with the car, we stopped by the community room downstairs to cast our votes in the Green/Ferrer run-off in NYC's mayoral contest--that's the second time we've voted since 9/11. Who says small-d democracy is dead?

Not much else. On 60 Minutes II the other night, Charles Grodin (the weeknight Andy Rooney) did a bit on the various aches and pains that many of all of us have been dealing with since 9/11. Lynda's got no voice today. She's been working her way through the same set of symptoms I've just about finished with--sore throat, headache, sneezes, sniffles, mucous running amok, laryngitis, and so on. I threw my back out (getting up from a couch, it seemed) on the Thursday after 9/11, and that took about a week to work itself out, but then I didn't try hanging upside down from a horizontal bar, as Grodin did. So, Lynda's napping now, and I'm doing phone duty.

In general then, all's well. Life goes on. How's by you?

Hal "We don't serve fine wine in half-pints, buddy."
--Robert Ashley

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194. **Nicholas Piombino**

Free Fall

Thu 11 Sep 2008

The video of my collage novel *Free Fall* by Mike Burakoff is now up on The Continental Review, Nicholas Manning's poetry video blog
<http://www.thecontinentalreview.com/>

Nicholas Manning has also posted an announcement and appreciative comment on his weblog The Newer Metaphysicals
<http://thenewermetaphysicals.blogspot.com/>

Nick

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195. **Larry O. Dean**

Re: Persona & Movie Poems

Thu 11 Sep 2008

Thanks for the suggestions, Catherine. I'm still looking...

On Tue, 9 Sep 2008 13:59:29 -0700, Catherine Daly <[REDACTED]>
wrote:

> Vachel Lindsay
> Edward Field
> Connie Deanovich, but those are tv show poems
>
> might be a fun crowd to do song lyrics vs poem dicussion
>
>
> --
> All best,
> Catherine Daly
> [REDACTED]
>

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196. **Charles Bernstein**

Palin/McCain and the Cult of Irresponsibility

Thu 11 Sep 2008

Palin/McCain and the Cult of Irresponsibility
an exchange with Régis Bonvicino

@

<http://epc.buffalo.edu/authors/bernstein/blog/>

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197. **CA Conrad**

DEATH POEMS (Soma)tic Workshop, Philadelphia, THIS October

Thu 11 Sep 2008

LIMITED NUMBER of students for this workshop, please sign up NOW to save
your spot

DETAILS WITH LINKS HERE:

<http://caconradevents.blogspot.com/2008/09/death-poems-somatic-workshop.html>

This (Soma)tic Poetry Workshop will take place
Saturday, October 4th, 3pm

Washington Square Park, Philadelphia

(where many soldiers from the Revolutionary War are buried)

<http://www.ushistory.org/districts/washingtonsquare/washi.htm>

We will meet at the SW corner of Walnut and 6th Streets at 3pm We will wait a few minutes for late comers, then move inside the park to the MOON TREE

[http://en.wikipedia.org/wiki/Washington_Square_\(Philadelphia\)#Moon_Tree](http://en.wikipedia.org/wiki/Washington_Square_(Philadelphia)#Moon_Tree)
http://en.wikipedia.org/wiki/Washington_Square_%28Philadelphia%29#Moon_Tree

The workshop is ONLY \$9, but must be paid in advance to hold your spot

That's a bargain for THAT MUCH POETRY AND FUN!

For examples of (Soma)tic Poetry Exercises go here:

<http://SomaticPoetryExercises.blogspot.com><<http://somaticpoetryexercises.blogspot.com/>>

We will investigate experiences, fears, and worries of Death which range from the personal to the outer cosmic range of Philadelphia. We will then have (Soma)tic Exercises within the park to work on the subject of Death to create our poems.

EVERYONE IS WELCOME

But please be sure to sign up as soon as possible to save your spot

Write to CAConrad at this e-mail address

SEE YOU SOON!

CAConrad

<http://PhillySound.blogspot.com>

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198. **CA Conrad**

TED BERRIGAN

Thu 11 Sep 2008

we're reading the poems of TED BERRIGAN

for URCHIN SERIES

TOMORROW

details here: <http://UrchinPoetry.blogspot.com>

CAConrad

<http://PhillySound.blogspot.com>

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199. **amy king**

Sad News -- Reginald Shepherd

Thu 11 Sep 2008

http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html

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200. **Murat Nemet-Nejat**

Re: Free Fall

Thu 11 Sep 2008

Nick,

Thank you for Free Fall. A wonderful piece.

Murat

On Thu, Sep 11, 2008 at 11:19 AM, Nicholas Piombino <>

> wrote:

*The video of my collage novel Free Fall by Mike Burakoff is now up on The Continental Review, Nicholas Manning's poetry video blog
<http://www.thecontinentalreview.com/>*

*Nicholas Manning has also posted an announcement and appreciative comment on his weblog The Newer Metaphysicals
<http://thenewermetaphysicals.blogspot.com/>*

Nick

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201. **Lazer, Hank**

Two Big Books, at a Big Discount - Silliman & Rothenberg

Thu 11 Sep 2008

The University of Alabama Press is proud to announce its latest offerings in the Modern and Contemporary Poetics Series: Poetics & Polemics, 1980-2005 by Jerome Rothenberg and The Alphabet by Ron Silliman. Purchase one or both of these publications at a 30-percent discount and you can receive, as a bonus, two of our bestsellers from the MCP series for \$5.00 each: Another South: Experimental Writing in the South edited by Bill Lavender and Differentials: Poetry, Poetics, Pedagogy by Marjorie Perloff. (See below for pricing and ISBNs required for ordering.)

To purchase a copy of any of these titles at the discounted offer, good through November 1, 2008, just call our warehouse in Chicago toll-free at [REDACTED] or locally at [REDACTED] and mention sales code FL-109-08. As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future mailings. If you have any questions, please contact me directly at [REDACTED] or [REDACTED].

Poetics & Polemics

"The significance of Jerome Rothenberg's animating spirit looms larger every year. . . . [He] is the ultimate 'hyphenated' poet: critic-anthropologist-editor-anthologist-performerteacher-translator, to each of which he brings an unbridled exuberance and an innovator's insistence on transforming a given state of affairs." - Charles Bernstein

6 x 9 / 360 pages

(cloth, ISBN 978-0-8173-1627-3): \$43.75 USD (30% discount)

(paper, ISBN 978-0-8173-5507-4): \$20.97 USD (30% discount)

The Alphabet

"Ron Silliman's ongoing long poem The Alphabet . . . mingles quotidian observation, linguistic philosophical reflection, and street-level social critique to produce as vivid, systemic, and cumulatively moving an account of contemporary life as any poet now writing."- Times Literary Supplement

6 x 9 / 952 pages

(cloth, ISBN 978-0-8173-1618-1): \$59.50 USD (30% discount)

(paper, ISBN 978-0-8173-5493-0): \$27.97 USD (30% discount)

Another South

(paper, ISBN 978-0-8173-1241-1): \$5.00 USD

Differentials

(paper, ISBN 978-0-8173-5128-1): \$5.00 USD

Domestic shipping: \$5.00 for the first book and \$1.00 for each additional book

Canada residents add 7% GST

International shipping: \$8.50 per book

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202. **David A. Kirschenbaum**

d.a. levy lives renegade press 2008-09 schedule

Thu 11 Sep 2008

Hi all,

Next week we're kicking off the sixth season of our d.a. levy lives: celebrating the renegade press series. In our first five years we've hosted 54 non-N.Y.C. small presses and 25 N.Y.C. presses. Below is this season's schedule, featuring 11 more non-N.Y.C. presses and five more N.Y.C. ones (with all poets and musical acts TBA, excluding this month's event).

Thanks for your continued support.

as ever,

David

d.a. levy lives: celebrating the renegade press

Remaining 2007-08 schedule

(all events take place at 6:00 p.m. on last Tuesdays?except July?at ACA Galleries, 529 W.20th St., 5th Flr., NYC)

Season 6

d.a. levy lives:

celebrating the renegade press

2008

**Thurs. Sept. 18

Minor/American

(Durham, N.C.)

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

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhasan

David Need

Andrea Rexilius

Ken Rumble

Diane Timblin

and music from

Liv Carrow

<http://www.myspace.com/livcarrow>

**Tues. Oct. 28

subpress collective

<http://www.durationpress.com/subpress/>

Greg Fuchs, co-ed.

**Tues. Nov. 25

NYC Small Presses night

featuring

Farfalla Press

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

Gary Parrish, editor

Open 24 Hours

John Coletti and Greg Fuchs, eds.

:::the press gang:::

<http://pressgangsters.com/>

cristiana baik and sara wintz, eds.

X-ing Books

<http://www.x-ingbooks.com/>

Amy Mees and Mark Wagner, eds.

and one more TBD

**Tues. Dec. 16

Dos Press

(Maxwell, Texas)

C.J. Martin and Julia Drescher, eds.

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

2009

**Tues. Jan. 27

Ahsahta Press

(Boise, Idaho)

Janet Holmes, ed.

<http://ahsahtapress.boisestate.edu>

**Tues. Feb. 24

Atelos Publishing Project
(Berkeley, Calif.)

<http://www.atelos.org>

Lyn Hejinian and Travis Ortiz, eds.

**Tues. March 31

Atticus Finch Chapbooks
(Seattle)

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

Michael Cross, ed.

**Tues. April 28

Bird Dog
(Seattle)

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

Sarah Mangold, ed.

**Tues. May 26

Dusie Press
(Switzerland)

<http://www.dusie.org/dusiepress.html>

Susana Gardner, ed.

**Tues. June 30

Effing Press
(Austin, Texas)

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

Scott Pierce, ed.

**Tues. July 28

TBD

--

David A. Kirschenbaum, editor and publisher
Boog City

330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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203. **Carol Novack**

submissions open for our mad bunkers' mashup issue

Thu 11 Sep 2008

Calling works for an unprecedented mashup of two stately publishing venues:

[image: The Mad Hatters' Review & Bunk Magazine]

Wedding date: Spring/Summer 2009

Reception: The Mad Bunkers' Mash & Racket Club, Bronx, NY & Somewhere off the L.A. Freeway, date TBA

Mashup is the spirit of the day (second only to dementia): Mash a Democrat and a Tory. Mash a Hip Hop CD with Beethoven's Ninth. Mix the movie Dark Victory with a modern Japanese horror movie sound track. Cross eclairs with ecosystems, a Bush speech with a toilet brush. Of course, writers have been mashing for quite some time with their cutups and exquisite corpses.

Mashup is what happens when content is no longer king, usurped by the mischievous jester adept at standing on his head and hands, spouting irreverent nonsensical sense, walking with frivolity on ceilings, pirouetting on paradoxes, ridiculing rules and rulers, and turning rapid somersaults -- all for the pleasure of the jester, her audience, and his sagacious self.

[image: in homage]

WE WILL BE OPEN FOR EMAIL SUBMISSIONS ONLY ([REDACTED] cc: [REDACTED]) ON SEPTEMBER 1ST. Deadlines vary according to category. SEE <http://www.madhattersreview.com/submit.shtml> for full, incomprehensible guidelines.

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: <http://www.madhattersreview.com>

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204. **amy king**

This Friday! September 12th! At 7pm!

Thu 11 Sep 2008

This Friday! September 12th! At 7pm!

with Amy King, Leslie Anne Mcilroy with guitarist Don Bertschman & Nellie Bridge!

Our Fate is in Their Hands!

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.

Leslie Anne Mcilroy won the 2001 Word Press Poetry Prize for her full-length collection *Rare Space* and the 1997 Slipstream Poetry Chapbook Prize for her chapbook *Gravel*. Her second full-length book, *Liquid Like This*, was published by Word Press in July 2008. Leslie's daughter, Silas, is a poetic six. Don Bertschman is a musician and writer who studied with Coleman Barks at the University of Georgia. Leslie and Don live in Pittsburgh, PA where they work as copywriters.

Nellie Bridge grew up in Washington State, and has lived in New York for the last seven years. Her poems have appeared in *Rattapallax*, *KNOCK*, *Painted Bride Quarterly*, *New Delta Review*, and other places. She lives in Brooklyn and works at the Authors Guild.

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Brooklyn



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Sommer Browning, Host

<http://www.petescandystore.com/bigpoetry/index.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/>

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205. **Andy Gricevich**

CANNOT EXIST #3 is out--submissions open for #4

Thu 11 Sep 2008

Hooray! Cannot Exist no.3 is available!

It's a stupendous issue, with 50 pages of poetry by

Alex Burford

Mark Cunningham

Carrie Etter

Lawrence Giffin

William Gillespie

Kevin Killian

Mark Lamoureux

Bonnie Jean Michalski

Sheila E. Murphy

Andy Nicholson

Dirk Stratton

Now that we've had the chance to read it as non-editors, it's blowing our mind with even greater oomph.

Like the first three issues, it features a glossy wraparound cover with odd art (in this case, by the editor), over a cardstock cover, saddle-stapled and assembled by hand in Madison, Wisconsin. As with previous issues, the materials are all acid-free and (except for the cardstock) partially recycled, and all the printing was done at Lakeside Press, our local IWW printing co-op, where even the neighbors are friendly enough to refrain from yelling at the editor when he blocks their driveway as he runs inside to pick up the copies.

All this for a mere four bucks, plus shipping. Oh, such good poetry.

Submissions are open for issue 4 (to come out in December), and will remain so through October 31st.

For ordering information and submissions guidelines, visit

<http://cannotexist.blogspot.com>

206. **Kevin Killian**

For San Francisco fans, Taylor Mead comes to Yerba Buena

Fri 12 Sep 2008

I'm so excited that Taylor Mead is coming here next week and I want everyone to know about it! Come on, Bay Area, the guy hasn't been here in, hmm, 30 years, and he was born in 1924! Living legend!

Meet me and Dodie in the front row when they show, THE FLOWER THIEF!

xxx Kevin K.

*Yerba Buena Center for the Arts presents
TAYLOR MEAD: A CLOWN UNDERGROUND
Thu, Sep 18, Fri, Sep 19 & Sun, Sep 21, 7:30 pm
Taylor Mead in person Sep 18 & 19*

"If he had decided to live in Paris instead of New York, they'd have built several monuments to Taylor Mead a long time ago." - Gary Indiana

"My philosophy is from Nietzsche: minimum of effort and maximum of error. It's gotten me practically nowhere." - Taylor Mead

Performer and poet Taylor Mead has starred in over 100 films and is a central figure in the history of underground cinema. He is best known for the films he made with Andy Warhol, including Lonesome Cowboys and Nude Restaurant). Now over 80 years old, Mead's work has a mature innocence, and a celebration of (and longing for) peace and joy that is missing from so much contemporary art today. His performances often bring to mind Chaplin's "tramp" character. Mead will make his first San Francisco appearance in decades.

*Thu, Sep 18, 7:30 pm
THE FLOWER THIEF
BY RON RICE*

"In Ron Rice's baggy-pantsed beatnik artifact, Warhol superstar in training Mead traipses with elfin glee through a lost San Francisco of smoke-stuffed North Beach cafés, oceanside

fairgrounds, and collapsed post-industrial ruins. Boinging along an improvised picaresque up and down the city's hills, Mead teases playground schoolkids, gets abducted by cowboys in the park, and has a tea party on a pile of rubble with a potbellied bathing beauty."
-Village Voice. Screening will be followed by a discussion and reading with Mead.

Fri, Sep 19, 7:30 pm
LONESOME COWBOYS
BY ANDY WARHOL

Long before Brokeback Mountain there was Lonesome Cowboys, a homoerotic satire of the Western with a hilarious, raunchy co-starring role by Mead. Shot on location at a ranch in Arizona used previously for John Wayne movies, Warhol edited the film while recuperating from his gunshot wound. Also starring Viva and Joe Dallesandro. Followed by discussion with Mead.

Sun, Sep 21, 7:30 pm
EXCAVATING TAYLOR MEAD
BY WILLIAM A. KIRKLEY

If you enjoyed any of the other Mead screenings, you won't want to miss this poignant documentary, which offers many insights into the life of this underground superstar. The film follows Mead through his eccentric daily life, and examines the complete history of his film and performance work. Narrated by Steve Buscemi.

YERBA BUENA CENTER FOR THE ARTS
701 MISSION ST (AT THIRD)
SAN FRANCISCO

FOR TICKETS AND INFORMATION, VISIT WWW.YBCA.ORG OR CALL 415-978-ARTS

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207. **Douglas Manson**
new chapbook by Jaye Bartell

Fri 12 Sep 2008

dear poetics list members

little scratch pad editions chapbooks are now available
at the publisher's blog: www.douginmanson.blogspot.com

Jaye Bartell

*Ever After / Never Under : 20 choruses

*Kristianne Meal

*TwentyTwo : first pallet

*Michael Basinski

*Of Venus 93

*Douglas Manson

At Any Point (to becoming normal)

More books ahead

The press also has a myspace page:
www.myspace.com/inksaudible

thanks,
doug manson
editor-in-handkeringchief
bird-in-hand
head-in-handsome
chief-of-antlermoss
&
tuskless-in-the-beringstrait

--

www.myspace.com/inksaudible
www.douginmanson.blogspot.com

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208. **Lewis Warsh**
Zen Monster reading

Fri 12 Sep 2008

New Zen, leftist, secular,
jewish-buddhist african art
& literature magazine

ZEN MONSTER

kicks off with an inaugural reading

Wednesday, Sept. 24

6-7:30 PM

Bowery Poetry Club

303 Bowery

NYC 10012



Poets, writers, readers and visual artists include
Karen Russell, Bob Perelman, Eliot Katz, Robyn Ellenbogen,
Simon Pettet, Lorraine Stone, Andrea Clark Libin,
Willie Cole, Matvei Yankelevich, Lewis Warsh,
John High, Charles Bernstein, Stephen Paul Miller,
Ammiel Alcalay, Steve Benson, Brian Unger
& special guests.

Brian Unger

Editor, ZEN MONSTER



*New Zen, leftist, secular, jewish-buddhist african art & literature
magazine Zen Monster kicks off with an inaugural reading at Bowery
Poetry Club Sept 24, 6 - 7:30 p.m. Poets, writers, readers and
visual artists include Karen Russell, Bob Perelman, Eliot Katz,
Robyn Ellenbogen, Simon Pettet, Lorraine Stone, Andrea Clark Libin,
Willie Cole, Matvei Yankelevich, Lewis Warsh, John High, Charles
Bernstein, Stephen Paul Miller, Ammiel Alcalay, Steve Benson, Brian
Unger and assorted special guests.*

Brian Unger

editor

zen monster



cellular



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209. **Eric Elshtain**

New Beard of Bees Chapbook

Fri 12 Sep 2008

We in the hive are pleased to announce a week of devotions:

<http://www.beardofbees.com/dearteret.html>

Enjoy!

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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210. **Stephen Vincent**
Meditation - HiltonObenzinger

Fri 12 Sep 2008

Meditations in a Time of Delusions and
Lies - 28

November

5th, 2008: What Did You Expect?

Hilton Obenzinger

I write these meditations from time to time in an attempt to stay sane. If you find them tedious, apply the magic of delete. If you want to share them with others, feel free to do so.

September

10, 2008

It's

November 5th, 2008.

White people have been given the cue to reject a black man with code words like "hockey mom" and "pit bull with lipstick." Gender has been pitted against race to allow white people to talk about "working class" to mean white people got to keep what's theirs against the onslaught of effete wine-drinking law professor black men. Huh? Cavalcade of distractions, Swift Boats in all ports, blatant mendacious fabrications, and over-ripe baloney piled to even higher levels than the first 8 years of Rove. New terms have been added to the twisted cynical fascist lexicon, "lipstick" joining "honor" and "service" and "homeland." Two colonial frontiers go head to head: Alaska of desperate last-chance white folks versus Hawaii of mellow mix-mix. America no mo' bettah mix-mix. Alaska crude wins.

What

do you expect?

Bush has locked American logic into endless occupation of Iraq, which the Happy Fighter Pilot embraces with joy. The attack on Iran is now cleared for take-off. Pakistan is on the “to pulp” list. The solution to war is more war, wider war. The solution to occupation is more occupation, wider occupation. Israeli leaders can barely contain themselves; they decide to extend The Wall to Jupiter. America looks the other way. Crazy victims of America get even crazier, and even more Americans still can’t figure out why they hate us. Good people all over the world set up “Committees in Solidarity with the People of the United States” (CISPUS). In El Salvador and Germany and Vietnam they argue and agonize over what the true meaning of solidarity is all about – Sending money to besieged truth-tellers in New Jersey? Singing songs of the Spanish Civil War? Should they campaign for Boycott and Divestment? CISPUS reaches out to underground Americans waiting for the decades-long Alaska winter night to end, but they know that only the oppressed Americans are the ones who can defeat the Four Budweiser Delivery Trucks of the Apocalypse.

What
do you expect?

Oh, I forgot. Russia now bad, them big bad Russians. Surround them with missiles, goad them with NATO, provoke them – and we can have a Cold War again. Good for arms business, happiness for missile guidance systems. The first Cold War turns out to have had little to do with ideology – something a lot of people suspected all along – so we can go back to square one – ah, containment and confrontation – all wrapped in the warm blanket of familiar fear, along with lust for oil. And then there’s China . . .

What
do you expect?

A thousand miles off the coast of San Francisco a mass of plastic bags two times the size of Texas floats in the Pacific – this is fact, check it out. Soon the continent of crap drifts toward the coast, and Americans strangle in their own garbage. Dead zones at the mouth of the Mississippi expand in all directions. Bees die off, fruit trees wither, frogs disappear – and perky Sarah hunts down polar bears from helicopters as they swim in Arctic Jacuzzis. Do you miss honey? Do you miss apples? Do you miss the North Pole?

What
do you expect?

Americans are told they don’t want a “Washington Bureaucrat” to make their health-care decisions. They are happy to have a bureaucrat in Connecticut or Wall Street to decide instead. Actually, once again Americans are left waiting in the Emergency Room – which is about to be shut down. This is freedom of choice.

Women have no choice, even if they die, to carry babies to the maws of death in Kabul or Baghdad or Texas Death Row, which is “pro life.” Sex is bad, abstain from touching yourself in those goofy places, abstain from joy, avoid all candor, avoid all knowledge, keep your secret places to yourself – and, above all, do not touch anyone’s private parts that look like your own.

Capitalism continues to eat its own. No regulation means constant regurgitation. Banks kill themselves off like bees. Putrid carcass free market burgers kill off entire cities like bees, no need for hurricanes. No one checks the meat, no one checks the drugs, no one checks the ads on TV to buy the drugs, no one checks the drug companies who are put in charge of saving the planet in sacred trust with oil companies. More poor, more pain, more jails, more crank, less school, no science, more God, less compassion, less jobs, more shopping days before Christmas, less reality, more reality TV, more stupidity, less art, more dead brain.

And
what do I expect?

Actually,
on November 5th, 2008, I expect joy.

Joy for a government that, while no means perfect, hears people, that the people have not been fooled one more time, and that the ballot boxes have not been stuffed, and a black man leads the descendants of masters and slaves, immigrants and natives, the meager and the mighty, judged by his character and not by the color of his skin. For a government that acts without corporate veto, that harkens to an America of many-ness and ferment. That allows the community organizer to reach across the continent to gather the energies of multitudes to take up the task ourselves. That you are cared for when you are sick, that you are cared for in order not to get sick. The People’s Herald watches Great Greed, regulating, not allowing the thoughtless collapse of dreams and the careless injection of poison. That war is not the business of America, that problems are solved before countries and peoples are destroyed, that children will learn in schools that can teach, that people can work at jobs that pay and grow the spirit, that religion belongs to people and not politicians, that the people take the lead to save the planet, that that we grow prosperous through the exercise of new ideas, that bees will live, and songs and all the other expressions take us to the world, and the world brings us thanks, and that courage means living in that world, sharing problems and promises and power.

On
November 5th, 2008, I expect it will be possible to imagine all of
these things, and more.

Which

America do you expect on November 5th, 2008? What will you do to make it happen?

Hilton

Obenzinger

Hilton Obenzinger, PhD

Associate Director, Hume Writing Center, Honors and Advanced Writing

432 Margaret Jacks Hall

Stanford University



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211. **Stephen Vincent**
Martin Espada on torture

Fri 12 Sep 2008

I personally do not know Martin Espada's poetry.

However, he was a strong, smart breath of fresh air on yesterday evening's PBS News Hour.

He was the poet - among three other panelists who discussed the consequences of 9/11.

He spoke directly to the way in which 9/11 had been used to abuse and manipulate the language.

Most specifically how the phrase "enhanced interrogation" became a means to subvert the Law and permit this country to commit acts of "torture" and make torture 'standard operating procedure'.

Poor Jim Leherer (Sp?) could hardly permit this view (truth) into the discussion with a response of follow up from the other panelists. The focus was supposed to be on how this country had been abused, and valiantly recovered (I assume).

Now how we as a nation had used 9/11 to up-end the constitution, etc.

If anybody knows Martin Espada thank him for that!

Stephen V

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

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212. **Mary Jo Malo**

Re: Hadron Collider risk to planet

Fri 12 Sep 2008

We each bang out into a black hole eventually: we each take chances with others' lives, right? Leonard Susskind (who incidentally won his bet with Stephen Hawking) said string theory mathematics seems to support the concept that we might already be living in a black hole, with the sum total of all mass & energy stored as a hologram on the event horizon. Seems there's a little poetry in that comfort!

BEAT AMONG THE STARS

for Robert Creeley

six billion hearts
beat
each
drumming their one
moment
nothing is love
we dance in
a black hole tomb
ears on our
hearts
hands in our
pants
no particular reason
for random love
except a free
bang
on a level unified
playing field
particulate
and subject to
the laws of attraction
bound by the speed of
light
man
i'm so
beat

from WAITING FOR APOPHIS: or DECONSTRUCTING ABSURDITY

Mary Jo Malo

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213. **James T Sherry**

Segue Reading Series Fall 2008 at Bowery Poetry Club

Fri 12 Sep 2008

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214. **steve russell**

ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Fri 12 Sep 2008

How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.

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215. **Susan Schultz**

Pre-publication sale, part deux ou trois

Fri 12 Sep 2008

Thank you for your on-going support of our projects at Tinfish Press. We've been inan intense harvest mode the last month or two. Our next crop will be TINFISH 18.5: THE BOOK, which will retail for \$15. We are offering it to you for \$10 until October 10, when it's due from the printer.

TINFISH 18.5 is not a journal issue, but an entire book of wonderful poems by five poets from Hawai'i: Kai Gaspar, Ryan Oishi, Jill Yamasawa, Sage Uilani Takehiro, and Tiare Picard. The book is interactive, features puzzles, word games, and more. Design by Gaye Chan, simply da bes'. You can see a photo of the cover on the friends of Tinfish page--it's bright red.

ALSO: please consider subscribing to the journal for \$25 over three issues. TINFISH 18 (the journal) is just out and offers a wonderful selection of long poems between the covers of a reclaimed real estate advertising magazine. Get 18 and 18.5 for the low price of \$18, down from the retail price of \$25!

Please send checks to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744 or go to our website, tinfishpress.com, and use the credit card thingy.

aloha, Susan

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216. **Andrew Jones**

fUNny

Fri 12 Sep 2008

http://www.theonion.com/content/news/national_endowment_for_the_arts

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217. **Mark Terrill**

THE SALVADOR-DALAI-LAMA EXPRESS

Sat 13 Sep 2008

NEW CHAPBOOK BY MARK TERRILL FORTHCOMING FROM MAIN STREET RAG

A new 40-page chapbook of my poems, *The Salvador-Dalai-Lama Express*, is tentatively scheduled for publication on November 17, 2008. The publisher, Main Street Rag, is offering an advance order discount through November 10th. Until that date, copies of the chapbook can be ordered for \$7.00 instead of the regular \$10.00 cover price.

To make an advance order, go to Main Street Rag's Coming Soon Page and place your order via PayPal, which is the preferred method of payment. You'll find separate links for domestic & overseas orders. The advance discount price applies to online sales ONLY.

Main Street Rag Online Bookstore

<http://www.mainstreetrag.com/store/>

Coming Soon Page

<http://www.mainstreetrag.com/store/ComingSoon.php>

Both the release date and the size of the press run will be determined in part by the amount of advance sales, so your orders are important, as well as a good way to save some money. You'll also be supporting that endangered species known as the "small press." Here's an excerpt from *The Salvador-Dalai-Lama Express*:

Ultramarine

Prosperous in our ignorance,

ignorant in our prosperity,

the laws of nature

rain down upon us

in our stylish waxed cotton

designer raincoats.

The hottest summer on record

and we're cooling our drinks

with chunks of ice

broken off from the

polar ice cap as it floats by

the kitchen window.

Other poems in The Salvador-Dalai-Lama Express have appeared or are forthcoming in Babylon Burning: 9/11 Five Years On, Blades, Blue Book, Bordercrossing Berlin, The Café Review, California Quarterly, Chiron Review, Diagram, Eclipse, Gin Bender Poetry Review, Little Horse's Magazine, Louis Liard Magazine, Mineshaft, New Delta Review, Nth Position, Origin, Poesia, Poetry Salzburg Review, Presa, Red Mountain Review, Salamander, Santa Clara Review, Saranac Review, Shearsman, Spillway, Sulphur River Literary Review, Thunder Sandwich, Upstairs at Duroc, Vox, Vulcan and Water~Stone Review.

Cheers,

Mark Terrill

Hafenstraße 37

25712 Burg

Germany

<http://home.arcor.de/markterrill>

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218. **Wanda Phipps**

Wanda Phipps (with Stephen B. Antonakos on Guitar) & Bonny Finberg at Perch Cafe

Sat 13 Sep 2008

Hey:

7:30pm on Tuesday, September 16th

I am celebrating the publication of my new book

Field of Wanting: Poems of Desire (BlazeVOX [books])

reading and singing a little

(accompanied by guitarist Stephen B. Antonakos)

with Bonny Finberg fresh from Paris reading as well

(Open Mic after Featured Readers)

at

Literary Tuesdays at Perch Cafe
365 5th Ave. (between 5th and 6th St.)
Park Slope Brooklyn, New York 11215

Cost: Free/Gratis/Zip only your lovely presence is required

More on Bonny: her fiction, poetry, art and book reviews have been published widely. Her work has been translated into French, Hungarian and Japanese. She lives in Paris, and has just finished her first novel, Kali's Day

--

Wanda Phipps

Check out my websites: <http://www.mindhoney.com> and
<http://www.myspace.com/wandaphippsband>

My latest book of poetry Field of Wanting: Poems of Desire available at:
<http://www.blazevox.org/bk-wp.htm>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems
available
at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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219. **Dan Wilcox**

Third Thursday Poetry Night, Albany, NY: Michael Hare featured

Sat 13 Sep 2008

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, September 18, 2008
7:00 sign up; 7:30 start

Featured Poet: Michael Hare

Michael's first book is "Saratoga Lives" (Equipoise Press of Saratoga Springs), a collection of poems in which characters speak in the present tense on four days spanning 200-years. The format resembles "Spoon River Anthology". Most, but not all, characters are fictional. They all speak only once, and their comments range from about eight lines to about 30 lines.

-- 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.

CHARLES MONTGOMERY (1879)

by Michael Hare

All winter my wife, who was heavy with child,
Had cravings for coconuts. In the morning,
In the middle of the night, coconuts, coconuts!
Finding a coconut in Saratoga in the middle of March
is like finding a rowboat in the Grand Union Hotel,
So when Dennis Alvord went to New York,
I asked him to bring back a coconut.
It was large, perfect in shape, and
My wife excitedly cracked it open,
Only to find it rotted on the inside.
In May our child was stillborn and the promised milk
Is dried and hardened.
In daylight and at night
I roam through Saratoga, observing its
Elegant hotels, splendid parks and delightful springs
And ask myself:
If the whole business were bared,
How much would be diseased within?

##

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220. **Ruth Lepson**

Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Sat 13 Sep 2008

could you say more, steve?

thanks,
ruth

On 9/12/08 4:43 PM, "steve russell" <[REDACTED]> wrote:

How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.

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221. **Bonnie MacAllister**

Blam! Poetry at Mugshots on Wednesday

Sat 13 Sep 2008

Bonnie MacAllister, Monica Pace, Brian Sammond

Blam! Poetry Series in Fairmount

Host:

Adam Meora

Contact: Adam Meora



Date:

Wednesday, September 17, 2008

Location:

Mugshots

Street:

2100 Fairmount Avenue

City/Town:

Philadelphia, PA

Description

Wednesday September,17 2008

Poetry Blam - in Fairmount -

Bonnie MacAllister resides in a West Philadelphia house constructed in 1868. In the United States, her multi-media art work has appeared most recently as part of the Feminist Art Project in Michigan, and at the Redding Gallery (Wilmington), Main Line Art Center, DC Arts Center, the Philip Ratner Museum, AIR Gallery (NYC), Penn State, Holy Family College, the Inquirer Building, and High Wire Gallery (Philadelphia). Bonnie's publication credits include Black Robert Journal, nth Position, Helix, Parlor, and Turtle Ink Press (who nominated her for the Pushcart Prize.) Her recent chapbook was recently acquired by the Barnard College Library and permanent collections in Uruguay, Belgium, and Italy. Bonnie is the Co-President of the Women's Caucus for Art, Philadelphia Chapter (National Women's Caucus for Art, an official NGO of the United Nations.)

Monica Pace

A resident of Philadelphia, PA, Monica Pace holds a Master's Degree in Communication from Drexel University. Her academic and avocational interests include writing, languages, visual art, music, travel, education, and international politics and cultures. Her nine published articles include interviews with Pulitzer-Prize winning novelist James Alan McPherson, playwrights Joan Holden and Bruce Graham, and actor and co-creator of *Strangers with Candy*, Paul Dinello. Her poems have been published in the Philadelphia arts journal, *HiNgE* (<http://www.hingeonline.com>), and abroad in Andrew Lovat's *Dead Drunk Dublin* (<http://www.deaddrunkdublin.com>). Pace, who vows never to write the Great American Novel, instead entertains thoughts of sending her completed proposal for *Let's Bowl*, an international bowling travel guide, to a reputable publisher.

Brian Sammond is a work-at-home computer programmer. He can frequently be seen on his mountain bike in the hills of Southeast Pennsylvania, or at open mics throughout the Philadelphia area, when he is not playing with his nieces and nephews. His work has been published in the *Philadelphia Inquirer* and *The Mad Poets Review*.

<http://www.mugshotcoffeehouse.com/contact.cfm>

<http://bonnie-macallister.blogspot.com/>

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222. **Mary Kasimor**

new book

Sat 13 Sep 2008

I am not very good at doing this--but I will get better...I have a new book published by BlazeVox Books...silk string arias. I am satisfied with this book. I hope that some of you will take the time to pick it up.

Mary Kasimor

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223. **Harry Ross**

Derek Walcott directing Seamus Heaney's Burial at Thebes

Sat 13 Sep 2008

Hello,

I've lurked on this list for a few years, and very much enjoyed reading many posts. Not an academic and not much of a poet I've never posted. Anyway, what I do do is work in classical music and I am producing an operatic adaptation of

The Burial at Thebes which will be designed and directed by Derek Walcott. The show opens at Shakespeare's Globe, London in about a month. Anyway, I thought I'd let you all know as you might find it interesting to discuss one poet directing another's work.

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224. **steve russell**

Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Sat 13 Sep 2008

that would force me to be honest. but why not. Fowler got on my nerves during the brief period i posted on MOAG. & one night i got drunk & insulted both Fowler and the Fowler click. I was thrown off of the site and should have been because I was a drunken jerk. None-the-less, after reading Reed's comments, my disdain for Fowler seems legit. Too bad I expressed my disdain in the manner that i did, but I can't stand self-appointed shamans. If I ever insult them & their fans again, I'll do so when sober. If nothing else, it'll save me some embaressment.

ge ----

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 13, 2008 1:13:34 PM

Subject: Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

could you say more, steve?

thanks,

ruth

On 9/12/08 4:43 PM, "steve russell" <[REDACTED]> wrote:

How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.

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225. **steve russell**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Sat 13 Sep 2008

Interesting. I was thinking about poets and playwrighting recently, cuz, back in the day, lots of heavy hitters were involved in the theatre. Yeats, in a big big way. & Eliot, of course. & Rilke, too, although I'm not sure how involved Rilke actually was with the theatre, but he did write plays. & Walcott has written a number of successful plays. Seamus H, I don't think has written an original play, but he's done that very good adaptation, and now he directs.

Of contemporary playwrights, at least among the Americans, I know that Sam Shepard and Mamet have written poems, and Shepard has had some interesting experimental plays that have included poetry. & of course, back back back in the day, there was also Bertold Brecht. although he's no further back than either Yeats, Rilke, or Eliot. Ugh, Shakespeare, Marlow, Johnson, & that Greek thing that Heaney's directing. That's going far back.

--- On Sat, 9/13/08, Harry Ross <[REDACTED]> wrote:

From: Harry Ross <[REDACTED]>

Subject: Derek Walcott directing Seamus Heaney's Burial at Thebes

To: [REDACTED]

Date: Saturday, September 13, 2008, 2:49 PM

Hello,

I've lurked on this list for a few years, and very much enjoyed reading many posts. Not an academic and not much of a poet I've never posted. Anyway, what I do do is work in classical music and I am producing an operatic adaptation of The Burial at Thebes which will be designed and directed by Derek Walcott. The show opens at Shakespeare's Globe, London in about a month. Anyway, I thought I'd let you all know as you might find it interesting to discuss one poet directing another's work.

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226. **Ruth Lepson**

Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Sat 13 Sep 2008

well, thanks for your honesty!

ruth

On 9/13/08 2:57 PM, "steve russell" <[REDACTED]> wrote:

that would force me to be honest. but why not. Fowler got on my nerves during the brief period i posted on MOAG. & one night i got drunk & insulted both

Fowler and the Fowler click. I was thrown off of the site and should have been because I was a drunken jerk. None-the-less, after reading Reed's comments, my disdain for Fowler seems legit. Too bad I expressed my disdain in the manner that i did, but I can't stand self-appointed shamans. If I ever insult them & their fans again, I'll do so when sober. If nothing else, it'll save me some embaressment.

ge ----

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 13, 2008 1:13:34 PM

Subject: Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

could you say more, steve?

*thanks,
ruth*

On 9/12/08 4:43 PM, "steve russell" <[REDACTED]> wrote:

How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.

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227. **andrew burke**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Sat 13 Sep 2008

Congratulations, Harry. What a 'cast' already: Walcott and Heaney. Perhaps Les Murray could have a part in the chorus ... or perhaps he could BE the chorus!

Andrew

2008/9/14 Harry Ross <[REDACTED]>:

> Hello,

>

> I've lurked on this list for a few years, and very much enjoyed reading many
> posts. Not an academic and not much of a poet I've never posted. Anyway,
> what I do do is work in classical music and I am producing an operatic
> adaptation of The Burial at Thebes which will be designed and directed by
> Derek Walcott. The show opens at Shakespeare's Globe, London in about a
> month. Anyway, I thought I'd let you all know as you might find it
> interesting to discuss one poet directing another's work.

>

>

--

Andrew

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

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

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228. **Alison Croggon**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Sat 13 Sep 2008

Break a leg, Harry. I wish I could see it, but alas, am too far away. Steve, the question about poetry and theatre has exercised me often. I've sometimes wondered why poets seem less interested than once they were, because theatre is a fascinating art if you're interested in poetry, or so it seems to me. Not that there's not contemporary connections - The UK poet Chris Goode is well known in Britain as a theatre maker, for instance. And the playwright Howard Barker is a fine poet himself. Charles Bernstein has close connection to Richard Foreman and has written libretti himself. Etc etc. Dig a bit and you'll find things. Myself, I've written three libretti (two of which have been produced) and a number of plays for stage and radio. Fwiw, my most recent Salt collection is called THEATRE...

I run a blog which reviews and discusses theatre here in Melbourne (occasionally in London, if I'm there) which might interest you - <http://theatrenotes.blogspot.com>

All the best

Alison

>

> 2008/9/14 Harry Ross <[REDACTED]>:

>> Hello,

>>

>> I've lurked on this list for a few years, and very much enjoyed reading many
>> posts. Not an academic and not much of a poet I've never posted. Anyway,
>> what I do do is work in classical music and I am producing an operatic
>> adaptation of The Burial at Thebes which will be designed and directed by
>> Derek Walcott. The show opens at Shakespeare's Globe, London in about a
>> month. Anyway, I thought I'd let you all know as you might find it
>> interesting to discuss one poet directing another's work.

>>

>>

>

>

>

> --

> Andrew

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

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

>

>

--

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

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

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

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229. **Catherine Daly**

anybody on list

Sat 13 Sep 2008

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--

All best,

Catherine Daly

██████████

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230. **amy king**

Re: anybody on list - damn.

Sat 13 Sep 2008

Geez. First Reginald Shepherd and now David Foster Wallace -- what a week.

David Foster Wallace

<http://www.latimes.com/news/obituaries/la-me-wallace14-2008sep14,0,246155.story>

Reginald Shepherd

http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html

His Blog -- <http://reginaldshepherd.blogspot.com/>

Amy's Alias

<http://amyking.org/>

--- On Sat, 9/13/08, Catherine Daly <[REDACTED]> wrote:

From: Catherine Daly <[REDACTED]>

Subject: anybody on list

To: [REDACTED]

Date: Saturday, September 13, 2008, 8:37 PM

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--

All best,

Catherine Daly

[REDACTED]

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231. **Jason Quackenbush**

Re: anybody on list

Sun 14 Sep 2008

I read Infinite Jest when I was eighteen. I picked it up on a lark at the Tower Records bookstore on Newbury Street in Boston. I needed something to read to take my mind off the music that had encompassed all of my waking brain time in my first semester at Berklee. It was thick and I figured it would keep me busy for a while at least. Little did I know.

Four months later after dilligently working through that monster of a novel, i was quite possibly a different person. it was precisely the right book for me to read at precisely the right time in my life. I'm not sure it would be possible for

me to state completely how much an influence his voice had on both my writing and my views on art in general. suffice it to say that i doubt there is anyone else I've ever read who had a greater impact.

the future with no more of the brilliance from that man's brain to come when there should have been so much more is not as good as the one we had a few days ago. his is a terrible loss to American literature.

over the years, I've known a few brilliant people who decided to take their own lives. it never makes any sense. having sat on that fence once or twice myself, I can't even fathom my own thoughts in that direction, and feel very grateful for the confidence I've found to know that i will never go there again. suicide is one of the great tragedies of our form of life, a gesture at eternity that expresses a pain that defies words. I'm not a religious person, but I hope with all my heart that whatever pain Wallace was feeling he has some peace and relief from it now. I hope he knew at the end how much he and his work meant even to people like me who had never even met him. At the risk of hyperbole, we are all darkened a bit when our brightest lights go out, and there is no question in my mind that David Foster Wallace was such a light.

Godspeed sir, my life has been better because of what you have given us all.

On Sep 13, 2008, at 5:37 PM, Catherine Daly wrote:

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--

*All best,
Catherine Daly*

██████████

welcome.html

Jason Quackenbush

██████████

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232. **Luke Schlueter**

Re: anybody on list - damn.

Sun 14 Sep 2008

Wow. The DFW death in particular really saddens me. I wonder to what degree the guy was at bottom tortured by hyper-consciousness. His work suggests as much.

Luke

From: Poetics List (UPenn, UB) on behalf of amy king

Sent: Sat 9/13/2008 10:24 PM

To: [REDACTED]

Subject: Re: anybody on list - damn.

Geez. First Reginald Shepherd and now David Foster Wallace -- what a week.

David Foster Wallace

<http://www.latimes.com/news/obituaries/la-me-wallace14-2008sep14,0,246155.story>

Reginald Shepherd

http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html

His Blog -- <http://reginaldshepherd.blogspot.com/>

Amy's Alias

<http://amyking.org/>

--- On Sat, 9/13/08, Catherine Daly <[REDACTED]> wrote:

From: Catherine Daly <[REDACTED]>

Subject: anybody on list

To: [REDACTED]

Date: Saturday, September 13, 2008, 8:37 PM

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--

All best,

Catherine Daly

[REDACTED]

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233. **Charlotte Mandel**

Women's poetry workshop

Sun 14 Sep 2008

My course titled "Translating Silences: An Extended Poetry Workshop" starts up again this fall at Barnard College Center for Research on Women, New York City. New and previous participants are welcome. Six sessions on alternate Wednesdays, 6:15 to 8:15 p.m., beginning October 1st. Poets' own work, plus study of a "poet of the month": this semester, Carolyn Forché, Frank O'Hara,

James Wright. Registration information at:
<http://www.barnard.columbia.edu/crow/courses.htm>

Thanks for spreading the word.

AND my new collection, ROCK VEIN SKY is announced and available from
Midmarch Arts Press,
www.midmarchartspress.org
For more information, visit my website at:
www.charlottemandel.com

Best wishes,
Charlotte

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234. **Nate Pritts**
i like to punch people out
Sun 14 Sep 2008

All -

Vol. 2 of H_NGM_N's offshoot - the free, pdf downloadable, single author
"poetical 'zine" COMBATIVES - is rolling along with the release of #3 - Tyler
Carter.

Check it out at H_NGM_N - <http://www.h-ngm-n.com>
Check out the COMBATIVES backstory at <http://www.h-ngm-n.com/combatives>
n8

:: Nate Pritts

:: My new book, Honorary Astronaut :: <http://www.natepritts.com>

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

Want to do
more with Windows Live? Learn "10 hidden secrets" from Jamie.
[http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008)
[550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008)

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235. **David-Baptiste Chirot**
John Ashbery's debut Collage Exhibition Reviewed
Sun 14 Sep 2008

ARTS / ART & DESIGN

| September 14, 2008

Art:

The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

See how
Windows connects the people, information, and fun that are part of your life.
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/>

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236. **Gabriel Gudding**

dave wallace

Sun 14 Sep 2008

David taught for years in the English department here at ISU. Charlie Harris, former chair, sent this link to the department listserv today. I never met him, he left for Pomona the year I got to Normal, but folks here, both on campus and in town, still talk about him with such love -- not only for his writing but for his heart and warmth. He was they say a genuinely beautiful man.

http://featuresblogs.chicagotribune.com/entertainment_popmachine/2008/09/david-foster-wa.html

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237. **Barry Schwabsky**

Re: anybody on list - damn.

Sun 14 Sep 2008

So sad....and somehow I can't help thinking, how selfish of him. He had a lot more to give and decided to keep it to himself.

--- On Sun, 14/9/08, Luke Schlueter <[REDACTED]> wrote:

From: Luke Schlueter <[REDACTED]>

Subject: Re: anybody on list - damn.

To: [REDACTED]

Date: Sunday, 14 September, 2008, 2:04 PM

Wow. The DFW death in particular really saddens me. I wonder to what degree the guy was at bottom tortured by hyper-consciousness. His work suggests as much.

Luke

From: Poetics List (UPenn, UB) on behalf of amy king

Sent: Sat 9/13/2008 10:24 PM

To: [REDACTED]

Subject: Re: anybody on list - damn.

Geez. First Reginald Shepherd and now David Foster Wallace -- what a week.

David Foster Wallace

<http://www.latimes.com/news/obituaries/la-me-wallace14-2008sep14,0,246155.story>

Reginald Shepherd

http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html

His Blog -- <http://reginaldshepherd.blogspot.com/>

Amy's Alias

<http://amyking.org/>

--- On Sat, 9/13/08, Catherine Daly <[REDACTED]> wrote:

From: Catherine Daly <[REDACTED]>

Subject: anybody on list

To: [REDACTED]

Date: Saturday, September 13, 2008, 8:37 PM

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--

All best,

Catherine Daly

[REDACTED]

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238. **David-Baptiste Chirot**

Re: John Ashbery's debut Collage Exhibition Reviewed

Sun 14 Sep 2008

ARTS / ART & DESIGN

| September 14, 2008

Art:

The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

<http://www.nytimes.com/2008/09/14/arts/design/14cott.html?ei=5070&emc=eta1>

Date: Sun, 14 Sep 2008 12:37:32 -0700

From: [REDACTED]

Subject: Re: John Ashbery's debut Collage Exhibition Reviewed

To: [REDACTED]

link for that??

--- On Sun, 14/9/08, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: John Ashbery's debut Collage Exhibition Reviewed

To: [REDACTED]

Date: Sunday, 14 September, 2008, 5:23 PM

ARTS / ART & DESIGN

| September 14, 2008

Art:

The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

See how
Windows connects the people, information, and fun that are part of your life.
<http://clk.atdmt.com/MRT/go/msnkwxp1020093175mrt/direct/01/>

Get more out of
the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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239. **Obododimma Oha**

David Foster Wallace & the Ropes of Exit

Sun 14 Sep 2008

David Foster Wallace & the Ropes of Exit
(Reflections after a tour of a cemetery)

-- Obododimma Oha

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240. **Luke Schlueter**

Re: Kakutani piece on Foster Wallace

Sun 14 Sep 2008

This came out in the NY Times this aft.

Luke

MICHIKO KAKUTANI | An Appraisal SEP. 15, 2008

Writer Mapped the Mythic and the Mundane

David Foster Wallace

<http://topics.nytimes.com/top/reference/timestopics/people/w/david_foster_walace/index.html?inline=nyt-per> used his prodigious gifts as a writer - his manic, exuberant prose, his ferocious powers of observation, his ability to fuse avant-garde techniques with old-fashioned moral seriousness - to create a series of strobe-lit portraits of a millennial America overdosing on the drugs of entertainment and self-gratification, and to capture, in the words of the musician Robert Plant, the myriad "deep and meaningless" facets of contemporary life.

A prose magician, Mr. Wallace was capable of writing - in his fiction and nonfiction - about subjects from tennis to politics to lobsters, from the horrors of drug withdrawal to the small terrors of life aboard a luxury cruise ship, with humor and fervor and verve. At his best he could write funny, write sad, write sardonic and write serious. He could map the infinite and infinitesimal, the mythic and mundane. He could conjure up an absurd future - an America in which herds of feral hamsters roam the land - while conveying the inroads the absurd has already made in a country where old television shows are a national touchstone and asinine advertisements wallpaper our lives. He could make the reader see state-fair pigs that are so fat they resemble small Volkswagens; communicate the weirdness of growing up in Tornado Alley, in the mathematically flat Midwest; capture the mood of Senator John McCain <http://topics.nytimes.com/top/reference/timestopics/people/m/john_mccain/index.html?inline=nyt-per> 's old "straight talk" campaign of 2000.

Mr. Wallace, who died Friday night at his home in Claremont, Calif., at 46, an apparent suicide, belonged to a generation of writers who grew up on the work of Thomas Pynchon, Don DeLillo

http://topics.nytimes.com/top/reference/timestopics/people/d/don_delillo/index.html?inline=nyt-per and Robert Coover

http://topics.nytimes.com/top/reference/timestopics/people/c/robert_coover/index.html?inline=nyt-per , a generation that came of age in the '60s and '70s and took discontinuity for granted. But while his own fiction often showcased his mastery of postmodern pyrotechnics - a cold but glittering arsenal of irony, self-consciousness and clever narrative high jinks - he was also capable of creating profoundly human flesh-and-blood characters with three-dimensional emotional lives. In a kind of aesthetic manifesto, he once wrote that irony and ridicule had become "agents of a great despair and stasis in U.S. culture" and mourned the loss of engagement with deep moral issues that animated the work of the great 19th-century novelists.

For that matter, much of Mr. Wallace's work, from his gargantuan 1996 novel "Infinite Jest" to his excursions into journalism, felt like outtakes from a continuing debate inside his head about the state of the world and the role of the writer in it, and the chasm between idealism and cynicism, aspirations and reality. The reader could not help but feel that Mr. Wallace had inhaled the muchness of contemporary America - a place besieged by too much data, too many video images, too many high-decibel sales pitches and disingenuous political ads - and had so many contradictory thoughts about it that he could only expel them in fat, prolix narratives filled with Möbius strip-like digressions, copious footnotes and looping philosophical asides. If this led to self-indulgent books badly in need of editing - "Infinite Jest" clocked in at an unnecessarily long 1,079 pages - it also resulted in some wonderfully powerful writing.

He could riff ingeniously about jailhouse tattoos, videophonic stress and men's movement meetings. A review of a memoir by the tennis player Tracy Austin became a meditation on art and athletics and the mastery of one's craft. A review of a John Updike

http://topics.nytimes.com/top/reference/timestopics/people/u/john_updike/index.html?inline=nyt-per novel became an essay on how the "brave new individualism and sexual freedom" of the 1960s had devolved into "the joyless and anomic self-indulgence of the Me Generation."

Although his books can be uproariously, laugh-out-loud funny, a dark threnody of sadness and despair also runs through Mr. Wallace's work. He said in one interview that he set out with "Infinite Jest" "to do something sad," and that novel not only paints a blackly comic portrait of an America run amok, but also features a tormented hero, who is reeling from his discovery of his father's bloody suicide - his head found splattered inside a microwave oven. Other books

too depict characters grappling with depression, free-floating anxiety and plain old unhappiness. One of the stories in "Oblivion" revolved around a cable TV startup called "the Suffering Channel," which presented "still and moving images of the most intense available moments of human anguish."

Like Mr. DeLillo and Salman Rushdie, and like Dave Eggers

http://topics.nytimes.com/top/reference/timestopics/people/e/dave_eggers/index.html?inline=nyt-per , Zadie Smith

http://topics.nytimes.com/top/reference/timestopics/people/s/zadie_smith/index.html?inline=nyt-per and other younger authors, Mr. Wallace

transcended Philip Rahv's famous division of writers into "palefaces" (like Henry James

http://topics.nytimes.com/top/reference/timestopics/people/j/henry_james/index.html?inline=nyt-per and T. S. Eliot

http://topics.nytimes.com/top/reference/timestopics/people/e/t_s_eliot/index.html?inline=nyt-per , who specialized in heady, cultivated works rich in symbolism and allegory) and "redskins" (like Whitman and Dreiser, who embraced an earthier, more emotional naturalism). He also transcended Cyril Connolly's division of writers into "mandarins" (like Proust, who favored ornate, even byzantine prose) and "vernacular" stylists (like Hemingway, who leaned toward more conversational tropes). An ardent magpie, Mr. Wallace tossed together the literary and the colloquial with hyperventilated glee, using an encyclopedia of styles and techniques to try to capture the cacophony of contemporary America. As a result his writing could be both brainy and visceral, fecund with ideas and rich with zeitgeisty buzz.

Over the years he threw off the heavy influence of Mr. Pynchon that was all too apparent in "The Broom of the System" (1987) - which, like "The Crying of Lot 49," used Joycean word games and literary parody to recount the story of a woman's quest for knowledge and identity - to find a more elastic voice of his own in "Infinite Jest." That novel used three story lines - involving a tortured tennis prodigy, a former Demerol addict and Canadian terrorists who want to get their hands on a movie reputed to be so entertaining it causes anyone who sees it to die of pleasure - to depict a depressing, toxic and completely commercialized America. Although that novel suffered from a lack of discipline and a willful repudiation of closure, it showcased Mr. Wallace's virtuosity and announced his arrival as one of his generation's pre-eminent talents.

Two later collections of stories - "Brief Interviews With Hideous Men" (1999) and "Oblivion" (2004), which both featured whiny, narcissistic characters - suggested a falling off of ambition and a claustrophobic solipsism of the sort Mr. Wallace himself once decried. But his ventures into nonfiction, "A Supposedly Fun Thing I'll Never Do Again" (1997) and "Consider the Lobster" (2005), grounded his proclivity for meandering, stream-of-consciousness

musings in sharp magazine assignments and reportorial subjects, and they evinced the same sort of weird telling details and philosophical depth of field as his most powerful fiction. They reminded the reader of Mr. Wallace's copious gifts as a writer and his keen sense of the metastasizing absurdities of life in America at a precarious hinge moment in time.?

From: Poetics List (UPenn, UB) on behalf of Gabriel Gudding
Sent: Sun 9/14/2008 3:22 PM
To: [REDACTED]
Subject: dave wallace

David taught for years in the English department here at ISU. Charlie Harris, former chair, sent this link to the department listserv today. I never met him, he left for Pomona the year I got to Normal, but folks here, both on campus and in town, still talk about him with such love -- not only for his writing but for his heart and warmth. He was they say a genuinely beautiful man.

http://featuresblogs.chicagotribune.com/entertainment_popmachine/2008/09/david-foster-wa.html

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241. **Obododimma Oha**

Fw: David Foster Wallace & the Ropes of Exit

Sun 14 Sep 2008

David Foster Wallace & the Ropes of Exit
(Reflections after a tour of a cemetery)

http://obododimma.livejournal.com/#entry_4029

-- Obododimma Oha

PS: I'm sorry for the double posting. I discovered that the link I provided did not show in my message.

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242. **Sheila Murphy**

Collected Chapbooks (1981-2002) Sheila E. Murphy (Blue Lion Books)

Sun 14 Sep 2008

Blue Lion Books announces a new hardback book by Sheila E. Murphy, COLLECTED CHAPBOOKS (1981 - 2002). A collection of all Murphy's chapbooks issued during that period, many out of print and now available in a beautiful hardcover edition.

"For three decades, Sheila E. Murphy has been one of the master architects of American syntax. Those who have read her poems only in magazines or chapbooks have no idea of their scope, the scale and the depth of her work. For those readers, this collection will be a revelation. This is a great book!" --- Ron Silliman

"Sheila E. Murphy is indeed a virtuoso bird, one who takes flight through language at the slightest provocation, carrying her readers with her on long poetic journey. These poems are about linguistic experience, about music on the page and in the head, about ideas approached from surprising angles and made anew, about renewal and revival. Over the last twenty five years I have continually migrated towards Sheila's approachable, lyrical and engaging experiments, basking in the sun-drenched visions she has gathered and made from the worlds and words about her. Collected Chapbooks is an overdue delight, a tribute and a publishing event." --- Rupert Loydell

<http://www.lulu.com/content/2251616> is the web-address for ordering this book. The book has much to merit purchasing a copy to enrich one's experience of contemporary poetry. In reading this book, you will be amazed at the variety of her poetic discourse, no doubt, in paraphrase, falling in love along with the the spell of her bright syntax.

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243. **William James Austin** ***Blackbox open for submissions***

Sun 14 Sep 2008

Hello everyone,

The Blackbox' summer gallery is now open for submissions.? The submission period will last approximately two weeks.? Please be certain to follow the submission guidelines on the Blackbox page.? Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.

Best, William James Austin (Bill)

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244. **Gabrielle Welford** ***Call for haiku (fwd)***

Mon 15 Sep 2008

Ukiah is in northern california. g

Date: Wed, 10 Sep 2008 09:05:15 -0700 (PDT)

From: [REDACTED]

Dear Poets,

The Ukiah Poet Laureate Committee is requesting haiku about the ukiaHaiku festival to use in publicity for the 2009 festival. Please send 1-2 haiku about the festival to Kate Marianchild ([REDACTED]) by Sunday, September 21. These haiku can be about any part of the festival experience - writing, winning, losing, judging, the awards ceremony, etc. We can use quite a few as we will sprinkle them throughout various notices, articles, and publications between now and next March.

You might also like to know that this year the ukiaHaiku festival will be offering bigger prizes in the Contemporary Haiku category: \$100 for first place, \$50 for second place, and \$25 for third place.

Looking forward to receiving your haiku!

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245. **Small Press Traffic**

Anselm Berrigan & D.S. Marriott at Small Press Traffic 9/19/08

Mon 15 Sep 2008

Small Press Traffic is thrilled to present:

Anselm Berrigan and D.S. Marriott

Friday, September 19th 7:30 p.m.

Timken Lecture Hall

Refreshments will be served

Join us!

Anselm Berrigan's most recent publication is *Have A Good One* (Cy Press, 2008), an entrail-length serial work. Books include *Some Notes on My Programming*, *Zero Star Hotel*, and *Integrity & Dramatic Life*, all published by Edge Books. A Non Sequitur- commissioned collaborative piece with composer David Frist was performed in NYC at The Flea Theater this past August as part of a four-night run of composer/poet collaborations. Berrigan lives in New York City, and is Co-Chair, Writing of Bard College's inter- disciplinary summer mfa program - a teaching gig with no classwork.

D.S. Marriott was born in the UK and was educated at the University of Sussex. He has taught there and currently teaches at the University of California, Santa Cruz. He has written many articles on poetics and is the author of *On Black Men* (Edinburgh/Columbia, 2000); *Haunted Life* (Rutgers University Press,

2008); and Incognegro (Salt Publications, 2006). Hoodoo Voodoo is his latest book of poetry (Shearsman, 2008).

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffice.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffice.org/html/directions.htm>

We'll see you Fridays!

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

██████████

<http://www.sptraffice.org>

www.smallpresstraffice.blogspot.com

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246. **Barry Schwabsky**

Re: John Ashbery's debut Collage Exhibition Reviewed

Mon 15 Sep 2008

Too bad the Times, as this article proves,Â does not know the difference between John O'Hara and FrankÂ O'Hara...

--- On Sun, 14/9/08, David-Baptiste Chirot <██████████> wrote:

From: David-Baptiste Chirot <██████████>

Subject: Re: John Ashbery's debut Collage Exhibition Reviewed

To: ██████████

Date: Sunday, 14 September, 2008, 7:51 PM

ARTS / ART & DESIGN

| September 14, 2008

Art:

The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

<http://www.nytimes.com/2008/09/14/arts/design/14cott.html?ei=5070&emc=eta1>

Date: Sun, 14 Sep 2008 12:37:32 -0700

From: [REDACTED]

Subject: Re: John Ashbery's debut Collage Exhibition Reviewed

To: [REDACTED]

link for that??

--- On Sun, 14/9/08, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: John Ashbery's debut Collage Exhibition Reviewed

To: [REDACTED]

Date: Sunday, 14 September, 2008, 5:23 PM

ARTS / ART & DESIGN

| September 14, 2008

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The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

See how
Windows connects the people, information, and fun that are part of your life.
<http://clk.atdmt.com/MRT/go/msnkwxp1020093175mrt/direct/01/>

Get more out of
the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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247. **Megan M. Garr**
Submission call for Versal 7

Mon 15 Sep 2008

We'd like to let you know that we are now accepting submissions for the seventh issue of Versal, the international literary journal based in Amsterdam. The call text is included below, with links to our site for more information. Feel free to forward this on!

Many thanks,

Megan M. Garr
Editor, Versal

A VERSAL CALL Versal wants your poetry, prose, and art for its seventh issue due out in May, 2009. Internationally acclaimed literary annual published in Amsterdam; perfect bound, 100 pages of the urgent, involved, & <http://versal.wordsinhere.com>. We only accept submissions through our (easy-to-use) online submission manager. Inquiries (only) can be directed to: [REDACTED]. Deadline: January 15, 2009.

<http://versal.wordsinhere.com>

Submission guidelines: <http://www.wordsinhere.com/guidelines.html>

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248. **Barry Schwabsky**
Ian Hunt at Parasol Unit

Mon 15 Sep 2008

The Parasol Unit Readings Series is pleased to announce that the series will resume on Thursday, 25 September at 7 pm with a reading by Ian Hunt.

Â

Ian Hunt is a writer, art critic and editor, who has lived and worked in London since the mid-1980s. He was the publisher of the poetry imprint Alfred David Editions between 1994 and 2001, and has edited two books of criticism by Stuart Morgan. He finally got around to publishing a book of his own poems, *Green Light* (Barque Press) in 2006.

Barque said this about his writing: "From the politesse of *En Echelon*™ or *Answering Injunction*™, through the tense constructivist representations of *Destructive Impulse*™, to the defensive operations of *Lines Inscribed on a Gauntlet*™, *Green Light* reveals the powers and limits of resistant speech. In these poems, ironic formality as form of defence, echoed by the formalism of narrative or of mise-en-page, is softened by a context which dwells consistently on the construction of personal and semantic relations through contrasting tonal registers which both alienate and familiarize!

Maybe the description at the end of "Destructive Impulse", "The before / speech a form of moment / gone hard, now expelled / aphoristic because / no other container sufficed", could serve as a guide to this book as a whole: the hardening/narrowing of the arterial connections between speeches, silence, and their social or temporal contexts means that the text is emitted in aphoristic fragments, and can't be contained by the procedural rationality of forensic discourse." The Parasol Unit is located at 14 Wharf Road, London N1 7RW, between Old Street and Angel tube stations. More information at www.parasol-unit.org. The Parasol Unit Readings are organized by Barry Schwabsky. The next reading after Ian Hunt's will be by David Miller, on Thursday, 18 December.

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249. **Anny Ballardini**

Re: Collected Chapbooks (1981-2002) Sheila E. Murphy (Blue Lion Books)

Mon 15 Sep 2008

Congratulations! Publication and blurbs are definitely deserved,

lovely that 'virtuoso bird' _

Anny

On Mon, Sep 15, 2008 at 12:33 AM, Sheila Murphy <[REDACTED]> wrote:

Blue

Lion Books announces a new hardback book by Sheila E. Murphy, COLLECTED CHAPBOOKS (1981 - 2002). A collection of all Murphy's chapbooks issued during that period, many out of print and now available in a beautiful hardcover edition.

"For three decades, Sheila E. Murphy has been one of the master architects of American syntax. Those who have read her poems only in magazines or chapbooks have no idea of their scope, the scale and the depth of her work. For those readers, this collection will be a revelation. This is a great book!" --- Ron Silliman

"Sheila E. Murphy is indeed a virtuoso bird, one who takes flight through language at the slightest provocation, carrying her readers with her on long poetic journey. These poems are about linguistic experience, about music on the page and in the head, about ideas approached from surprising angles and made anew, about renewal and revival. Over the last twenty five years I have continually migrated towards Sheila's approachable, lyrical and engaging experiments, basking in the sun-drenched visions she has gathered and made from the worlds and words about her. Collected Chapbooks is an

overdue delight, a tribute and a publishing event." --- Rupert Loydell

<http://www.lulu.com/content/2251616>

is

the web-address for ordering this book. The book has much to merit purchasing a copy to enrich one's experience of contemporary poetry. In reading this book, you will be amazed at the variety of her poetic discourse, no doubt, in paraphrase, falling in love along with the the spell of her bright syntax.

--

Anny Ballardini

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

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

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

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

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250. **Adam Fieled**

"When You Bit..." on PennSound

Mon 15 Sep 2008

There is an mp3 of me reading the middle segment ("Dancing with Myself") of my new Otoliths book "When You Bit.." now up on PennSound:

http://www.media.sas.upenn.edu/pennsound/authors/Fieled/Fieled-Adam_From-When-You-Bit_2008.mp3

Enjoy!

Ad

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251. **Lori Emerson**

spam is speech

Mon 15 Sep 2008

Hi - has anyone been keeping up the ruling in Virginia that that the state's "anti-spam law violates free speech protections under the First Amendment"? This seems so strange and poetic to me - that bulk email, not even the content of the email, is speech. Any thoughts?

Lori

=====

The Associated Press

September 12, 2008 at 11:34 AM EDT

RICHMOND, Va. — The Virginia Supreme Court has declared the state's anti-spam law unconstitutional.

The unanimous ruling Friday reversed the conviction of a man once considered one of the world's most prolific spammers. The court agreed with Jeremy Jaynes' claim that the anti-spam law violates free speech protections under the First Amendment. In 2004, Jaynes became the first person in the country to be convicted of a felony for sending unsolicited bulk e-mail. Authorities claimed Jaynes sent up to 10 million e-mails a day from his home in Raleigh, N.C. He was sentenced to nine years in prison. Jaynes was charged in Virginia because the e-mails went through an AOL server there.

--

Lori Emerson

Assistant Professor

Department of English

University of Colorado at Boulder

Hellems 101, 226 UCB

Boulder, CO 80309-0226

<http://www.colorado.edu/English/faculty/facpages/emerson.shtml>

"For days and weeks on end one racks one's brains to no avail and, if asked, one could not say whether one goes on writing purely out of habit, or a craving for admiration, or because one knows not how to do anything other, or out of sheer wonderment, despair or outrage, any more than one could say whether writing renders one more perceptive or more insane." -- W.G. Sebald

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252. **steve russell**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Mon 15 Sep 2008

cool. Libretti's must be challenging. I've written plays, but have them stashed. I think I may have the people skills to do something with them now. before, ugh, ugh...

The poet Cornelius Eady was nominated for a pultizer for a libretti he wrote. but the title escapes me. Richard Foreman is out there. & only Yorkers get to see the work.

best,

Steve Russell

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

From: Alison Croggon <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 13, 2008 7:04:58 PM

Subject: Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Break a leg, Harry. I wish I could see it, but alas, am too far away. Steve, the question about poetry and theatre has exercised me often. I've sometimes wondered why poets seem less interested than once they were, because theatre is a fascinating art if you're interested in poetry, or so it seems to me. Not that there's not contemporary connections - The UK poet Chris Goode is well known in Britain as a theatre maker, for instance. And the playwright Howard Barker is a fine poet himself. Charles Bernstein has close connection to Richard Foreman and has written libretti himself. Etc etc. Dig a bit and you'll find things. Myself, I've written three libretti (two of which have been produced) and a number of plays for stage and radio. Fwiw, my most recent Salt collection is called THEATRE...

I run a blog which reviews and discusses theatre here in Melbourne (occasionally in London, if I'm there) which might interest you - <http://theatrenotes.blogspot.com>

All the best

Alison

>

> 2008/9/14 Harry Ross <[REDACTED]>:

>> Hello,

>>

>> I've lurked on this list for a few years, and very much enjoyed reading many
>> posts. Not an academic and not much of a poet I've never posted. Anyway,
>> what I do do is work in classical music and I am producing an operatic
>> adaptation of The Burial at Thebes which will be designed and directed by
>> Derek Walcott. The show opens at Shakespeare's Globe, London in about a
>> month. Anyway, I thought I'd let you all know as you might find it
>> interesting to discuss one poet directing another's work.

>>

>>

>

>

>

> --

> Andrew

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

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

>

>

--

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

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

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

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253. **Michael Kelleher**

Literary Buffalo Newsletter 09.15.08-09.21.08

Mon 15 Sep 2008

LITERARY BUFFALO

09.15.08-09.21.08

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].

ACHEBE BY CLOSED CIRCUIT TV!

Due to popular demand, we are going to present a live, closed-circuit television screening of the Chinua Achebe event in the cinema at Hallwalls. Tickets are \$10, cash only, at the door only, and will be available on a first come, first served basis. Admission includes the book signing in the church at Babeville after the event.

NO PRE-SALES!

(NOTE: this is NOT the waiting list. The waiting list is for main event tickets only, so please, please spare our poor receptionist a phone call.)

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

09.17.08

Spotlight on Youth Open Mic

Youth aged 12-21 can bring poems, stories, songs, raps, artwork, dance pieces, musical instruments, photographs or anything else they want to share.

Wednesday, September 17, 6:30 PM

Hallwalls Cinema, 341 Delaware Ave. (@ Tupper)

&

Exhibit X Fiction and Prose

Croatia Novelist and Essayist Dubravka Ugresic

Fiction Reading

Wednesday, September 17, 8 PM

Karpeles Manuscript Museum, corner of North and Elmwood

09.18.08

The Write Thing at Medaille College

Neal Chandler

Fiction Reading

Thursday, November 18, 7 PM

The Library at Huber Hall, Medaille College, 18 Agassiz Circle

&

Canisius Contemporary Writers Series

Nigerian Fiction Writer Uwem Akpan

Thursday, November 18, 7 PM

Grupp Fireside Lounge

Canisius College | 80 Hughes

&

Just Buffalo Small Press Poetry Series

Frank Sherlock and Logan Ryan Smith

Poetry Reading

Thursday, November 18, 7 PM

Rust Belt Books, 202 Allen St.

09.19.08

Poetics Plus at UB

Rodrigo Toscano

Multimedia Poetry Presentation

Friday, September 19, 7:30 PM

Soundlab, 110 Pearl St. (rear of building, downstairs)

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/

CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. We will explore and develop your creativity! Sessions will be divided into studio work, group response and public readings. For more information regarding this unique opportunity please visit www.thespencer.com. Karen Lewis is lead Teaching Artist for Just Buffalo Literary Center, a contributing editor (literature and poetry) for award winning Traffic East magazine, and a Pushcart Prize nominee. She is a fellow of the Banff Centre's Wired Writing Studio, an internationally recognized arts, cultural and educational institution in Banff, Alberta.

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 p.m. Ongoing participation in the group is limited to Just Buffalo members in good standing; however, we encourage walk-ins to test the waters and to see if this is for you. For info on format, etc., please download the info .pdf from the front page of our website:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

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.

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

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

JOIN JUST BUFFALO ONLINE

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

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

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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254. **Aryanil Mukherjee**

Re: John Ashbery's debut Collage Exhibition Reviewed

Mon 15 Sep 2008

This is no surprise though. Ashbery was a keen student of art (esp. paintings) since early childhood. Read somewhere that at age 9 he was well versed with French surrealist paintings - at least he could put names to paintings (or styles). Later during (or may be after) his Paris sojourn he took painting/art classes to formally learn to paint.

Its also true that in one of his interviews (possibly the 1988 John Tranter interview) he laments about his lack of talent as a painter.

Given the facts, I am inclined to think he is perhaps a better pianist than painter/artist.

Aryanil

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of David-Baptiste Chirot

Sent: Sunday, September 14, 2008 3:51 PM

To: [REDACTED]

Subject: Re: John Ashbery's debut Collage Exhibition Reviewed

ARTS / ART & DESIGN

| September 14, 2008

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The Poetry of Scissors and Glue

By HOLLAND COTTER

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To: [REDACTED]

link for that??

--- On Sun, 14/9/08, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: John Ashbery's debut Collage Exhibition Reviewed

To: [REDACTED]

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Get more out of the Web. Learn 10 hidden secrets of Windows Live.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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255. **Michael Kelleher**

CORRECTION

Mon 15 Sep 2008

LITERARY BUFFALO

09.15.08-09.21.08

SORRY ABOUT THE SECOND EMAIL...NOTE THE LOCATION CORRECTION
ON THE FOLLOWING

Just Buffalo Small Press Poetry Series

Frank Sherlock and Logan Ryan Smith

Poetry Reading

Thursday, November 18, 7 PM

Hallwalls Cinema, 341 Delaware (@Tupper)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will
immediately be removed.

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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256. **Jennifer Karmin**

Call for submissions: AWP 2009 Pedagogy Forum

Mon 15 Sep 2008

2009 PEDAGOGY FORUM: Association of Writers and Writing Programs

<http://www.awpwriter.org/conference/2009pedforum.php>

2009 AWP Annual Conference & Bookfair

February 11-14, 2009

Chicago, Illinois

Hilton Chicago

Topics must address the teaching of creative writing and may cover the application of pedagogical theory, specific course development, classroom activities, assignments, texts, or other aspects of teaching. Papers must be designated by one of the following genres: Drama, Fiction, Nonfiction, Poetry, or Multi-Genre. We are especially interested in receiving more papers that focus on drama. You may contact the coordinators if you feel your paper doesn't fall under one of these categories. Papers must also be designated by level as Undergraduate, Graduate, Any Level, or Alternative (elementary/secondary school, writing in community settings, etc.).

A collection of 20 selected papers, The Best of The AWP Pedagogy Papers 2009, will be made available to members online after the conference. All contributors to The AWP Pedagogy Papers 2009 will present and discuss their papers in small groups during one of the Pedagogy Forum sessions at the conference.

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257. **steve d. dalachinsky**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Mon 15 Sep 2008

not a libretti a libretto

usually in old days librettist was forgotten like the leier writer
or even when folks talk of burt bacharach or elton john you rarely hear
about hal david or bernie taupin
in some cases the librettist and composer were one in the same
ditto leier as in the case with certain mahler leier
and as i once wrote in a poem
if the opera's a success they praise the composer
if it's a flop they blame the librettist

On Mon, 15 Sep 2008 07:22:41 -0700 steve russell <[REDACTED]>
writes:

> cool. Libretti's must be challenging. I've written plays, but have
> them stashed. I think I may have the people skills to do something
> with them now. before, ugh, ugh...
>
> The poet Cornelius Eady was nominated for a pultizer for a libretti
> he wrote. but the title escapes me.
> Richard Foreman is out there. & only Yorkers get to see the work.
>
> best,
> Steve Russell
>

>
>
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> From: Alison Croggon <[REDACTED]>
> To: [REDACTED]
> Sent: Saturday, September 13, 2008 7:04:58 PM
> Subject: Re: Derek Walcott directing Seamus Heaney's Burial at
> Thebes
>
> Break a leg, Harry. I wish I could see it, but alas, am too far
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> were, because theatre is a fascinating art if you're interested in
> poetry, or so it seems to me. Not that there's not contemporary
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> theatre maker, for instance. And the playwright Howard Barker is a
> fine poet himself. Charles Bernstein has close connection to Richard
> Foreman and has written libretti himself. Etc etc. Dig a bit and
> you'll find things. Myself, I've written three libretti (two of
> which
> have been produced) and a number of plays for stage and radio. Fwiw,
> my most recent Salt collection is called THEATRE...
>
> I run a blog which reviews and discusses theatre here in Melbourne
> (occasionally in London, if I'm there) which might interest you -
> <http://theatrenotes.blogspot.com>
>
> All the best
>
> Alison
> >
> > 2008/9/14 Harry Ross <[REDACTED]>:
> >> Hello,
> >>
> >> I've lurked on this list for a few years, and very much enjoyed
> reading many
> >> posts. Not an academic and not much of a poet I've never posted.
> Anyway,
> >> what I do do is work in classical music and I am producing an
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> >> Derek Walcott. The show opens at Shakespeare's Globe, London in
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> it
> >> interesting to discuss one poet directing another's work.
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> >
> > --
> > Andrew
> > <http://hispirits.blogspot.com/>
> > <http://www.flickr.com/photos/aburke/>
> >
> >
>
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>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
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258. **Chad Sweeney**

***Best American Event w/Hass, Hillman, Palmer, Powell & Sweeney:
Tuesday/9/16/Berkeley***

Mon 15 Sep 2008

Dear Friends,

I'll be back in the Bay Area to read in the Best American Poetry 2008 release with Robert Hass, Michael Palmer, Brenda Hillman, and D.A. Powell. I'd love to chance to see some of you one more time, before I disappear into the Michigan snow. It's a lovely book, selected this year by Charles Wright.

The reading is at Mrs. Dallaway's Bookstore in Berkeley

7:30, Tuesday, September 16
2904 College Ave., Berkeley

Cheers,
Chad Sweeney

[↑ Contents](#)

259. **Thomas savage**

Re: John Ashbery's debut Collage Exhibition Reviewed

Mon 15 Sep 2008

I read this review and saw the show it reviewed the night it opened at Tibor De Nagy. I loved the show and liked the review except that it failed to make any mention of Trevor Winkfield's wonderful show which was also on view at Tibor de Nagy and which opened the same night. Regards, Tom Savage

--- On Mon, 9/15/08, Aryanil Mukherjee <[REDACTED]> wrote:

From: Aryanil Mukherjee <[REDACTED]>

Subject: Re: John Ashbery's debut Collage Exhibition Reviewed

To: [REDACTED]

Date: Monday, September 15, 2008, 10:57 AM

This is no surprise though. Ashbery was a keen student of art (esp. paintings) since early childhood. Read somewhere that at age 9 he was well versed with French surrealist paintings - at least he could put names to paintings (or styles). Later during (or may be after) his Paris sojourn he took painting/art classes to formally learn to paint.

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<http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/>

Get more out of the Web. Learn 10 hidden secrets of Windows Live.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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260. **Mark Truscott**

September 24: Iijima and Moure at the final Test (Toronto)

Mon 15 Sep 2008

Dear Test Friends:

Please mark the following on your calendars:

24 September 2008, 8 p.m.

BRENDA IJIMA and ERÍN MOURE (bios below) at the final installment of the Test Reading Series, v1 a Mercer Union-Test-Toronto Free Gallery co-production at the Toronto Free Gallery

1277 Bloor Street West

Free (Donations for the readers gratefully accepted)

Sponsored by the Toronto Arts Council through the League of Canadian Poets
More information at www.testreading.org.

Please feel free to forward this information to anyone you think would be interested.

Hope to see you there,

Mark ***** BRENDA IJIMA is the author of *Animate*, *Inanimate Aims* (Litmus, 2007) and *Around Sea* (O Books, 2004). Her book *If Not Metamorphic* was runner up for the Sawtooth Prize and will be published by Ahsahta Press. Chapbooks include *Rabbit Lesson* (just out from Fewer & Further Press), *Color and Its Antecedents* (Yen Agat, 2004), *Early Linoleum* (Furniture Press, 2004), *Spacious* (Other Publications, 2003), *Audible Bio* (Longhouse, 2003), *In a Glass Box* (Pressed Wafer, 2002) and several other artist's books. She is the editor of Portable Press at Yo-Yo Labs: <http://yoyolabs.com/>. Together with Evelyn Reilly she is editing a collection of essays by poets concerning poetry and ecological ethics titled *)((eco (lang) (uage(reader)*. She is the art editor at Boog City as well as a visual artist. She lives in Brooklyn, New York where she designs and constructs homeopathic gardens.

ERÍN MOURE is a Montreal poet and relentless translator (from French, Galician, Portuguese and Spanish to English) whose practice both bridges and explodes the bridges between lyric and "experimental", creation and translation.

Her most recent book, *O Cadoiro* (2007), was provoked by the medieval Galician-Portuguese lyric songbooks. Other recent books: *Little Theatres* (2005, translated into Galician as *Teatriños*, 2007); *O Cidadán* (2002), a troubled yet hopeful consideration of citizenship, and *Sheep's Vigil by a Fervent Person* (2001), a translation from the Portuguese of Fernando Pessoa. Her translations also include Nicole Brossard's *Installations*, *Museum of Bone and Water*, and *Notebook of Roses and Civilization* from French (with Robert Majzels...*Notebook* was a finalist for a GG in translation and for the Griffin Prize); Chus Pato's *Charenton* (Shearsman, 2007) from Galician; Andrés Ajens's *Quase Flanders*, *Quase Extramadura* from Chilean Spanish (Left Hand Books, 2008). Moure has also translated poems into English from France's Sébastien Smirou and Christophe Tarkos; Manoel Antonio, Manuel Rivas, María do Cebreiro and Daniel Salgado from Galician; Wilson Bueno from Portuguese. She has given readings in English, French and Galician in Canada, USA, England, Wales, France, Spain, Portugal, Slovenia, Germany and Japan, as well as seminars in translation, language and construction of identity, and poetics. Her next book of poetry, *O Resplendor*, will appear in 2010 from Anansi. A book of essays, *My Beloved Wager*, will appear from NeWest Press in 2009, and a book of poetry written in collaboration with Oana Avasilichioaei, *Expeditions of a Chimaera*, will also appear in 2009 from Bookthug, as will her translation of Chus Pato's *m-Talá* from Shearsman in the UK. Moure is currently translating Chus Pato's *Hordas de Escritura* and working on a new book of poetry, *The Unmemntioable*. She is a contributing editor to *The Capilano Review* (Vancouver) and serves on the editorial board of the *Galician Review* (Birmingham, UK).

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261. **Martha Cinader Mims**

Internet Radio Poetry Open Mic Tuesday Night

Mon 15 Sep 2008

Dear Poet,

I will be hosting another Listen & Be Heard Poetry Cafe Radio Open Mic on Tuesday, September 16 from 8-9 pm California time.

You can tune into the show live at the following url:

<http://www.blogtalkradio.com/listenandbeheard/2008/09/17/Listen-Be-Heard-Poetry-Open-Mic>

You can call in to the following phone# [REDACTED] during the live show.

You can also try the "click to talk" feature from your computer, although so far I haven't been able to communicate with the people who have tried it...
but I'm willing to keep trying (it is in beta.)

Here is the open mic format for Tuesday night:
There will be two rounds of open mic:
the lightning round and the spotlight round.
The lightning round will be one poem for 30 seconds or less.
The spotlight round will be one poem.
I have not scheduled any featured poets.

During the previous two radio open mics that I hosted this way, poets called in from around the country, and we had fun.

Please listen and be heard on Tuesday night.

Wishing you Peace and Poetry
Martha Cinader Mims

Martha Cinader Mims
Listen & Be Heard Network

[REDACTED]
<http://www.listenandbeheard.net>

Get Skype and call me for free.

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262. **steve d. dalachinsky**

Re: upcoming gig

Mon 15 Sep 2008

On Mon, 15 Sep 2008 13:42:05 -0400 "steve d. dalachinsky"

<[REDACTED]> writes:

Sept 22 2008 630 pm

steve dalachinsky with saxophonist bob feldman
and bass player (to be asnnounced)

at

THE SWIG

1629 2nd Ave.

(between e 84 and e 85 st)

donation

b

Click to find airline
tickets for your next trip.

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263. **Geoffrey Gatz**
BlazeVOX 2k8 Fall 2008 Now online

Mon 15 Sep 2008

BlazeVOX [Thank You]

A big thank you to everyone who helped keep BlazeVOX [books] Alive and well!
We have a thank you YouTube Movie on the front page!

Thank you : <http://www.blazevox.org/BXthankyou.mov>

Over 1600 pages of new work! Holy Cow!

BlazeVOX 2k8 Fall 2008 Now online

<http://www.blazevox.org>

Full PDF - <http://www.blazevox.org/Blazevox2k8%20Fall08.pdf>

Buffalo Focus : Nava Fader

BlazeVOX 2k8 Fall authors

Adela Miencilova

Austin Wallace

Alex Rettie

Brandi Wells

Charles Freeland

Clint Frakes

David Brennan

David Highsmith

Derek Henderson

Daniel Morris

Edric Mesmer

Emily Brown

Evan Schnair

F.J. Bergmann

George J. Farrah

Gianina Opris

Jamie Iredell

Jason Visconti

Korliss Sewer
Kyle Flak
Leonard Gontarek
Mako Matsuda
Michael Fix
Nagehan Bayindir
Paige Taggart
Parul Garg
Peter Fernbach
Richard Barrett
Richard K.Ostrander
Alex Moseley
Spring Wells
Stacie Leatherman
Stevie Hinton
Sarah Suzor
Thomas Fink
Tom Bowen

Ebook by:

Legal Arguments by Francis Raven

Cracked Altimeter by Joe Milford | Vol. 1

Cracked Altimeter by Joe Milford | Vol. 2

Cracked Altimeter by Joe Milford | Vol. 3

Bagpipe Hero by Geoffrey Gatza

Our Big Book of Samples 500 pages of BlazeVOX [books]

BlazeVOX [books] Catalog

Full Catalog of Books

100 titles in all \ 25 new

<http://www.blazevox.org/catalog.htm>

Download Our Big Book of Samples Right here !!!

http://www.blazevox.org/BlazeVOX_books_samples.pdf

<http://www.blazevox.org>

<http://www.blazevox.org>

<http://www.blazevox.org>

Subscription now replaces Raffle

eBay sez no to poetry gamboling!

As it turns out our raffle broke the Acceptable Use Policy at eBay, as a raffle is a form of gambling. So no more of that :-) I am sorry but it has to be that way, as I might have even broken a law or two. Eeek. So we will hold our next raffle as a last raffle. All participants will be notified and we'll hold something special.

In it's place we will continue to have our big pile of books special and call it a subscription to BlazeVOX [books]. This is a great way to help out and you get to see first hand why BlazeVOX [books] is so much fun!

Make a donation now to help save BlazeVOX [books] and we will send you books!

10 titles < \$100 [a \$200 value]

15 titles < \$150 [a \$300 value]

20 titles < \$200 [a \$400 value]

25 titles < \$250 [a \$500 value]

<http://www.blazevox.org/bakesale.htm>

New ebooks coming soon!

Keep an eye on this page for upcoming great ebooks from :

adam strauss

adrian kien

alan clinton

Andrew Demcak

Beth Balousek

charles freeland

Christopher Rizzo

David Brennan

Felino Soriano

Gian Lombardo

Jeanpaul Ferro

Jennifer Wolfe

Jill Darling

Juliet Cook

Mark Cunningham

Kristina Marie Darling

Phil Cordelli

Sean Kilpatrick

Tom Bradley

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264. **Lindsay Wong**

ANNC: UC Press Online Book Sale

Mon 15 Sep 2008

UC Press Announces Its 2008 Online Book Sale!

This year's sale includes:

- * Over 3,000 titles at greatly reduced prices
- * Hundreds of titles available for under \$10
- * Many bestselling titles at sale prices

To visit our sale page and browse sale titles, please visit

<http://go.ucpress.edu/fillupsale> When placing orders, please enter the discount code: 09M2444 in the coupon code box in the shopping cart and click the "update" button to obtain your sale price.

This year's sale runs from today through October 31. Stock is limited-order now!

Contact Lindsay Wong at: [REDACTED]

--

Lindsay Wong

Electronic Marketing Coordinator

University of California Press

Phone: [REDACTED]

Email: [REDACTED]

Website: www.ucpress.edu

UC Press Blog: <http://ucpress.typepad.com/ucpresslog/>

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265. **Margaret Konkol**

SMALL PRESS in the ARCHIVE: Rich Owens Lecture Tues Sept. 16

Mon 15 Sep 2008

For those in or near Buffalo New York:

The first of the Fall 2008 Small Press in the Archive lectures. Our very own poet, scholar and master at letter press, Richard Owens, will give his talk "Editing Joseph Gordon Macleod" at NOON this coming Tuesday, September 16th in the Poetry Collection, 420 Capen, University at Buffalo, Buffalo New York.

Rich's project is a fascinating one---an act of recovery work which promises to

trouble the way we think about reception and canon formation. Praised by Pound, Bunting and MacDiarmid, Macleod's *The ECLIPTIC* (1930) came in with a roar and out with a whimper. A subject of debate between Pound and Zukofsky during the planning stages of the Objectivist and British numbers of *POETRY*, Macleod produced two "modernist" long poems before retreating behind the security of the pseudonymous persona of Scottish Nationalist Adam Drinan. Answering Keith Tuma's call to investigate and recover the work of British poets written out of American conversations, this talk will wrestle with the usefulness of recovery projects, the question of reception and the need to develop project-specific editing strategies grounded in the archive.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

Hope to see many of you tomorrow,
Margaret

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266. **Cara Benson**

Reading period open for Sous Rature

Mon 15 Sep 2008

Dear Listees...

Welcome to Aristotelian bastardization, a Derrida slum, and anon sense.

Sous Rature features work of erasure, inadequacy, and otherwise. Poems, prose, cross. Also, images and art. This is an "inadequate yet necessary" endeavor.

Reading period is now open! There will be a deadline at some point. Meantime, send previously unpublished work as attachment to Cara Benson at cbenson67[at]yahoo[dot]com. Say something unsplamlike in the subject line.

Sous Rature for the direct gander and 1 issue.

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267. **blacksox**

Wednesday, Sept 10, Judy Copeland, Kerouac Writer in Residence reads at Soft Exposure

Tue 16 Sep 2008

This Wednesday's featured writer will be Judy Copeland, the current writer in residence at the Kerouac House. The location is Infusion Tea, College Park, 1600 Edgewater Drive, Orlando. Open mic signup starts at 6:30, and the reading starts at 7. Come on out to listen and share your words!

Judy Copeland is a California attorney who left the law to backpack around Oceania, Asia, and Africa, staying with families she met along the way. Her travel stories have appeared in the Florida Review, Literal Latte, Water~Stone Review, New Millennium Writings, and Travelers' Tales anthologies. She holds an MFA in creative nonfiction from the University of Iowa.

Judy's wanderlust began early. A child of missionaries, she grew up in Fukuoka, Japan, where she used to run away from home every few days, just for the thrill of getting lost in a big city. By the age of three, she had grown accustomed to policemen catching her and taking her home. While at the Kerouac House, Judy will work on stories about her childhood in Fukuoka in the 1950s.

Thanks
Russ Golata

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268. **blacksox**

Austin's 9/17 Featuring Calypso--in Florida

Tue 16 Sep 2008

EVERY 3RD Wednesday @ Austin'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 Russ Golata

For directions or comments e-mail me at [REDACTED]

Or phone me at [REDACTED]

Or AUSTINâ€™S at [REDACTED]

Thanks
Russ

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269. **Catherine Daly**

Re: John Ashbery's debut Collage Exhibition Reviewed

Tue 16 Sep 2008

I would like to ask the list abt. tibor de nagy -- I go there when I live in or visit NYC -- but the looks I get are so strange when I react to the work and ask for the books and monographs they publish ("have you got any artist or poet publications here now? may I buy copies?"), and -- wow, they are the books of mine stolen most readily when loaned (i.e., desireable, unavailable) -- it is odd.

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

270. **Cara Benson**

Re: Reading period open for Sous Rature

Tue 16 Sep 2008

<http://www.necessetics.com/sousrature>

Well, here's the website address

<http://www.necessetics.com/sousrature.html>

Thought the link would transfer...(cyber school, eh?)

Sous Rature

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

From: Cara Benson <[REDACTED]>

To: [REDACTED]

Sent: Monday, September 15, 2008 8:26:11 PM

Subject: Reading period open for Sous Rature

Dear Listees...

Welcome to Aristotelian bastardization, a Derrida slum, and anon sense.

Sous Rature features work of erasure, inadequacy, and otherwise. Poems, prose, cross. Also, images and art. This is an "inadequate yet necessary" endeavor.

Reading period is now open! There will be a deadline at some point. Meantime, send previously unpublished work as attachment to Cara Benson at cbenson67[at]yahoo[dot]com. Say something unspamlike in the subject line.

Sous Rature for the direct gander and 1 issue.

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271. **Stephen Ellis**

etymological derivations of "clitoris"

Tue 16 Sep 2008

Dear All,

I seem to remember a very brief thread that discussed this, a part of which was a rather interesting and thorough-seeming (and geographically quite "wide") etymological development that related "clitoris" to "guitar" among other things . . . I think the post was from Gabriel Gudding, but haven't a clue as to the year.

I just did a search through through the UB archives which turned a blank . . . does anyone recall this thread, and its details? If so, b/c me if you want; I remain most curious about it all. Best, SE

Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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272. **David Kirschenbaum**

NYC/This Thurs: Welcome to Boog City 2 Festival, Sept. 18-21

Tue 16 Sep 2008

Hi,

This Thurs., Sept. 18 through 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.

You can view the web-only color pdf version of Boog City's Welcome to Boog City issue, replete with the full schedule illustrated with performer pics; pieces on festival performers Arlo Quint and Wakey!Wakey!, poems by fest performers Elise Ficarra and Kristianne Meal, and a preview of our Sunday discussion on race and poetry:

http://welcometoboogcity.com/boogpdfs/bc51_wbc2fest.pdf

Among the festival 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 TRY! TRY! 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.

If you need any additional information you can reach me at 212-842-BOOG (2664) or [REDACTED].

Hope you can make it down.

as ever,
David

P.S. Physical copies of this issue, Boog City 51, are available at the below locations:

2,500 copies of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

THE EAST VILLAGE

Acme Underground
Anthology Film Archives
Bluestockings
Bowery Poetry Club
Cake Shop
Lakeside Lounge
Life Café
Living Room
Mission Café
Nuyorican Poets Café
Other Music
Pianos
St. Mark's Books
St. Mark's Church
Shakespeare & Co.
Sidewalk Café
Sunshine Theater
Trash and Vaudeville
Two Boots Video

OTHER PARTS OF MANHATTAN

Angelika Film Center and Café
Hotel Chelsea
McNally Jackson
Mercer Street Books
Poets House

BROOKLYN

WILLIAMSBURG

Bliss Café
Public Assembly
Sideshow Gallery
Spoonbill & Sugartown
Supercore Café

GREENPOINT

Champion Coffee
East Coast Aliens
Greenpoint Coffee House
Permanent Records
Photoplay Video & DVD
Thai Café

P.P.S. And read every Boog City back issue, all 50, now online:

from 1

<http://welcometoboogcity.com/boogpdfs/bc01.pdf>

to 50

<http://welcometoboogcity.com/boogpdfs/bc50.pdf>

just change the issue number, from 01 on through to 50

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 Albuhasan

David Need

Andrea Rexilius

Ken Rumble
Diane Timblin
and music from
Liv Carrow

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 TRY! TRY!

9:35 p.m.-Gillian McCain

9:50 p.m. For its 20th Anniversary,

Lou Reed ™s New York album performed live by:

*Babs of Queens
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

11:10 a.m.-Brant Lyon, LOGOchrysalis

11:20 a.m.-Andrew Bishop, Graphic Union Press

11:30 a.m.-Celena Glenn, Bowery Books

11:40 a.m.-Mark Lamoureux, 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.-Jessica Smith, 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.

****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

****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**

(see Thursday for bio)

****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 ingÃ©nues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice thatâ€™s sweet and deadpan, and a guitar-style thatâ€™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 TRY! TRY, 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 Jazzoetry 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.

****Andrew Bishop, Graphic Union Press**

<http://www.graphicunionpress.org>

Andrew Bishop is a musician and university development administrator born and raised in the shadow of The Riverside Church. He will be reading other people's poems.

Graphic Union Press is a collaborative publishing venture founded in New York City on the Day of the Serial Epic, 2007. We publish books that are textual and

visual on subjects including art and design, music, cities, and bicycles and other machines, and we aim in the making for a more perfect graphic union.

****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" is a translation of Sir Gawain & the Green Knight 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 Shimoda'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 masks“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. “We got tired of seeing good, innovative poetry go unpublished, ignored by “mainstream,” “accepted” venues, and created ORP in hopes of providing alternative spaces, “other rooms” in which quality, experimental poetry that might not otherwise find an audience can flourish,” they said. “Our 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.”

****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.

****Brant Lyon, LOGOChrysalis** <http://www.logochrysalis.com> Brant Lyon has "in increasing order of difficulty" eaten a guinea pig beside Macchu Picchu, climbed the Himalayas to catch a sunrise, driven a New York City cab, taught himself Arabic to open a cyber cafe near the great Pyramids, tickled the ivories at Carnegie Hall, and written poetry for the past decade or so! He's got some printed in *Rattle*, *Lullwater Review*, *Medicinal Purposes*, *BigCityLit*, and other journals, other of it anthologized in *The Rutherford Red Wheelbarrow Poets* (Becton-Schanz), *The Company We Keep* (Poet Warrior), and in his chapbook *Your Infidel Eyes* (Poets Wear Prada), now in its second printing. Lyon otherwise conflates poetry with music, as a composer and performer, in his "jazzoetry" reading series, *Hydrogen Jukebox*, and in his newly released poemusic CD, *Beauty Keeps Laying Its Sharp Knife Against Me* (LOGOchrysalis).

LOGOchrysalis Productions is a small literary/musical enterprise founded in 2007 by Brooklyn-based poet/writer and composer/musician Brant Lyon. In the early spring of 2008 LOGOchrysalis debuted its first work, Brant Lyon & Friends' *Beauty Keeps Laying Its Sharp Knife Against Me*, a CD anthology of eight notable New York City poets performing their poetry set to music composed and performed by Lyon, who also executive produced the album. In this highly eclectic collection, whose music integrates a wide range of genres from hard-driving R&B/funk to ambient/soundscape, an equally far-ranging array of poetic styles and subjects take the listener on a journey from the mid-way of Coney Island to the war-torn jungles of '70s Cambodia to the Dead Sea of Palestine to a ride in a spaceship with alien abductors, and stops in between. LOGOchrysalis expects its second poemusic CD to be published early next year.

****Douglas Manson** <http://www.dougfinmanson.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-kn-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 Cliks, 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 Gris  lidis R  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.

****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 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.

****Jessica Smith, Outside Voices**

<http://www.looktouch.com/press>

Jessica Smith edits Outside Voices press from which her first book, *Organic Furniture Cellar*, was released in 2006. She is also editor of *Foursquare Magazine*. She lives in Buffalo, N.Y.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

****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 Estaçã"o Central Central, a selection of poems of the Scottish poet Edwin Morgan; *Ovelha Negra*, an anthology of Scottish poetry; and *Livro Universal* by Chilean poet H ctor Hernandez Montecinos. Selections of her poems have been translated and published abroad: "Distancia (M xico, Lunarena Editorial) and *Fin de Si cle* (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.

****Mark Lamoureux, Cy Gist Press** <http://www.cygistpress.com> Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, *Astrometry Organon*, earlier this year. He is the author of four chapbooks: *Traceland*, *29 Cheeseburgers*, *Film Poems*, and *City/Temple*. His work has appeared in print and online in *Carve*, *Coconut*, *Conduit*, *Denver Quarterly*, *Fence*, *GutCult*, *Jubilat*, *Lungfull!*, *Melancholia*™s *Tremulous Dreadlocks*, *miPoesias*, and *Mustachioed*, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for *Fulcrum Annual*, printed matter editor for *Boog City*, and teaches English at Kingsborough Community College.

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 BoÅ¾iÄeviÄ†**

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

Ana BoÅ¾iÄeviÄ† 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-tisa-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 EirÁkur 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 Dreamâ€™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). *Hearthâ€™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.

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273. **steve russell**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Tue 16 Sep 2008

dog eats librettist. tough world.

--- On Mon, 9/15/08, steve d. dalachinsky <[REDACTED]> wrote:

From: steve d. dalachinsky <[REDACTED]>

Subject: Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

To: [REDACTED]

Date: Monday, September 15, 2008, 11:52 AM

not a libretti a libretto

usually in old days librettist was forgotten like the leider writer
or even when folks talk of burt bacharach or elton john you rarely har
about hal david or bernie taupin
in some cases the librettist and composer were one in the same
ditto leider as in the case with certain mahler leider
and as i once wrote in a poem
if the opera's a success they praies the composer
if it's a flop they blame the librettist

On Mon, 15 Sep 2008 07:22:41 -0700 steve russell <[REDACTED]>
writes:

> cool. Libretti's must be challenging. I've written plays, but have

> them stashed. I think I may have the people skills to do something

> with them now. before, ugh, ugh...

>

> The poet Cornelius Eady was nominated for a pultizer for a libretti

> he wrote. but the title escapes me.

> Richard Foreman is out there. & only Yorkers get to see the work.

>

> best,

> Steve Russell

>

>

>

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

> From: Alison Croggon <[REDACTED]>
> To: [REDACTED]
> Sent: Saturday, September 13, 2008 7:04:58 PM
> Subject: Re: Derek Walcott directing Seamus Heaney's Burial at
> Thebes
>
> Break a leg, Harry. I wish I could see it, but alas, am too far
> away.
> Steve, the question about poetry and theatre has exercised me often.
> I've sometimes wondered why poets seem less interested than once
> they
> were, because theatre is a fascinating art if you're interested in
> poetry, or so it seems to me. Not that there's not contemporary
> connections - The UK poet Chris Goode is well known in Britain as a
> theatre maker, for instance. And the playwright Howard Barker is a
> fine poet himself. Charles Bernstein has close connection to Richard
> Foreman and has written libretti himself. Etc etc. Dig a bit and
> you'll find things. Myself, I've written three libretti (two of
> which
> have been produced) and a number of plays for stage and radio. Fwiw,
> my most recent Salt collection is called THEATRE...
>
> I run a blog which reviews and discusses theatre here in Melbourne
> (occasionally in London, if I'm there) which might interest you -
> <http://theatrenotes.blogspot.com>
>
> All the best
>
> Alison
> >
> > 2008/9/14 Harry Ross <[REDACTED]>:
> >> Hello,
> >>
> >> I've lurked on this list for a few years, and very much
enjoyed
> reading many
> >> posts. Not an academic and not much of a poet I've never
posted.
> Anyway,
> >> what I do do is work in classical music and I am producing an
> operatic
> >> adaptation of The Burial at Thebes which will be designed and

> directed by
> >> Derek Walcott. The show opens at Shakespeare's Globe, London
in
> about a
> >> month. Anyway, I thought I'd let you all know as you might
find
> it
> >> interesting to discuss one poet directing another's work.
> >>
Check
> >>
> >
> >
> >
> >
> > --
> > Andrew
> > <http://hispirits.blogspot.com/>
> > <http://www.flickr.com/photos/aburke/>
> >
> >
>
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>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
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274. **David Chirot**

Two Josef Koudelka Exhibits: 1968 "When Prague Spring Gave Way to Winter"

Tue 16 Sep 2008

The grimmest Christmas Day i spent was in the train station in Prgaue, with truly immense poster of Soviet Soldiers marching, their boots crushing down on the station-- and the Tchaikovsky music played for hours! i was under a guard the whole time so not allowd to go anywhere except step out front to see the collassal soldiers-- which had lettering that read--"Our Friends The Soviet Army" this was 1975-- in years previous, one found refugee Czech students trying to get by making huge chalk painting repros, portraits of tourists and drawings of all kinds on sidewalks, esp in Paris--

[http://www.nytimes.com/2008/09/14/arts/design/14geft.html?](http://www.nytimes.com/2008/09/14/arts/design/14geft.html?_r=1&ei=5070&emc=eta1&oref=slogin)

[_r=1&ei=5070&emc=eta1&oref=slogin](http://www.nytimes.com/2008/09/14/arts/design/14geft.html?_r=1&ei=5070&emc=eta1&oref=slogin)

*ARTS / ART & DESIGN * | September 14, 2008

* Art: When Prague Spring Gave Way to Winter

<[http://www.nytimes.com/2008/09/14/arts/design/14geft.html?](http://www.nytimes.com/2008/09/14/arts/design/14geft.html?ei=5070&emc=eta1)

[ei=5070&emc=eta1](http://www.nytimes.com/2008/09/14/arts/design/14geft.html?ei=5070&emc=eta1)>

*

By PHILIP GEFTER

Two photography shows by Josef Koudelka showcase his tank-level view of the 1968 Soviet invasion.

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275. **Christophe Casamassima**

Release Party + Performance for Christophe Casamassima's 'the Proteus'

Tue 16 Sep 2008

Book Release Party & Performance
for Christophe Casamassima's the PROTEUS

featuring Poet's Theatre under the direction of
Enoch Chan & M. Magnus
with Laura Rocklyn, Jon Lee, and Erin Kaufman

Towson ARTS Collective
406 York Rd Lower Level
Towson, Maryland 21204

Friday. September 26.
7 P.M.-9 P.M.

On September 26th, 2008,
Christophe Casamassima
and friends will celebrate
the release of the Proteus
[Moria Books]. The festivities
begin at 7 PM sharp,
and will include live
performances / readings
by the poet plus a reading
by M. Magnus, including
live remixes of his poetry
under the direction of
Enoch Chan with Laura
Rocklyn, Jon Lee, and
Erin Kaufman.

Books will be available for sale and signing. Food and beverages will also be available thanks to kind donations from the Towson University English Department.

::contact::

██████ / ██████

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276. **JULIE KIZERSHOT**
Forwarding event- no reply
Tue 16 Sep 2008

Dear PEN Supporters,

Next Tuesday, September 23, at Cooper Union's Great Hall, PEN will present a program to honor Burmese writers whose work has been suppressed by the military regime and to support the victims of the recent cyclone. Readers will include Kiran Desai, Orhan Pamuk, Salman Rushdie, and Venerable U Gawsita, among others. The event, commemorating the 20th anniversary of the 1988 popular uprising, as well as the first anniversary of last year's monks' protests, will pay tribute to writers, journalists, monks, and all those who continue to raise their voices, at enormous personal risk, for greater freedom in Burma.

All proceeds from this event will be donated to the International Burmese Monks Organization, a network of Buddhist monks collecting relief aid for the

victims of Cyclone Nargis. Tickets are \$20 and are available online or by phone: www.smarttix.com or [REDACTED].

We would love to see you at 7 p.m. next Tuesday at this important event. You can find additional program details here: www.pen.org/readingburma

Thank you for your continuing support.

Warmly,
Francine Prose

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277. **William Slaughter**

Notice: Mudlark

Tue 16 Sep 2008

New and On View: Mudlark Issue No. 36 (2008)

Leg Paint by Peter Waldor

Notes to a Painter for a Series of Paintings on the Millipede's Legs

Peter Waldor is the author of *Door to a Noisy Room* from Alice James Books (2008) and *Mudlark* Poster No. 63 (2006). New poems are forthcoming in the *Colorado Review*, *Iowa Review*, and *Mothering Magazine*. He lives in Northern New Jersey with his wife and children.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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278. **Karen Schubert**

Whiskey Island Magazine release party

Tue 16 Sep 2008

Editors Karen Schubert, Amy Bracken Sparks and Travis Hessman invite you to
> a Whiskey Island Magazine release party! Double issue #54/55, reading
> will feature Deborah Poe, Sean Thomas Dougherty, Michael Salinger, John
> Panza, many others. We have invited all past contributors. Friday, 19
> September, 2008, 7:00 at Cleveland State University's Fenn Tower ballroom
on

- > Euclid. Parking EG deck on Chester. [REDACTED].
- > Whiskey Island issue #54/55 contributors include Eric Anderson, B.J. Best,
- > Megan Bohigian, Jason Bredle, Jericho Brown, Simmons B. Buntin, Nick Carbo,
- > Kathy Davis, Sean Thomas Dougherty, Denise Duhamel, Thomas Dukes, Blas
- > Falconer, Elton Glaser, Benjamin S. Grossberg, James Allen Hall, H.L. Hix,
- > Jay Hopler, Nigel Jenkins, Wayne Miller, Carl Peterson, Deborah Poe, Michael
- > Salinger, Jeffrey Skinner, Jonathan Wells, Joshua Marie Wilkinson.
- > \$12 Whiskey Island Magazine/English Dept./Cleveland State
- > University/Cleveland, OH 44115
- >
- >
- > --
- > Karen Schubert
- > General Editor
- > Whiskey Island Magazine
- > Department of English
- > Cleveland State University
- > Cleveland, OH 44115
- > <http://www.csuohio.edu/class/english/whiskeyisland/>
- >

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279. **David Chiot**

American Poets Added to British Archive

Wed 17 Sep 2008

http://www.nytimes.com/2008/09/17/arts/17arts-AMhERICANPOET_BRF.html?ei=5070&emc=eta1
*ARTS * | September 17, 2008
* Arts, Briefly: American Poets Added to British Archive
<http://www.nytimes.com/2008/09/17/arts/17arts-AMERICANPOET_BRF.html?ei=5070&emc=eta1>
*

Compiled by JULIE BLOOM

Gwendolyn Brooks and Theodore Roethke are among the 14 influential 20th-century American poets whose recordings have been added to Britain's free online poetry archive, the BBC reported.

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280. **amy king**

GET BITCH

Wed 17 Sep 2008

Recent on the blog:

* GET BITCH (they publish poems too) -- Help!:

<http://amyking.wordpress.com/2008/09/17/get-bitch/>

* Poetry Is To Money As Ice Cream Is To Mud --

<http://amyking.wordpress.com/2008/09/17/poetry-is-to-money-as-ice-cream-is-to-mud/>

* DFW, etc etc -- <http://amyking.wordpress.com/>

Be well,

Amy

Amy's Alias

<http://amyking.org/>

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281. **David Chirot**

Chirot's After Rimbaud's Illuminations --new from tir aux pigeons

Wed 17 Sep 2008

now available, a selection of

After Rimbaud's Illuminations <<http://www.lulu.com/content/3882597>>

After Rimbaud's Illuminations (book)David-Baptiste Chirot

Print: \$5.00

Download: FREE

To think of Rimbaud as a cartographer is in no way a stretch of the imagination. And to think that Chirot has used one of Rimbaud's maps to traverse his memory while simultaneously his dreams, is altogether possible—and it seems this is what Chirot has done. <http://www.lulu.com/content/3882597>
<<http://www.lulu.com/content/3882597>>

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282. **Charles Alexander**

Charles Olson conference

Wed 17 Sep 2008

A little over a week remains for the early-bird reduced pricing for the conference CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, sponsored by

Chax Press, co-sponsored by the host venue, the University of Arizona Poetry Center.

Featuring poets & scholars Anne Waldman, Steve McCaffery, Myung Mi Kim, Cole Swensen, Barbara Henning, Tenney Nathanson.

Also featuring the recent film by Henry Ferrini, POLIS IS THIS.

And featuring an exhibition of printed works of Olson poems from The Maximus Poems, by Chax Press.

All from Oct 10 through Oct 11, 2008, at the UA Poetry Center, in Tucson, Arizona.

For more information:

The UA Poetry Center newsletter: <http://poetrycenter.arizona.edu/enewsletter/Sept2008/enews0808SeptOlson.shtml>

The Chax Press Olson pages: <http://chax.org/olson.htm>

Thank you & I hope to see you there!

Charles Alexander

charles alexander

chax press

██████████

411 N 7th ave, suite 103

tucson arizona 85705

██████████

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283. **Murat Nemet-Nejat**

Fwd: New European Poets (9/23, 6PM)

Wed 17 Sep 2008

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

From: Jessica Lowenthal <██████████>

Date: Tue, Sep 16, 2008 at 7:59 PM

Subject: Re: New European Poets (9/23, 6PM)

To: ██████████

I hope you'll help share this announcement with colleagues, students, and friends in the area!

-Jessica

Join us at the Writers House on Tuesday, September 23 at 6PM for Writers without Borders: a celebration of NEW EUROPEAN POETS (Graywolf 2008), a new anthology of poetry from every country in Europe.

The program will include discussion of this landmark anthology — the joys and challenges of translation, the process of selection, the field of European poetry and poetics — and selected readings by translator-editors MARELLA FELTRIN-MORRIS, MURAT NEMET-NEJAT, ADAM J. SORKIN, and J.C. TODD. Anthology co-editor WAYNE MILLER will moderate. To find out more, check out the Writers Without Borders website, <http://writing.upenn.edu/wh/involved/series/wwb/>, or stop by the Writers House soon and pick up an information / poetry packet.

WH Staff

Kelly Writers House presents

WRITERS WITHOUT BORDERS:
NEW EUROPEAN POETS

featuring translator-editors
MARELLA FELTRIN-MORRIS (Italian)
MURAT NEMET-NEJAT (Turkish)
ADAM J. SORKIN (Romanian)
J.C. TODD (Latvian)
and anthology co-editor WAYNE MILLER

Tuesday, 09/23 at 6PM

The Writers House | 3805 Locust Walk

This event is free & open to the public - no registration required!

Presenting work by poets from across Europe, the NEW EUROPEAN POETS anthology enlisted twenty-four regional editors to select and translate 290 poets, whose writing was first published after 1970. These poets represent every country in Europe, and many of them are published here for the first time in English or in the United States. The resulting anthology collects some of the very best work of a new generation of poets who have come of age since Paul Celan, Anna Akhmatova, Federico Garcia Lorca, Eugenio Montale, and Czeslaw Milosz.

The WRITERS WITHOUT BORDERS series is supported by Penn alumnus Seth Ginns (C'00) and by the Office of the Provost. The series will -- in Provost Daniels' words -- "bring together Penn's vital commitment to global engagement with the activism and inspiration of some of the world's most compelling writers."

MARELLA FELTRIN-MORRIS is Assistant Professor of Italian at Ithaca College, specializing in late nineteenth-century and twentieth-century Italian Literature and translation.

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WAYNE MILLER, co-editor of the New European Poets anthology, is the author of two books of poems, *The Book of Props* and *Only the Senses Sleep*, as well as translator of Moikom Zego's *I Don't Believe in Ghosts*. He teaches at the University of Central Missouri, where he co-edits *Pleiades: A Journal of New Writing*.

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284. **steve d. dalachinsky**

HAIR vs. Living Theater

Thu 18 Sep 2008

The Living Theater vs.

HAIR.

Improbable comparisons? Not really. First I want to say that the benefit for

the Living Theater at Joes Pub, Revolutionary Acts, was a sold out affair.

All the performers were basically cabaret and musical folk and though some carried

anarchistic messages in their somewhat funny and theatrical performances their styles

as with the style of HAIR were completely antithetical to what the Living Theater stands for,

though it ended with Judith Malina reading some of her poetry. But its the similarities

between Hair and the Living Theater that I want to deal with, the spirit of counter culture

rebellion and the messages that both HAIR and the Living Theater have to offer us.

Though the one (L.T.) is intellectual, high art and the other (HAIR) almost an anti-intellectual, popular musical (fundamental difference being the use of song as vehicle), they both give us ensemble players that offer up an anarchistic, pro sex, pro drug, anti-war palette with other parallels such as nudity, group sex and the pitfalls of so called democratic (actually oligarchic), organized if somewhat fascistic government. The authors of HAIR, like the principals of the Living Theater, come from the experimental roots of theatre. In HAIR one can see/feel parallel moments to such Living Theater productions as *Mysteries* and *Paradise Now*. Also throughout HAIR, as with most Living Theater productions the audience is constantly being engaged. Though both are concerned with the way folks react to the material presented and how that material relates back to the audience and are both willfully, as with most good art that is not made for its own sake, interested in the activity as well as its result there is one major difference, aside from the festive catchy pop/rock atmosphere of HAIR. In the production of HAIR at Shakespeare in the Park the character who gets drafted and sent to Vietnam (the draft being one of the only differences between war then and now) dies and is laid out on an American flag toward the back of the stage. The cast immediately gathers starts singing *Let the Sun Shine In* and encourages the audience to sing and dance along. The victim is completely upstaged, in fact almost blotted out, forgotten. If this were a Living Theater production, say, as with the end of *Mysteries*, we would be left with that dead body to think about and not good hearted optimistic merriment. Yet, though many of their processes differ

many of their
approaches are the same and its very interesting to watch them unfold
and calculate where, at
certain points structure and content of both ideas become identical.

I prefer the Living Theaters approach, though a good song and dance
never hurt anyone.
I can say however that despite its happier moments HAIR might just be the
one of most anti-war,
counter-culture plays to come along and one that finds itself wrapped up
nicely
in a perfect pop culture package and tied off neatly with a yellow
ribbon.

This fall look for HAIR on Broadway and the new Living Theater
production of Eureka,
the late Hanon Resnikoffs adaptation of Poes epic poem.

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285. **steve russell**
in Bernard-Henri Levy's EXACT words

Thu 18 Sep 2008

brother Levy made a talk show appearance in d.c. recently. promoting his latest
book. Here's something recent from "American Vertigo." Levy is attempting
something big. His aim: to repeat in the 21st century what Tocqueville
accomplished in the 19th.

& while this is an exact quote from "Vertigo," I've taken the liberty of giving it a
poet_in_hell spin.

Ellroy performs aCtIoN readings

as

Pollock

performed

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sw&allo ws it
just as)Pollock skipped around his d!!!rip
paintings c(i)rcled
around them ██████&pissed
on them E))))VIS(((ER)))ated his canves
feigned
eviserating (him-
self)

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286. **Sam Ladkin**

CFP for VFT

Thu 18 Sep 2008

Forwarded on behalf of Sara Crangle (████████) and Sophie Read (██████).
[Apologies for cross-posting]

"Veronica Forrest-Thomson: Larking up Kicks"

A Call for Papers

"[O]ne of the misfortunes of the lack of attention being paid to English poetry of this century is the obscurity of Veronica Forrest-Thomson, a poet who died in 1975 at the age of 27." So stated Brian Kim-Stefans in July 2001. In 2002, literary critic Suzanne Raitt expressed the hope that Forrest-Thomson's unknown status would be mitigated by a compilation of her poetry in the nineties and a recent monograph by Alison Mark. This symposium emerges on the heels of another updated version of Forrest-Thomson's poetry, namely *Veronica Forrest-Thomson: Collected Poems* (ed. Anthony Barnett, published by Shearsman Books and Allardyce, Barnett, 2008).

Veronica Forrest-Thomson wrote three poetry collections: *_Identi-kit_* (1967) *_Language Games_* (1971), and *_On the Periphery_* (1976). She was also a literary theorist and critic who authored *_Poetic Artifice: A Theory of Twentieth-Century Poetry_* (1978). Her work is witty, philosophical, and occasionally, deliberately, badly rhymed. It is also worthy of more consideration.

Christ's College, Cambridge and the Centre for Modernist Studies at the University of Sussex intend to co-host a day-long symposium dedicated to the work of Veronica Forrest-Thomson. It will be held on Saturday, January 17th, 2008 at Cambridge, and will involve panels comprised of 15-minute papers and a longer, seminar-style finale of very short close readings of individual Forrest-Thomson poems. Our intent is to foster an informed and comfortable dialogue about Forrest-Thomson, and contemplate ways of approaching her work.

As such, we welcome papers on any facet of Forrest-Thomson's poetry and criticism. Proposals of no more than 250 words should be sent to both Sara Crangle ([REDACTED]) and Sophie Read ([REDACTED]).

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287. **James Sanders**

Re: spam is speech

Thu 18 Sep 2008

I haven't been keeping up with the case Lori but the 1st Amendment covers almost all forms of expression even commercial ones (though commercial ones enjoy lesser protection). Given your interests, you may be interested in the fact that source code is protected as speech, even though the nature of source code is such that it has a low (arguably) social utility but a high functional one (ultraperformative in an Austinian sense?). See http://en.wikipedia.org/wiki/Bernstein_v._United_States.

James

On Mon, 15 Sep 2008 08:04:09 -0600, Lori Emerson <[REDACTED]> wrote:

Hi - has anyone been keeping up the ruling in Virginia that that the state's "anti-spam law violates free speech protections under the First Amendment"? This seems so strange and poetic to me - that bulk email, not even the content of the email, is speech. Any thoughts?

Lori

=====

The Associated Press

September 12, 2008 at 11:34 AM EDT

RICHMOND, Va. — The Virginia Supreme Court has declared the state's anti-spam law unconstitutional.

The unanimous ruling Friday reversed the conviction of a man once considered one of the world's most prolific spammers. The court agreed with Jeremy Jaynes' claim that the anti-spam law violates free speech protections under the First Amendment. In 2004, Jaynes became the

first person in the country to be convicted of a felony for sending unsolicited bulk e-mail. Authorities claimed Jaynes sent up to 10 million e-mails a day from his home in Raleigh, N.C. He was sentenced to nine years in prison.

Jaynes was charged in Virginia because the e-mails went through an AOL server there.

--

Lori Emerson

Assistant Professor

Department of English

University of Colorado at Boulder

Hellems 101, 226 UCB

Boulder, CO 80309-0226

<http://www.colorado.edu/English/faculty/facpages/emerson.shtml>

"For days and weeks on end one racks one's brains to no avail and, if asked, one could not say whether one goes on writing purely out of habit, or a craving for admiration, or because one knows not how to do anything other, or out of sheer wonderment, despair or outrage, any more than one could say whether writing renders one more perceptive or more insane."

-- W.G. Sebald

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288. **Gabriel Gudding**

poet hire: Illinois State University - Experimental and/or Oral Poetics

Thu 18 Sep 2008

fyi The Department of English at Illinois State University (<http://www.english.ilstu.edu/>) seeks a Creative Writing, Poetry, tenure-track, assistant professor: Given our Ph.D. in English Studies, and our recent Ph.D. with emphasis in Creative Writing, we seek candidates prepared to work in a Department that stresses the relationships among literatures, linguistics, rhetoric and pedagogies. We encourage candidates with expertise in experimental poetics and/or oral poetics. Requirements to be met by appointment date: 1) terminal degree, 2) dissertation and/or publications in the field, and 3) demonstrated commitment to publishing and teaching. Position start date: August 16, 2009. To assure full consideration, please send letter, vita, and complete dossier by November 3, 2008 to: Joan Mullin, Chair, Department of English, Campus Box 4240, Normal, Illinois 61790-4240 or email attachments to Angela Scott at [REDACTED], subject line: Creative Writing Search. Applications acknowledged. Interviews conducted at MLA.

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289. **John Smith**

Fwd: New European Poets (9/23, 6PM)

Thu 18 Sep 2008

I only lurk on this list for the most part, but regardless of whether you can attend the event, I would highly recommend *New European Poets*, which I have now read twice and has given me the mental space to write a couple of poems I would not have otherwise considered.

J.D. Smith

www.jdsmithwriter.com

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

From: Murat Nemet-Nejat <[REDACTED]>

Date: Wed, Sep 17, 2008 at 6:34 PM

Subject: Fwd: New European Poets (9/23, 6PM)

To: [REDACTED]

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

From: Jessica Lowenthal <[REDACTED]>

Date: Tue, Sep 16, 2008 at 7:59 PM

Subject: Re: New European Poets (9/23, 6PM)

To: [REDACTED]

I hope you'll help share this announcement with colleagues, students, and friends in the area!

-Jessica

Join us at the Writers House on Tuesday, September 23 at 6PM for Writers without Borders: a celebration of NEW EUROPEAN POETS (Graywolf 2008), a new anthology of poetry from every country in Europe.

The program will include discussion of this landmark anthology — the joys and challenges of translation, the process of selection, the field of European poetry and poetics — and selected readings by translator-editors MARELLA FELTRIN-MORRIS, MURAT NEMET-NEJAT, ADAM J. SORKIN, and J.C. TODD. Anthology co-editor WAYNE MILLER will moderate. To find out more, check out the Writers Without Borders website, <http://writing.upenn.edu/wh/involved/series/wwb/>, or stop by the Writers House soon and pick up an information / poetry packet.

WH Staff

Kelly Writers House presents

WRITERS WITHOUT BORDERS:
NEW EUROPEAN POETS

featuring translator-editors

MARELLA FELTRIN-MORRIS (Italian)

MURAT NEMET-NEJAT (Turkish)

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290. **Julie Strand**

Elizabeth Arnold, Anselm Hollo, and Tom Pickard in Milwaukee-Saturday September 20th 7pm

Thu 18 Sep 2008

Elizabeth Arnold, Anselm Hollo, and Tom Pickard in Milwaukee-Saturday September 20th 7pm \$8 general admission /\$7 students and seniors / \$6 members

Featured Reading at WOODLAND PATTERN BOOK CENTER

720 E. Locust St. Milwaukee, WI 53212

Just off highway 43

Come to this great event that will take place amongst the artwork of Jane Dalrymple-Hollo & Anselm Hollo!

Elizabeth Arnold grew up in northeast Florida and attended Oberlin College, the University of Chicago, and the MFA Program for Writers at Warren Wilson College. She is the author of two books of poems, *Civilization* (Flood Editions, 2006) and *The Reef* (University of Chicago, 1999). She now teaches at the University of Maryland and Warren Wilson College. She lives outside Washington, D.C.

Anselm Hollo, poet and literary translator, is a Professor in the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Colorado. His most recent books are *Notes on the Possibilities and Attractions of Existence: Selected Poems 1965-2000* (Coffee House Press) which won the San Francisco Poetry Center's Best Book Award for 2001, and *Guests of Space*, also from Coffee House Press 2007. Hollo's translations from Finnish, Swedish, German and French include works by Paavo Haavikko, Pentti Saarikoski, Gunnar Harding, Bertolt Brecht, Blaise Cendrars and others.

Tom Pickard lives at the edge of Fiend's Fell in the North Penine Hills on the English-Scottish border. He is the author of ten books of poetry and prose, including *The Dark Months of May* (Flood Editions, 2004) and *Ballad of Jamie Allan* (Flood Editions, 2007). A finalist for the National Book Critics Circle Award, *Ballad of Jamie Allan* was written as a libretto for the composer John Harle and performed at the Sage Gateshead in Durham, England (and recently

released as a CD). It concerns an eighteenth-century gypsy musician who died in Durham jail where he was serving a life sentence for stealing a horse at the age of seventy. His reputation as a great musician was matched by his reputation as an outlaw, or to quote Walter Scott, "a desperate reprobate."

"Pickard's erotic lyrics have a terrific economy, swiftness and obscene (and alas unquotable) directness, conjuring remembered sex, shared blankets, beds, knives and regret." - Maureen McLane, Chicago Tribune

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291. **Jim Andrews**

Joseph F. Keppler from 'The First Remainder Series'

Thu 18 Sep 2008

From 'The First Remainder Series'

Joseph F. Keppler

<http://vispo.com/guests/keppler>

This is the first of what I hope will be several projects on vispo.com involving the work of Joe Keppler. We've been friends for twenty years. Reading his work, for me, is full of the same sense of discovery and excitement you feel when you talk with him. I've never met anyone else as acute as he is when you look at art together. And that critical scope and fresh perceptivity is part of how he greets life as well as art.

Joe publishes Poets.Painters.Composers.Critics.Sculptors.Slaves. from Seattle. He has been publishing this poly-artistic project since the 80's. Some issues are printed. Others are in sound, sculpture, posters, and other media. The visual poems published on vispo.com are by Joe from a 2007 issue called "the first remainder series" which also included work by fifteen other artists. Of the series, Joe says:

"In the spirit of St. Vincent de Paul's, Goodwill's, and Salvation Army's thrift-store poetics and aesthetics, Poets.Painters. Composers.Critics. Sculptors.Slaves. announces its first remainder series.

The basic idea is to use up our remainder of paper stock for small editions of poetry and art. The paper stock for our first remainder series is in various weights and colors though all of it is letter size (8.5" x 11", 216mm x 279mm). Printed work will be issued in numbered editions of 25 or less, 40% of which goes to the poet or artist. While they last, these ordinary prints will be available for \$6 a copy, which doesn't include postage and handling, or \$7, which does, payable to Poets.Painters. Composers.Critics.Sculptors.Slaves.

10254 35th Avenue SW, Seattle, WA 98146 USA. Of course the artist is free to sign and price his or her portion differently.

Another of the project's reasons for being has been to catch the differences between print and electronic media, and a working title for the project could have been, to paraphrase an important Walter Benjamin title, "The Work of Reproduction in an Age of Technological Art."

Most of the electronic, pdf versions of the First Remainder Series are extant and available via email. Some actual, numbered prints are still obtainable from the artists or from Seattle's Wessel & Lieberman Books."

Of his own work in this series, Joe says:

"We fold. That is, we crease. We crease & increase, six new folds for ppccss's first remainder series. Differences among arts and technologies make actual creases in the print editions and simulated creases in the pdf files. In either case folding, a philosophical, sculptural, genetic, and poker activity, unfolds a metaphoric, heterogeneous poetics. Also, here's an assembly simply entitled, "ODE." It consists of four corner brackets pasted to a stiff sheet with a small "o" printed on it. The numbered print edition has metal brackets and the pdf simulated brackets."

The 'folding' dimension of these pieces is typically interesting and humorous. The first remainder series with lots of folding. Which you'd like in a remainder series, surely. The whole thing is folding in a poetics of (graceful) collapse. That may rise with folding of a different sort.

But you don't need to know the fold motif to appreciate this little suite. COUPLET, for instance: a couplet is a pair of lines; Joe has them intersecting. Very simple. A totally minimal visual poem that relates the literary and the visual. It's so visually simple it's startling.

TERZA RIMA alludes to a verse form where the stanza is three lines long and the first and third lines rhyme. And the second line rhymes with the first and third of the next terza rima stanza. Here again we have a visual correlative of a literary form. In Joe's piece, the first and third line are the same; and all three lines have shading that can either look bookish or be of shades of rhyme, those fields of linguistic energy.

Joe's work does not acquiesce to the typical page. It's different and unexpected. Fresh. Probing. Literary, visual, and spatial at once.

ja

<http://vispo.com/guests/keppler>

ps: there's a radio show i did on joe's work back in 1988 at

<http://vispo.com/audio/index.html#rad> ; also, we collaborated on this image:

<http://vispo.com/E/Rwanda.html>

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292. **Poetry Project**

Events at The Poetry Project September

Thu 18 Sep 2008

Hi everyone,

The entire staff of The Poetry Project will be taking a trip to Boog City this weekend. We will return refreshed and ready for our first full week of readings this poetry season.

Maybe weâ€™ll see you here?

Monday, September 22, 8 PM

Marcella Durand & Tomaž Alamun

Marcella Durand is the author of two books of poetry just out this fall: *Area* from Belladonna and *Traffic & Weather* from Futurepoem. Durand's other publications include *The Anatomy of Oil*, *Western Capital Rhapsodies*, *City of Ports*, and *Lapsus Linguae*. Her poems and essays on the intersections of poetry with ecology, architecture, and art have appeared in *Conjunctions*, *NYFA Current*, *Ecopoetics*, *26*, *Chain*, and other journals. Currently, she has been working on a translation of Michèle Maitel's book-length work, *Les horizons du sol/Earth's Horizons*, a history of the geological formation of Marseille written within an Oulipian formal constraint. She has lived in NYC more or less since she was small, with interludes in Boston, New Orleans, Cork, Ireland, and Paris, France. She currently lives in the East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa. Tomaž Alamun is widely recognized as one of the leading Central European poets and has had books translated into most of the European languages. He lives in Ljubljana, Slovenia and occasionally teaches in the USA, where he was also a Fulbright Fellow at Columbia University, a member of International Writing Program at Iowa and a Cultural Attaché at the Consulate General of Slovenia in New York. In Spring 2008 he was appointed as Visiting Professor in Creative Writing and Distinguished Writer in Residence by the University of Richmond. His many prizes include European Prize for Poetry by German town Münster in 2007. He is a member of the Slovenian Academy of Science and Art. His recent books translated into English are *Poker*, *Blackboards*, *The Book*

For My Brother, Row and Woods and Chalice. *This event was funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs.

Wednesday, September 24, 8 PM
Brendan Lorber & Gillian McCain

Rakish adventurer Brendan Lorber spends his days and nights flying small 1970s-era airplanes, rebuilding a ramshackle Revolutionary War-era Brooklyn farmhouse, and allowing his newborn daughter Aurora to redefine the very nature of time and endurance. He is not the real father of several other poet-babies born this past year despite the striking array of traits they appear to have inherited from him, traits like immaturity, impatience, mild colic and tiny bladders. During his recent stint as Editor of The Poetry Project Newsletter Lorber did his best to destroy the Newsletter, the Poetry Project, all poetry forever, and you. He ran the Zinc Talk Reading Series for ten freewheeling years. He continues to edit LUNGFULL! Magazine, the horribly-named journal that prints people's rough drafts in addition to the final versions so you can see the process from beginning to end. Lorber is the author of several chapbooks, among them The Address Book, Dash, Your Secret and Corvid Aurora. His work has appeared in countless journals and anthologies in several languages around the world. He has lectured and taught workshops on writing and participatory economics throughout the country but always returns to his Brooklyn home slung between an old power plant and a much older 500-acre necropolis. 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 ten languages. After ten years of being "in development" she and McNeil decided that they would rather see Please Kill Me go back to being a tee-shirt than become a Hollywood movie. They are currently filling t-shirt orders and 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 Valley of the Dolls (the movie) and the Inferno (the book). She is also putting together a manuscript of poems that have been compiling for the past ten years.

Friday, September 26, 10 PM
26 Slovene Poetry: Cucnik, Pepelnik, Podlogar, Alamun, Skrjanec

A book-release celebration with the participation of the following visiting poets from Slovenia: Primož Cucnik, Ana Pepelnik, Gregor Podlogar, Tomaž Alamun and Tone Skrjanec. A book signing for the second editions of Tomaž Alamun's Poker and Tone Skrjanec's Sun On A Knee. A special chapbook featuring the work of all five poets in English translation comes free with

admission. *This event, a collaboration between Ugly Duckling Presse (Brooklyn) and Literatura Magazine (Ljubljana), kicks off a whole weekend of Slovene poetry in New York City.

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

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

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

131 East 10th Street at Second Avenue

New York City 10003

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



www.poetryproject.com

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

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

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

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293. **Geraldine Monk**
U.S tour/Ghost & Other Sonnets.

Thu 18 Sep 2008

I'll be bringing over some copies of my hot-off-the-press Ghost & Other Sonnets in the Autumn/Fall on our U.S. tour but only what I can carry which is very limited. (See below for book details). If you'd like me to earmark you a copy please B/C and let me know where you are so I can keep one for you. You can order them from England from either Salt or West House (please do!) but this way you can save on P+P.

Alan Halsey and I will hopefully be seeing some of you at the following places from October 28th onwards...

The universities of Buffalo, Chicago, Miami (Ohio), Orono (Maine). Poetry venues in Baltimore, Washington, Boston and Wendell. Full details later.

Here's details of the book:

Ghost & Other Sonnets -

Take a peek if you dare:

<http://www.saltpublishing.com/books/smp/9781844714933.htm>

You can order from Salt for £10.39 or order a signed copy from me for £11.00 (U.K. p+p included).

Cheers,

Geraldine

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294. **amy king**

OT -- Bitch update

Thu 18 Sep 2008

From their website:

We're thrilled to announce that in just three short days, you've rallied together and propelled us beyond our \$40,000 fundraising goal. In fact, by the time we looked up from our computers, you'd already donated \$46,000! On top of that, you've spread the word far and wide, and offered powerful and inspiring words of support.

This tremendous and swift outpouring has been honoring and humbling—particularly because you've offered it during the worst days the U.S. economy has seen this year. Thank you. We're deeply grateful.

Please help us keep the momentum going and continue donating and offering your feedback and ideas. We know many of you have ideas and concerns about Bitch's future and sustainability, and we're grateful for the critical feedback and ideas you've offered so far. We're listening. And we assure you we're hard at work on a sustainable vision, based on your feedback (and we're at work on a survey to help facilitate this process).

We've also discovered through this process that many of you weren't aware that Bitch is a nonprofit organization, and that we rely on your ongoing financial support to continue our work. One of the advantages of being a nonprofit means that the money we raise above and beyond our fundraising goals simply goes back into the organization to secure our future and help us launch new projects and new ways of fulfilling our mission.

So please, if you haven't already, we ask that you consider the value of the work we do and join this historic effort to secure the future of a critical voice in independent media and feminism. We're in this together.

Keep Winnie the wiener dog growing! Give input on our direction, and spread the word! On behalf of the staff and board here at Bitch, we offer our deepest thanks and appreciation. We're thrilled to be demonstrating the incredible power of community-supported publishing with you.

<http://bitchmagazine.org/post/weve-made-history-together#comment-926>

Amy's Alias

<http://amyking.org/>

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295. **Gloria Mindock**

New Cervena Barva Press Publication

Thu 18 Sep 2008

Cervena Barva Press is pleased to announce the publication of
"Investigations: The Mystery Of The Girl Sleuth"
by Kathleen Aguero

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.

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by Kathleen Aguero

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mail _____ Phone _____

Thank you.

Gloria Mindock, editor & Publisher



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296. **amy king**

Race and Poetry

Fri 19 Sep 2008

This Sunday -- <http://amyking.files.wordpress.com/2008/09/race-and-poetry.pdf>

Amy's Alias

<http://amyking.org/>

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297. **Andy Gricevich**

Philadelphia: a very unusual treatment of "King Lear"

Sat 20 Sep 2008

Hello, all!

The Nonsense Company, the theater group I work with here in Madison, WI, will be one of five companies to put on what promises to be an extremely interesting version of "King Lear" in Philadelphia next weekend. Each company takes one act of the play and does what they will with it, the only stipulations being that the basic plot information is preserved and that the audience is served a dessert item by each act. The audience meets at a trolley stop, wearing red carnations, and are led to the building, where the play takes place in five different spaces. We don't know what the other groups are doing, but our take on Act III is pretty strange.

There's more information about it at <http://www.puppetuprising.org> and about us at <http://nonsensecompany.com>.

cheers,

Andy

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298. **Nico Vassilakis**

fun alphabet pop-up book

Sat 20 Sep 2008

http://www.dailymotion.com/video/x4sesd_popup-by-marion-bataille_creation

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299. **Jim Andrews**

Debate on the Limits of Intelligent Machines

Sat 20 Sep 2008

http://forum.wgbh.org/wgbh/forum.php?lecture_id=3286

Public Debate on the Limits of Intelligent Machines

David Gelernter

Ray Kurzweil, inventor, writer

Rodney Brooks, moderator

A Celebration of the 70th Anniversary of Alan Turing's Seminal Paper "On Computable Numbers" featuring a debate on the limits of intelligent machines and a lecture on Turing's contributions.

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300. **Vijay Pattisapu**

Re: spam is speech

Sat 20 Sep 2008

bWwKPgo=

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301. **Jennifer Karmin**

JOB: University of Colorado Denver

Sat 20 Sep 2008

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

Assistant Professor in Creative Writing â€“ Poetry

Position # 600496

Pending budgetary approval, the English department at the University of Colorado Denver seeks applications for a tenure-track position in creative writing, specialization in poetry. Applicants need present a record of publication demonstrating achievement and promise. An MFA or PhD in Creative Writing is required. The applicant should have a demonstrated interest in teaching Creative Writing in a growing undergraduate program and expertise or interest in assisting students with production and publication of our literary journal, the Copper Nickel.

Teaching load 2/2 per semester. Salary competitive and commensurate with experience. Please submit cover letter, CV, and 10 pp writing sample online at <http://www.jobsatcu.com>. The University of Colorado is committed to diversity

and equality in education and employment. As one of three institutions within the University of Colorado system, UCD is located in downtown Denver and seeks to meet the needs of a diverse population through its curriculum, research and community service activities.

Initial screening of applications will commence on October 1st, 2008 and continue until position is filled. For specific questions about the position you may contact the search committee chair, Dr. Jake York at Jake.York(at)ucdenver.edu (replace (at) with @).

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302. **Stephen Vincent**

Political Poetry

Sat 20 Sep 2008

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation." John McCain - Contingencies (Magazine) Date?

Priceless Obama campaign discovery - sheer poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

As to the site of 'real' poetry in the middle of this disaster?? Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!

Stephen V

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

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303. **Troy Camplin**

Re: Political Poetry

Sun 21 Sep 2008

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the

collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than \$7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty,

"Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08).

Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 20, 2008 7:09:47 PM

Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation." John McCain - Contingencies (Magazine) Date?

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Stephen V

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

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304. **Alan Sondheim**

beginning of cinema all over again

Sun 21 Sep 2008

beginning of cinema all over again

check the site

<http://www.alansondheim.org/wirld1.jpg>

<http://www.alansondheim.org/wirld2.jpg>

<http://www.alansondheim.org/wirld3.jpg>

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

moire dynamics

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305. **Jim Andrews**

Ray Kurzweil videos...and videos more generally

Sun 21 Sep 2008

Here are some interesting videos with Ray Kurzweil:

<http://video.google.com/videosearch?q=ray+kurzweil>

He's the author of the book 'The Age of Spiritual Machines'.

On a different but related note, it's fascinating to note how we're starting to get access over the Web to better educational video material. If you go to and search for "Kurt Gödel" or "Paul Cohen" or "Alan Turing", for instance, you get some really juicy videos.

Videos that provide a relatively easy entry point to material that can occupy a life in really learning it well and more deeply. But the videos get you over the first, often very intimidating, point of entry.

Perfect for introductory courses. Not as a replacement for the way books handle the material. Not by a long shot. But rich and approachable videos.

And on another related note, this availability via search engines of images, videos, sound, texts, and so on, is really tantalizing for net artists. That's part of

what my dbCinema graphic synthesizer is dealing with (
<http://vispo.com/dbcinema/meditations.htm>).

ja
<http://vispo.com>

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306. **David-Baptiste Chirot**

Re: Political Poetry

Sun 21 Sep 2008

Dear Stephen--

The quote is from the Sept/Oct issue of the journal: below is the reference in full, with the blog entry which it was in by Paul Krugman, and the link to the original.

I saw the film Taxi to the Dark Side the other night. In her great book The Shock Doctrine Naomi Klein links the development of the torture techniques used since the 1950's with the development of Milton Friedman's Chicago School "Shock Doctrine" economics. Beginning with 9/11 in Chile, the "Shock Doctrine" as both torture and economics was introduced with the idea that "free markets" would bring "freedom and democracy." The opposite proved to be true--increasingly repressive measures have had to be put in place in order to install this form of economics, including now in the USA, an official practitioner of torture.

As I write in David-Baptiste Chirot: "Waterboarding & Poetry" (Wordforword #13 Spring 2008), Francois Villon in 15th Century France is the first poet of waterboarding, "enhanced interrogation," and the scaffolds; I could have added that the first famous American poet writing of torture is most likely Poe, in "The Pit and the Pendulum." The Americans used waterboarding in the Philippines during the Spanish-American War--the practice was outlawed by President "Teddy" Roosevelt when he took office in 1902. Clearly, the country is traveling backward in time, to those halcyon pre-regulation days of which Gertrude Stein spoke so fondly, those "robber baron" days pre-labor laws and pre TR.

In the Spring, Obama advocated the "right War" in Afghanistan and said he was for launching unilateral attacks from within Pakistan; now Bush is doing just this, in what is seen as a reprise of Vietnam and the "Secret War" within Cambodia. Those were the days that made POW, tortured now Presidential hopeful John McCain a "hero" "fit to lead" in "today's world" as it journeys into the past. Even the Cold War and Walls are springing up again.

A poetry "fraught with irony" abounds . . . Whitman's "Greatest Poem," "the poem of these United States" is "fast becoming a nation of lunatics" in which a Black man running for President supports Apartheid and a "war hero" chooses as running mate a would be helicopter gunner of wolves who calls the Inuit "Arctic Arabs."

I was wondering about tracing the aec from the film Taxi Driver (in which Travis Bickle, played by De Niro, is a Vietnam Vet) to Taxi to the Dark Side . . . in Taxi Driver, the views from Travis' cab are of NYC as a Dantesque Inferno, with the "false" Angel Sybil Shepard and the "Fallen" Angel Jodie Foster to be saved by the suicide mission of the Taxi Driver "disguised" as Vet-"Mohawk." In Taxi to the Dark Side, the Dark Side is Cheney's vision of "down these means streets a man must go" (Raymond Chandler) in order to "rescue" Iraq and the Fallen Towers for the Free World, Democracy and Free Markets.

(The man whose diaries and person Taxi Driver is loosely based on, Arthur Bremer, was recently released from prison here in Wisconsin. He had stalked Nixon unsuccessfully and turned to shooting then Presidential candidate George Wallace. Bremer's Diaries were buried on a bluff overlooking Lake Michigan where i often work on rubbeings etc. TR's attempted assassination occurred here in Milwaukee, when he ran as the Bull Moose Candidate in 1912. Now we have a moose hunting and eating VP candidate . . .)

In Taxi Driver, Travis--"I'm God's lonely man"--says--"someday a real rain will come---and wash all the scum off the streets . . ." and says that someone will finally have "stood up" and acted with "True Force" to bring back Health to the polluted, sewage-of-corruption-and-damnation-flowing streets; in Taxi to the Dark Side, it is no longer the "Lone Assassin" who will set the World to "rights," but the Health bringing scourge of Torture, "Shock and Awe," the destruction of infra-structures and polluting of lands, waters and skies.

A weird Poetry of the Apocalypse hangs about, a strange pall, and "through a glass, darkly," one sees the Fall of the Berlin Wall succeeded by so many new Walls that now "Wall Street" is trembling--Wall Street where the first "car bomb" (a horse drawn fruit vendor's cart) was exploded (the scars still visible on some buildings today) and where the latest "rescue mission" is being undertaken to "restore Health" to a "sick" (psychotically perhaps, cancerous, certainly--) System.

In Whitman's "Specimen Days," so to speak, were Slavery, the Genocide and installement of Indians on reservations, the Civil War with its concentration camps in Andersonville and the North, the "scorched earth" tactics of Sherman, the "real War that will never get written in the books," and the Era of the Robber Barons.

How much, how little, and what--has changed is what Whitman might see as the ongoing "poem of these States," a Poem in which the "Angels of our Better Nature" battle with those forces of the "Dark Side" of one of the poems excluded from Leaves of Grass, "Respondez."

Beneath the McCain article and quote/citation for you I've post an excerpt fomr "Respondez" and also one re the role of poetry and poet in such times from Whitman's (1871) Democratic Vistas.

The quote is from the Sept/Oct issue of the journal, as cited in Paul Krugman's blog, "The Conscience of a Liberal"

that is posted by the NY Times at:

<http://krugman.blogs.nytimes.com/2008/09/19/mccain-on-banking-and-health/?em>

here is the entry in full:

:

September 19, 2008, 7:24 pm

McCain on banking and health

OK, a correspondent directs me to John McCain's article, Better Health Care at Lower Cost for Every American, in the Sept./Oct. issue of Contingencies, the magazine of the American Academy of Actuaries. You might want to be seated before reading this.

Here's what McCain has to say about the wonders of market-based health reform:

Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation.

So McCain, who now poses as the scourge of Wall Street, was praising financial deregulation like 10 seconds ago — and promising that if we marketize health care, it will perform as well as the financial industry!

FROM "RESPONDEZ":

Let murderers,
bigots, fools, unclean persons, offer new propositions!

Let
the old propositions be postponed!

Let faces and theories be turn'd
inside out! Let meanings be freely
criminal, as well as results!

Let there be no suggestion above
the suggestion of drudgery!

-Let the theory of America
still be management, caste, comparison!

(Say!
What other theory would you?) . . .

Let nothing but copies at second
hand be permitted to exist upon the earth!

Let the men of These States stand
aside for a few smouchers! Let the few
seize on what they choose! Let the rest gawk, giggle, starve, obey!

Let
books take the place of trees, animals, rivers, clouds! . . .

--Walt Whitman,
"Respondez!"

FROM DEMOCRATIC VISTAS:

Never was anything more wanted than, to-day, and here in the States, the poet of the modern is wanted . . . At all times, perhaps, the central point in any nation, and that whence it sways others, is its national literature, especially its archetypal poems. Above all previous lands, a great original literature is surely to become the justification and reliance, (in some respects the sole reliance) of American democracy . . .

I say we had best look our times and lands searchingly in
the face, like a physician diagnosing some deep disease. Never was there,
perhaps, more hollowness of
heart than at present, and here in the United States. Genuine belief seems to
have left us.

The underlying principles of the States are not honestly
believ'd in, (for all this hectic glow, and these melodramatic screamings) nor
is humanity itself believ'd in. What
penetrating eye does not everywhere see through the mask? The spectacle is
appalling. We live in an atmosphere of hypocrisy
throughout. The men believe not in the
women, nor the women in the men. A
scornful superciliousness rules in literature.
The aim of all the litterateurs
is to find something to make fun of. A

lot of churches, sects, &c., the most dismal phantoms I now of, usurp the name of religion. Conversation is a mass of badinage. From deceit in the spirit, the mother of all false deeds, the offspring is already incalculable. An acute and candid person, in the revenue department in Washington, who is led in the course of his employment to regularly visit the cities north, south and west, to investigate frauds, has talk'd with me much of his discoveries. The depravity of our business class is not less than has been supposed, but infinitely greater. The official services of America, national, state and municipal, in all their branches and departments, except the judiciary, are saturated in corruption, bribery, falsehood, mal-administration; and the judiciary is tainted. The great cities reek with respectable as much as non-respectable robbery and scoundrelism. In fashionable life, flippancy, tepid amours, weak infidelism, small aims, or no aims at all, only to kill time. In business, (this all-devouring modern word, business) the one object alone is pecuniary gain . . . The best class we show is but a mob of fashionably dressed speculators and vulgarians . . . It is as though we were somehow endowed with a vast and more thoroughly appointed body, and then left with little or no soul.

---Walt Whitman, Democratic Vistas, 1871

Date: Sat, 20 Sep 2008 17:09:47 -0700

From: [REDACTED]

Subject: Political Poetry

To: [REDACTED]

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."

John McCain - Contingencies (Magazine) Date?

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As to the site of 'real' poetry in the middle of this disaster??

Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!

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

See how
Windows connects the people, information, and fun that are part of your life.
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/>

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307. **David Chirot**

Threat to Democracy in Latin America By Harold Pinter, John Pilger, Tony Benn

Sun 21 Sep 2008

Threat to Democracy in Latin America

By Harold Pinter, John Pilger, Tony Benn

We are appalled by the failure of much of the international media to provide accurate and proportionate coverage of these events. All democrats throughout should rally to defend democracy in Latin America.

<http://www.informationclearinghouse.info/article20820.htm><[\[↑ Contents\]\(#\)](http://rs6.net/tn.jsp?e=0011bgFTJTCyHGPySyEHLHCDsyyy__IPdD3bNUxtP-OZt1kAPIZDkXKbuZQmqczHsyrZbVgAMwzF3AuS6Dp3bMSwmn469pA76IWNOr2yyb2t3-41U533OYk8Wxkno8BQUkzcoIuGwZTbj9kLhBnCcQAoErN4uJE8Cxcg></p></div><div data-bbox=)

308. **Andy Nicholson**

New at Lamplighter, Lamplighter, Lamplighter

Sun 21 Sep 2008

Come have a look at the new posts at Lamplighter, Lamplighter, Lamplighter, including:

What Happens in a Poem--with David Shapiro, Timothy Donnelly, Alice
Quinn, Anne-Marie Levine, and Michael Braziller
Warhol Superstar Holly Woodlawn
Taylor Mead
Peter, Bjorn & John
Exile in Guyville
Enjoy,
Andy Nicholson
<http://andynicholson.blogspot.com/>

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309. **Virginia Konchan**

2008-2009 Cleveland State University Poetry Center Reading Series

Sun 21 Sep 2008

Inviting anyone within striking distance of Cleveland to attend Cleveland State University Poetry Center's 2008-2009 Reading Series. Our schedule for the Fall and Spring includes readings by Olena Kalytiak Davis, Katy Lederer, Kimberly Johnson, Paisley Rekdal, Richard Siken and Terrance Hayes, among others. The schedule appears below.

For more information about the readings, our first book poetry contest (judged this year by D.A. Powell) or our open book poetry contest (juried this year by Kazim Ali, Mary Biddinger, Michael Dumanis, and Sarah Gridley), or any of our titles (upcoming publications include Allison Benis White's *Self-Portrait with Crayon*, Liz Waldner's *Trust*, Mathias Svalina's *Destruction Myth*, and Allison Titus's *Some of Every Lost Ship*, please visit www.csuohio.edu/poetrycenter, or contact me directly at [REDACTED]

* * *

Reading Series:

Tuesday, September 23, 2008:

7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street

A reading with fiction writers Imad Rahman and Salvatore Scibona

Rahman, who teaches fiction writing at Cleveland State, is the author of the short story collection *I Dream of Microwaves* (FSG, 2003).

Scibona, a native Clevelander, will read from his recently released novel, *The End* (Graywolf, 2008). He is currently the Writing Coordinator at the Fine Arts Work Center in Provincetown.

Wednesday, October 1, 2008:

7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street

A reading with Olena Kalytiak Davis and Paisley Rekdal

Davis is the author of two collections of poems: *shattered sonnets love cards* and *other off and back handed importunities* and *And Her Soul out of Nothing*. She lives in Anchorage, AK.

Rekdal is the author of a book of essays, *The Night My Mother Met Bruce Lee*, and three books of poetry: *A Crash of Rhinos*, *Six Girls Without Pants* and *The Invention of the Kaleidoscope*.. She is a professor in the creative writing program at The University of Utah.

Wednesday, October 22, 2008:

7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street

A reading with James Allen Hall and Richard Siken

Hall's first book, *Now You're the Enemy*, was published by the University of Arkansas Press in 2008. He teaches creative writing at the State University of New York at Potsdam.

Siken's poetry collection *Crush* won the 2004 Yale Series of Younger Poets prize, a Lambda Literary Award, the Thom Gunn Award, and was a finalist for the National Book Critics Circle Award. He lives in Tucson, AZ.

Wednesday, November 19, 2008:

7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street

A reading with Kimberly Johnson and Katy Lederer

Kimberly Johnson is the author of the poetry collections *Leviathan with a Hook* and *A Metaphorical God*, both with Persea. Her translation of Virgil's *Georgics* will be released by Penguin Classics in 2009. Johnson teaches Renaissance literature and creative writing at Brigham Young University.

Katy Lederer is the author of the poetry collections *Winter Sex* and *The Heaven-Sent Leaf*, and the memoir *Poker Face: A Girlhood Among Gamblers*. Lederer serves as a Poetry Editor of *Fence Magazine*.

Thursday, November 20, 2008:

3:00 pm, University Library 502 (RT 502), 1860 East 22nd Street

A talk by Kimberly Johnson on "Sex and God in Renaissance Literature."

Thursday, February 26, 2009:

7:30 pm (please note different venue) Main Classroom Auditorium, across from the Howard A. Mims African American Cultural Center (MC 135).

A reading with Jericho Brown and Terrance Hayes, in cooperation with the Cleveland State University Black Studies Program.

Brown is the author of the poetry collection *Please* (New Issues, 2008), a former Cave Canem fellow, and a professor of English at the University of San Diego.

Hayes is the author of three collections of poetry, *Muscular Music*, *Hip Logic*, and *Wind in a Box*. He is a professor at Carnegie Mellon University in Pittsburgh.

March 2009:

(Still tentative--contact us for details--date, location, and second author to be arranged.)

A reading with Mark Nowak

Nowak is the author of two poetry collections, *Shut Up Shut Down* and *Revenants*. He is an associate professor at the College of St. Catherine in Minneapolis.

Wednesday, April 1, 2009:

7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street

A reading with Robert Hill Long and Allison Benis White

Long is the author of a collection of flash fiction, *The Effigies*, as well as two poetry collections. *The Work of the Bow* and *The Power to Die*. He taught for many years at the University of Oregon.

White's first full-length collection, *Self-Portrait with Crayon*, was selected by Robert Hill Long as the winner of the 2008 Cleveland State University Poetry Center First Book Competition. She lives in Irvine, California.

Wednesday, April 22, 2009: 7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street A reading with Mary Biddinger, Sarah Gridley, and Craig Paulenich
Biddinger is the author of the poetry collection, *Prairie Fever*, and the editor of the University of Akron Press's poetry series. She is currently an assistant professor of English at the University of Akron.

Gridley is the author of *Weather Eye Open*, published by University of California Press, and a second collection forthcoming from California. She is Poet-in-Residence at Case Western Reserve University.

Paulenich is the author of the poetry collection *The Drift of the Hunt*, and is coauthor (with Kent Johnson) of *Beneath a Single Moon: Buddhism in Contemporary American Poetry*. He teaches English at Kent State University..

Events listed are free and open to the public. Call the Cleveland State University Poetry Center at [REDACTED] for more information. Dr. Michael Dumanis, Director; Rita M. Grabowski, Manager. Activities of the Cleveland State University Poetry Center are under the auspices of the Department of English, College of Liberal Arts and Social Sciences.

Best,

Virginia Konchan, Graduate Assistant
Cleveland State University Poetry Center
2121 Euclid Ave. RT 1848
Cleveland, OH 44115



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310. **Andrew Zawacki**
Symposium on Literary Translation
Sun 21 Sep 2008

Symposium on Literary Translation

University of Georgia

Thursday 10/2 and Friday 10/3

Featuring: PETER COLE, FORREST GANDER, MICHAEL HENRY HEIM, DAVID HINTON, PIERRE JORIS, SUSANNA NIED, RICHARD SIEBURTH, and COLE SWENSEN.

Thursday, October 2 (UGA Chapel, North Campus):

Opening session, 2:30-4:00 p.m.

Public reading, 4:30-6:30 p.m.

Friday, October 3 (Fanning Institute, 1240 S. Lumpkin Street): Panel:

"Translating Poetry, Translating Prose." 9:30-10:45 a.m. Panel: "Working with an Author, Translating the Past," 11:15 a.m.-12:30 p.m. Workshops, 2:00-4:00 p.m.

Free and open to the public.

The event is made possible by the Willson Center for Humanities and Arts, the Helen S. Lanier Chair, and the English Department. For questions, please contact Jed Rasula ([REDACTED]) and Andrew Zawacki ([REDACTED]).

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

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311. **Rachel Harley Smith**
Cella's Round Trip seeks submissions

Sun 21 Sep 2008

YOU are cordially invited to submit your work to CELLA's Round Trip (@ www.cellasroundtrip.com - a NEW ONLINE HYBRID TYPE LITERARY & VISIONARY JOURNAL) for Issue #02, winter 2008! Send your poetry, flash fiction/non-fiction, digital poetry, digital art, photography (digitally altered or au naturale), collage, drawings, paintings, shockwave flash creations, movies, etc. (OR any combination of the previously mentioned). Deadline: October 31st. Complete guidelines may be found at www.cellasroundtrip.com/submit.

Since CELLA's Round Trip went live with Issue #01 in July, the site has received over 100,000 hits from all over the globe. Issue #01 has gained LOTS of attention - It is an expanded issue filled to the brim with works by amazing artists/writers from around the world - from Minneapolis to NYC to the Ukraine to rural China. CRT is included on NewPages.com list of literary magazines and has found a comfy spot on Dzanc Book's/Emerging Writer's "Best of the Web Online Journals" list. A special thanks goes out to the Poetics List for helping to provide some of the connections that got us started and for linking us to some awesome talents. :)

Please, feel free to forward this information on.

Keep an eye out for an upcoming image-response-flash-fiction contest in the weeks to come!

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312. **Alan Sondheim**
Please - need help with interpreting this image - thanks -

Mon 22 Sep 2008

Need help with picture interpretation.

The following images are from a Machzor for Passover, published in 1929 in Vilna, Poland; as you know, the fate of the Jewish community there was disastrous, just a few years later. The book is published by Rozenkranz i Szryftzecer and contains several pages in the beginning which may or may not have been added to the original - they seem insertions done at the time of the printing and binding but I'm not sure. (In fact the volume is an odd compilation of sorts; the Haggadah per se is only a small part of it.) There's a picture, which is reproduced below. It's a terrifying image of a seder (the Hebrew title is HaSeder), a premonition of things to come. It may be a contemporary image of a pogrom, an odd image of violence for a holiday of joy and salvation (which 'salve' perhaps refers to - but then there are armed men coming in - in fact,

what _does_ salve mean in this context?). I found this along with a collection of other Vilna books at Sam Weller's store in Salt Lake City. Any suggestions or information you might have about the image would be greatly appreciated. And thanks in advance -

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Thanks again, Alan -

by the way below are images from Utah related to Second Life texturing - including a short video -

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to access the Odyssey exhibition The Accidental Artist:
<http://slurl.com/secondlife/Odyssey/48/12/22>

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313. **Little Red Leaves**

DOS PRESS CHAPBOOK #3 NOW AVAILABLE (Alcalá, Smith, Steensen)

Mon 22 Sep 2008

ANNOUNCING DOS PRESS CHAPBOOK #3

1 book, 2 spines, 3 authors.

Featuring:

Rosa Alcalá's UNDOCUMENTARY

Ash Smith's WATER SHED

Sasha Steensen's THE FUTURE OF AN ILLUSION

Also featuring a selection of images from TX artist/writer Roberto Ontiveros.

Limited edition copies are available here:

http://www.etsy.com/view_listing.php?listing_id=15222580

Standard edition copies are available here:

http://www.etsy.com/view_listing.php?listing_id=15438331

See blog for details: www.dospress.blogspot.com

Sasha Steensen is an Assistant Professor at Colorado State University. She holds a B.A. in History and an M.F.A. in Creative Writing from the University of Nevada, Las Vegas, as well as a PhD in Poetics from SUNY Buffalo. Steensen teaches poetry workshops, literature courses, letterpress printing, and bookmaking. She is the author of **The Method** (Fence Books, 2008), **A Magic Book**, which won the Alberta duPont Bonsal Prize (Fence Books, 2004), **The Future of an Illusion** (Dos Press, 2008), and **correspondence** (with Gordon Hadfield, Handwritten Press, 2004). Her poetry has appeared in numerous journals, including **Denver Quarterly, Aufgabe, Goodfoot, Free Verse, Slope, Shearsman, Shiny, *and* La Petit Zine**. Her essays and reviews have appeared in journals such as **Boston Review, Chain, P-queue** and **Interim**. She is currently working on a hybrid project, which is part poetry, part memoir, part history of the Back-to-the-Land movement of the 1970's. Steensen is also co-editor of Bonfire Press (<http://bonfirepress.colostate.edu>), and she serves as one of the poetry editors for Colorado Review. Steensen's work online:

<http://littleredleaves.com/LRL2/steensen.html>

<http://handwritten.org/downloads/hadfield-steensen.pdf>

Rosa Alcalá received her MFA from Brown University and her Ph.D. in English from the State University of New York at Buffalo. In 2003, **Some Maritime Disasters This Century** was published as a limited edition by Belladonna/Boog Books (New York). **Undocumentaries**, a selection of poems, is forthcoming from Dos Press. Her poems have also appeared in **The Wind Shifts: New Latino Poetry**, edited by Francisco Aragón (U of AZ Press, 2007), and **Cinturones de óxido: de Buffalo con amor / Rust Belt Encounters: From Buffalo with Love**, translated by Ernesto Livón-Grosman and Omar Pérez (Torre de Letras, La Habana, Cuba, 2005). Alcalá has translated Cecilia Vicuña's **El Templo** (Situations Press, 2001) and **Cloud-net** (Art in General, 1999). Her translation of Vicuña's essay-poem, "Ubixic del Decir, 'Its Being Said': A Reading of a Reading of the Popol Vuh," was published in **With Their Hands and Their Eyes: Maya Textiles, Mirrors of a Worldview**, Etnografish Museum (Belgium, 2003). Alcalá's translation of **Bestiary: The Selected Poems of Lourdes Vázquez** was published by Bilingual Press in 2004. Forthcoming is a co-translation (with Mónica de la Torre) of Lila Zemborain's *Malvas Orquídeas del Mar/ Mauve Sea Orchids* (Belladonna). She has also translated poems for the forthcoming **Oxford Book of Latin American Poetry**. Her poems, translations, and reviews have been published widely in a variety of literary journals, including the **Barrow Street**, *Brooklyn Rail*, **tripwire**, **Kenyon Review**, and **Mandorla**. She has held artist residencies and has given talks and readings in the U.S., Spain, Cuba, and Scotland.

Alcalá's work online:

<http://www.actionyes.org/issue7/alcala/alcala1.html>

Ash Smith has lived mostly in Central Texas and the Rio Grande Valley where she has worked with environmental and educational programs. She is currently finishing a full length manuscript at Texas State University. *Water Shed*, from Dos Press, is her first chapbook.

Smith's work online:

http://webdelsol.com/DIAGRAM/7_1/smith.html

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325 Mill Rd.

Maxwell, TX 78656

www.dospress.blogspot.com

www.littleredleaves.com

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www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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314. **Anne Pluto**

Re: Please - need help with interpreting this image - thanks -

Mon 22 Sep 2008

Hi Alan -

Could the image be a reminder of the Spanish Inquisition - the hooded figures and the Renaissance garb of some of the seder guests - the hooded figures are another plague - or a symbolic of events of the first passover.

Sad and mysterious illustration.

Annie Pluto

Anne Elezabeth Pluto, PhD

Professor

Artistic Director, Oxford Street Players of Lesley University

33 Mellen Street

Cambridge, MA 02138

██████████

██████████

On 9/22/08 2:46 AM, "Alan Sondheim" <██████████> wrote:

Need help with picture interpretation.

The following images are from a Machzor for Passover, published in 1929 in Vilna, Poland; as you know, the fate of the Jewish community there was

disasterous, just a few years later. The book is published by Rozenkranz i Szryftzecer and contains several pages in the beginning which may or may not have been added to the original - they seem insertions done at the time of the printing and binding but I'm not sure. (In fact the volume is an odd compilation of sorts; the Haggadah per se is only a small part of it.) There's a picture, which is reproduced below. It's a terrifying image of a seder (the Hebrew title is HaSeder), a premonition of things to come. It may be a contemporary image of a pogrom, an odd image of violence for a holiday of joy and salvation (which 'salve' perhaps refers to - but then there are armed men coming in - in fact, what does salve mean in this context?). I found this along with a collection of other Vilna books at Sam Weller's store in Salt Lake City. Any suggestions or information you might have about the image would be greatly appreciated. And thanks in advance -

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315. **Tom Orange**
Re: Political Poetry

Mon 22 Sep 2008

Dear Readers,

The following is offered in response to the truthiness of Troy Camplin.

"Economic experts say that [Phil "Nation of Whiners" "Mental Recession" "Enron Loophole"] Gramm and others are to blame for the current crisis that is

shaking Wall Street. Gramm's successful effort to pass banking reform laws in 1999, which reduced decades-old regulations separating banking, insurance and brokerage activities, helped to create the current economic crisis." ("Who's Whining Now? Gramm Slammed By Economists")

<<http://abcnews.go.com/print?id=5835269>>

See also this extensive rap sheet on McCain's other economic policy advisors:
<<http://thinkprogress.org/wonkroom/2008/09/15/mccain-econ-team/>>

"The [Obama] campaign puts out a statement from former Fannie Mae chief Franklin Raines, disowning ties to Obama, after a McCain ad attacked him for the ties. The Washington Post reported -- with the kind of blind sourcing that suggests the source was Raines -- that Raines had "taken calls from Barack Obama's presidential campaign seeking his advice on mortgage and housing policy matters." Raines said in the statement through the campaign, "I am not an advisor to Barack Obama, nor have I provided his campaign with advice on housing or economic matters."" (Obama denies Raines ties, accuses McCain of throwing stones from his "seven glass houses")

<http://www.politico.com/blogs/bensmith/0908/Obama_denies_Raines_ties_accuses_McCain_of_throwing_stones_from_his_seven_glass_houses.html?showall>

The false voter registrations by ACORN staffers have been limited to the last 4 years of that organization's 38-year history -- a long history of the kind of community organizing work (like advocating for a living wage, fighting predatory lending practices, housing and school reform) that Giuliani, Palin and the RNC openly mock and belittle.

"Mr. Obama worked for the Association of Community Organizations for Reform Now's Project Vote voter-registration campaign in 1992 after graduating from Harvard Law School. He directed a successful voter-registration campaign, credited with electing Carol Moseley-Braun to the U.S. Senate. Primarily targeting African-Americans, Mr. Obama's efforts added an estimated 125,000 voters to the rolls."

<http://www.thebulletin.us/site/index.cfm?newsid=20128338&BRD=2737&PAG=461&dept_id=576361&rft=8>

Obama's work for ACORN ended long before any allegations of voter fraud. This is more guilt-by-association of the Wright-Ayers variety.

Regards,
Tom Orange

Date: Sat, 20 Sep 2008 21:54:32 -0700
From: Troy Camplin <[REDACTED]>
Subject: Re: Political Poetry

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than \$7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 20, 2008 7:09:47 PM

Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."
John McCain - Contingencies (Magazine) Date?

Priceless Obama campaign discovery - sheer poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be

now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

*As to the site of 'real' poetry in the middle of this disaster??
Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!*

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

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316. **Michael Kelleher**
Literary Buffalo Newsletter 09.22.08-09.28.08
Mon 22 Sep 2008

LITERARY BUFFALO
09.22.08-09.28.08

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].

ACHEBE BY CLOSED CIRCUIT TV!

Due to popular demand, we are going to present a live, closed-circuit television screening of the Chinua Achebe event in the cinema at Hallwalls. Tickets are \$10, cash only, at the door only, and will be available on a first come, first serve basis. Admission includes the book signing in Asbury Hall after the event. NO PRE-SALES! (NOTE: this is NOT the waiting list. The waiting list is for main event tickets only, so please, please spare our poor receptionist a phone call.)

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

09.24.08

Buffalo Poets --- A Conversation

Roundtable discussion featuring Celia White, Michael Sikkema, Garl Earl Ross, Sherry Robbins, Alex Mead, Douglas Manson, Jimmie Gilliam, Nava Fader,

Michael Basinski & Ansie Baird
Wednesday, September 24, 7:00 PM
Bon Vivant, 1862 Hertel Avenue, Buffalo

&

Talking Leavesâ€|Books
Sara Freligh
Reading and signing: â€œSort of Gameâ€
Wednesday, September 24, 7:00 PM
Talking Leavesâ€|Books 3158 Main St.

09.26.08

Poetics Plus at UB
Stacy Szymaszek and Erica Kaufman
Poetry Reading
Friday, September 26, 8:00 PM
Rust Belt Books, 202 Allen St.

LITERARY BUFFALO RSS FEED

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/)

CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Just Buffalo teaching artist Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. Visit <http://www.thespencer.com/writersworkshops/index.htm> for more info.

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 PM. For info on format, etc., please download the info .pdf:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

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

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 voilÃ¡, 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
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Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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317. **Katalanche Press**

New chapbook by Jess Mynes, If and When

Mon 22 Sep 2008

We're pleased to announce a new release from Katalanche Press:

If and When
by Jess Mynes
\$6.00

Silkscreened cover, saddle stapled, 36 pgs.

Check it out at our website, along with a sample poem:
<http://katalanchepress1.blogspot.com/>

Purchases can be made through Paypal, or by check (payable to Michael Carr) sent to:

Katalanche Press
c/o Michael Carr
50 Plymouth St, #1
Cambridge, MA 02141

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318. **Ron Starr**
Re: Political Poetry

Mon 22 Sep 2008

from Talkingpoints Memo (<http://talkingpointsmemo.com/archives/218693.php>)

The Rot

... But now we learn from the NY Times that McCain's campaign manager and right hand man Rick Davis bagged more than \$2 million running a front group set up by Fannie Mae and Freddie Mac to defend them against stepped up federal regulation. -----

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319. **Warren Lloyd**
Re: Political Poetry

Mon 22 Sep 2008

Sounds like your re-stating the major Republican talking points from the MSM. Why not add to them-- the fact that Franklin Raines has released a statement claiming he in no capacity was ever an OBAMA advisor-- never the less one whom he will seek economic advice from. The people to connect to OBAMA are his ACTUAL advisors: Robert Rubins, Paul Volcker and Lawrence Summers, all Ex-Clinton advisors. So if you like the 5.7 trillion dollar surplus that they left VS the trickle down hoax of the far right one might want to look beyond the FOX NEWS MSM talking points. Certainly if you'd like our libraries censored maybe the whole faux connection between Franklin Raines might be appealing or the Jim Johnson connection might be even more appealing but tell the whole truth... He was fired as soon as his position became known.

Its strange to have to mention here but, uh... the poets are generally banished from conservative societies.

"The Stars are eating"
- Artaud

--- On Sun, 9/21/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Political Poetry

To: [REDACTED]

Date: Sunday, September 21, 2008, 12:54 AM

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than \$7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 20, 2008 7:09:47 PM

Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."

John McCain - Contingencies (Magazine) Date?

Priceless Obama campaign discovery - sheer poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

As to the site of 'real' poetry in the middle of this disaster??

Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!

Stephen V

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

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320. **Troy Camplin**

Re: Political Poetry

Mon 22 Sep 2008

What economic experts? Those on the Left, no doubt. I love how vague these news reporters get. Just find some people who agree with your ideology and only report what they say. Also, the Raines information is at best an example of Obama throwing another one of his close circle under the bus yet again. He should feel right at home with Rev. Wright and Bill Ayers.

I'm no fan of McCain, either, who I think is going to do little better on the economy than Obama. He's busy blaming all the same people as Obama and ignoring the fact that this mess was created a long time ago by "deregulations" that could not have been designed any better to fail, and thus justify nationalization.

I'm not sure who is the bigger idiot when it comes to the economy. McCain? "right now we are the victim of greed, excess and corruption in Wall Street." No, we are the victim of government regulations that allow companies to profit from their good decisions, but find themselves in no danger if they make bad decisions, as the government is there, promising to bail them out. Profits have been privatized, but losses remain in the public sector. Is it any wonder our financial institutions are collapsing? What kind of decisions would you make if you knew all your bad decisions would have no consequences for you, but that if what you wanted to do worked out, you got to keep the profits? I bet you would be willing to do all sorts of risky things -- or downright idiotic ones. And then there is Joe Biden saying what all this means is that we need more regulations. The same group of people who couldn't figure out how to "privatize" companies like Fannie Mae and Freddie Mac without creating a situation where they would certainly collapse want to regulate companies even more. The lesson here is not that we need more government, but that the involvement of government in these companies that have been collapsing is what caused the collapse. Government control in the economy in the U.S. was about 30 years behind that of the Soviet Union. It looks like our collapse is right on time.

\$700 billion dollars. That's how much our government is going to spend on bailing out a bunch of companies run by incompetents and who were in large part put in this position because of the regulations currently on the books. What the financial sector of the market needs is deregulation, not more regulations. They need to have failure privatized. Meaning, companies need to know that they will be allowed to fail. And the government needs to let them fail. The situation we're in now, the government has only postponed the inevitable. And, worse, like a fault line prone to earthquakes, the longer we put things off, the worse the quake is going to be.

The federal government doesn't have almost a trillion dollars to spend. It does not have \$700,000,000,000. So where will it get the money? It will borrow it. That's another \$700 billion added to the debt. How will it pay off this debt, which will come due some day?

- 1) taxes -- which will take more money out of the economy and create a worse economy overall
- 2) print money -- which will result in massive inflation
- 3) default -- considering how much of our debt countries like China own, this is the last thing we want to do. Can you imagine defaulting on a trillion dollars to China? We would be at war with China -- and they would be in the right.

Some wonderful choices given to us from the ghosts of socialism past. The interventionist state does not work. Socialism doesn't work. Centralized financial planning works no better than overall economic planning does. I hope -- but doubt -- someone will get the message and get the government out of the economy. I expect instead that we will get even more regulations out of this. When the collapse does finally happen, it will be the Great Depression II -- only in an even more globalized economy. But don't worry -- Obama plans to hurry things along by raising taxes and imposing tariffs. That worked so well during The Great Depression. It didn't make things worse or lead to WWII at all. Please ignore history. Nothing to see here.

Troy Camplin

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

From: Tom Orange <[REDACTED]>

To: [REDACTED]

Sent: Monday, September 22, 2008 9:55:52 AM

Subject: Re: Political Poetry

Dear Readers,

The following is offered in response to the truthiness of Troy Camplin.

"Economic experts say that [Phil "Nation of Whiners" "Mental Recession" "Enron Loophole"] Gramm and others are to blame for the current crisis that is shaking Wall Street. Gramm's successful effort to pass banking reform laws in 1999, which reduced decades-old regulations separating banking, insurance and brokerage activities, helped to create the current economic crisis." ("Who's Whining Now? Gramm Slammed By Economists")
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The false voter registrations by ACORN staffers have been limited to the last 4 years of that organization's 38-year history -- a long history of the kind of community organizing work (like advocating for a living wage, fighting predatory lending practices, housing and school reform) that Giuliani, Palin and the RNC openly mock and belittle.

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Regards,
Tom Orange

Date: Sat, 20 Sep 2008 21:54:32 -0700
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Subject: Re: Political Poetry

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than \$7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 20, 2008 7:09:47 PM

Subject: Political Poetry

*"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."
John McCain - Contingencies (Magazine) Date?*

Priceless Obama campaign discovery - sheer poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

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Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!*

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

[↑ Contents](#)

321. **Rod Smith**

***New @ Bridge Street: The Alphabet, Ginsberg letters, on Niedecker
ed Willis, Godfrey, Jarnot, Nourbese Philip, Palmer, Abraham Lincoln
3, &&&***

Mon 22 Sep 2008

LOTS new and recent. Thanks so much for your support of Washington's finest independent bookstore! Ordering and discount information at the end of this list.

ABRAHAM LINCOLN #3, ed Mohammad and Boyer, 67 pgs, \$5. Luoma, Collum, Hejinian, Apps, Allison, Bellamy, Norodahl, Genusa, Quarles, Koenek, Bryant, Knox, Davis, Baumann, & McCrary.

GOD'S LIVESTOCK POLICY, Stan Apps, Les Figs Press, 80 pgs, \$15. "The largest mega-church of mom agreeing."

STATE OF THE UNION: 50 POLITICAL POEMS, ed Beckman & Zapruder, Wave Books, 112 pgs, \$14. Ashbery, A Berrigan, Caples, Clifton, Coleman, Conrad, P Gizzi, Hillman, Knox, Lederer, Lin, Myles, Ping, Rohrer, &&&.

BILL, Bill Berkson & Colter Jacobsen, Gallery 16 Editions, cloth, unpaginated, \$25. "Blood! No doubt about it!"

LANDSCAPES OF DISSENT, Jules Boykoff & Kaia Sand, Palm Press, 128 pgs, \$15. "YOU HAVE THE RIGHT TO REMAIN LIBERATED"

GLAD STONE CHILDREN, Edmund Berrigan, Farfalla Press/ McMillan & Parrish, 84 pgs, \$16. "This is no ordinary/ a-sexual reproductive/ history of the sponge."

THE YALE ANTHOLOGY OF TWENTIETH-CENTURY FRENCH POETRY, ed May Ann Caws, Yale, 646 pgs, \$30. New in paper.

80 BEETLES, Mark Cunningham, Otoliths, 88 pgs, \$10. "That his colleagues at the news though his death was news is indeed an important piece of news."

THE GOLDEN AGE OF PARAPHERNALIA, Kevin Davies, Edge, 146 pgs, \$15. "I'm not convinced these candidates exist / let alone deserve Secret Service protection"

SPOOKY AS IT IS W/OUT MEANING TO, Croniamantal (music) Buck Downs (words), CDR, edition of 50 w/ small booklet, \$8.

A SICK PLANET, Guy Debord, trans Nicholson-Smith, Seagull, 94 pgs, \$16.95. New translations of two texts: "The Decline and Fall of the 'Spectacular' Commodity-Economy," and "The Explosion Point of Ideology in China." The title essay, dating from 1971, is previously unpublished. "When the pitiful masters of a society whose wretched destiny is now discernible . . ."

AREA, Marcella Durand, Belladonna, 90 pgs, \$15. "They document it from space."

THE ROUTE, Patrick Durgin & Jen Hofer, Atelos, 198 pgs, \$13.50. "I am poor and momentary and resent your guilt"

THE CONSEQUENCE OF INNOVATION; 21ST CENTURY POETICS, ed Craig Dworkin, Roof, 304 pgs, \$29.95. Essays by Evans, Bernstein, Rasula, Cole, Biglieri, Ngai, Goldsmith, Stefans, Mohammad, Sullivan, Gottlieb, Sherry, Bergvall, Gilbert, Clune, & Perloff.

PARSE, Craig Dworkin, Atelos, 300 pgs, \$13.50. "_Plural Interjection_ semicolon"

THE BIRTH OF BIOPLOITICS, Lectures at the Collège France 1978-1979, Michel Foucault, Palgrave, cloth 346 pgs, \$28.95. "In actual fact, the state must be blind to economic processes."

THE LETTERS OF ALLEN GINSBERG, Allen Ginsberg, ed Bill Morgan, Da Capo Press, cloth 470 pgs, \$30. "I expect to know this week."

THE OUTERNATIONALE, Peter Gizzi, Wesleyan, 111 pgs, \$13.95. New in paper. "Too much spectacle conquers the I."

CITY OF CORNERS, John Godfrey, Wave, 96 pgs, \$14. "But it's still only a breast"

3, Ted Greenwald, Cuneiform, 168 pgs, \$15. "You're the other / It's personal / You know / You're the other"

CHAOS, TERRITORY, ART: DELEUZE AND THE FRAMING OF THE EARTH, Elizabeth Grosz, Columbia, cloth 118 pgs, \$22.50. "Framing is how chaos becomes territory."

ABSOLUTELY EDEN, Bobbie Louise Hawkins, United Artists, 90 pgs, \$14. "Oh yes, the Romancer means it."

MOTH LIGHT, Mitch Highfill, Abraham Lincoln, 20 pgs, \$5. "It was unknown. I love unknowns."

NIGHT SCENES, Lisa Jarnot, Flood, 70 pgs, \$13.95. "This is the best way to do things."

WAKE UP: A LIFE OF THE BUDDHA, Jack Kerouac, intro Robert A F Thurman, cloth 146 pgs, \$24.95. "But there was no other way; his relationship with the world had to be snapped."

COGNITIVE BEHAVIORAL THERAPY, Tao Lin, 104 pgs, Melville House, \$14.95. "The hamster lived in Manhattan."

POETRY AS RE-READING: AMERICAN AVANT-GARDE POETRY AND THE POETICS OF COUNTERMETHOD, Ming-Qian Ma, Northwestern, 300 pgs, \$32.95. Authors examined include Zukofsky, Oppen, Rakosi, Cage, S Howe, Hejinian, Andrews, and Bernstein.

VERB SAP, Magus Magnus, Narrow House, 72 pgs, \$12. "pop-pop-pop"

AETHEL, Donato Mancini, New Star, unpaginated, \$21. "Can Poetry Be Matter?"

CHARLES OLSON AT THE HARBOR, Ralph Maud, Talon, 224 pgs, \$19.95. "And that's all we get from Clark about this special occasion."

GOODBYE

MR SOCIALISM, Antonio Negri in conversation with Raf Valvola Scelsi, Seven Stories, 256 pgs, \$15.95. "All of this is extremely dangerous."

RADICAL VERNACULAR: LORINE NIEDECKER AND THE POETICS OF PLACE, ed Elizabeth Willis, Iowa, cloth 310 pgs. \$39.95. Dafvidson, Pinard, Sikelianos, Skinner, Penberthy, Robertson, Pritchett, Armantrout, Robinson, Jennison, DuPlessis, Weinberger, Breslin, Waldman, Middleton, & Quartermain.

GRAVE OF LIGHT: NEW AND SELECTED POEMS, Alice Notley, Wesleyan, 366 pgs, \$22.95. New in paper. "I think most / Electrical appliances can be repaired via nipple"

/NOR 2 (New Ohio Review), ed Catherine Taylor, 200 pgs, \$12. Abel, Beckman, Watten, Nichols, Moriarty, Moxley, Smith, Florian, Foust, Risset, Darling, Bumsteas, Cooperman, Halpern, &&&.

ACTIVE BOUNDARIES:SELECTED ESSAYS AND TALKS, Michael Palmer, New Directions, 294 pgs, \$19.95. "I'm no longer so sure that this is very different from poetry."

ZONG!, M. Nourbese Philip as told to the author by Setaey Adamu Boateng, Wesleyan, cloth, 212 pgs, \$22.95. "the order in destroy"

LA MEDUSA, Vanessa Place, FC2, 488 pgs, \$22. "_Cha-ching!_"

HAUNTED HOUSE, Pierre Reverdy, trans John Ashbery, Brooklyn Rail/Black Square, 72 pgs, \$15. Reverdy prose from 1928. "From the weight of the sadness that periodically invades our limbs and the world, we can measure all the advantage there would be for us to make public appearances and evolve in an even larger arena. But this is the hard kernel, the resistant part of universal thought--no doubt the tastiest in the Universe."

THE ALPHABET, Ron Silliman, U Alabama, 1062 pgs, \$39.95. "Mindshare."

50 YEARS OF RECUPERATION OF THE SITUATIONIST INTERNATIONAL, McKenzie Wark, cloth 78 pgs, 30 color illustrations, \$24.95. Very Excellent short study focusing not only on Debord but on many often overlooked members of the SI including Constant, Bernstein, Jorn, and Gallizio. "The modern poets led them there."

SOME BESTSELLERS:

FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs, \$16.95. INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by Brent Cunningham, Hooke Press, 28 pgs, \$10. NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY, ed Michael Almereyda, FSG, cloth 272 pgs, \$27. DEED, Rod Smith, U Iowa, 88 pgs, \$16. GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed Joan Retallack, U Cal Press, 352 pgs, \$19.95. THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS 1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, Da Capo, 524 pgs, \$17.50. IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, \$16.95. GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, \$15. BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, \$14. PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, \$13.95. NEW EUROPEAN POETS, ed Miller and Prufer, Graywolf, 402 pgs, \$18. JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112 pgs, \$29.95. OURS, Cole Swensen, U Cal, 101 pgs, \$16.95. "A garden is a tide." THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, cloth 460 pgs, \$34.95. THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg, Wesleyan, cloth 872 pgs, \$49.95. THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, \$16. ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, \$34.95. CONTEMPORARY POETICS, ed Louis Armand, Northwestern, 395 pgs, \$29.95. FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, \$15. NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, \$24.95.

ORDERING INFORMATION:

There are currently two ways to order: 1. E-mail your order to [REDACTED] or [REDACTED] with your address & we will bill you with the books. or 2. via credit

card-- you may call us at [REDACTED] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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322. **David-Baptiste Chirot**

Re: Political Poetry

Mon 22 Sep 2008

I would take issue with the statement that "poets are generally banned from conservative societies." Poets are just as likely to be banned from "progressive societies;" it is not whether a State is "conservative" or "progressive" that determines the banning, but whether or not the poet is, and how strongly the poet is, opposed to the State. A strongly Anarchist poet, for example, would be one quite possibly banned by either and/or both States, simply by being opposed to The State.

Somone related to someone in the State bureaucracy simply might not like the poet for some obscure reason--and so--boom!--out they go!--banned with al their manuscripts--politics can be "very personal" after all, and have nothing to do with "right" or left" other than which of the poet's hand's being the writing hand is the one that gets cut off.

For example, consider the poetic alliance which Drs Marjorie Perloff and Charles Bernstein have begun with academics of poetry programs in China, following a symposium on re Language Poetry in China. As is well known, China bans many of its "progressive" poets, and many are driven into exile in the West. The Chinese have also suppressed the culture of the Tibetan people, as well as expressions of a spiritual nature by Chinese citizens. This "problematizes" the issue of labeling as "conservative"/"progressive" both States and poetry Schools/"Movements" in relation with the issue of "banning poets" and poetries.

The same can be said in a way with this issue of the advisors--in a sense, all of them are, including al the candidates, already part of the system which has led to this immense disaster, because none of them have done anything to avert what has been visible for years now as a down bound train wreck of colossal proportions. And why not? Perhaps because everyone has cynically bet on just what is happening--that the Government, that hated and reviled Enemy of the Free Market, will step in finally and rescue the privatized world with public funds raised off the backs of--yes--the labor of those citizens who actually pay taxes, as compared to the two thirds of the corporations who do not.

Increasingly, economic and foreign policy have nothing at all to do with "advisors," or perhaps even "Presidents," but ever more to do with the lobbyists

and corporations and their associates who run the actual show. One of the head honchos of the McCain campaign is a top lobbyist for the country of Georgia, whose President went to Columbia University, and who banned the Free Press and fired on demonstrators in his "democracy." The US just gave a billion buckaroos to this "goodl old boy" quicker than you can say "Nuke them Rooskies." Even though it's illegal, you can get a big ole tax break for sending money to the illegal Israeli "settlements," which have, not suprisingly, doubled in size since the promise last November at Annaopolis by the Israeli government to halt further construction. Under such circumstances, it's easy to see why tryiong to create a "comprehensive" economic and foreign policy" that can possible be held "accountable" by anyone to anything or anyone is next toi impossible.

Remember the huge outcry when Dubai had tried to purchase the Security Operations of US Ports? My God! Can't have any of those Arabs protecting our ports! (Which to this day, as is constantly pointed out, are still practically unprotected from the simplest of Terrorist Attacks.) Oh no--some American companies were destined for this task. But guess where Vice-President Cheney's old pals at Haliburton have relocated their World head quarters to from Texas? Why, Dubai, of course. Turns out it's just much safer there.

On Democracy Now this morning I heard that some American Troops are being "sent home"--not however to "go home," but to be "redeployed" as "security forces" within the USA. Yes--Armed Forces who are now being put at the ready to "manage" any "domestic incidents." The Armed Forces will be facing down American civilians, as well as al those "illegal aliens" and "enemy combattants" among the "detinees" held within the borders of the USA. The Programs which were last used during World War Two in which local citizenry, police, fire workers, medical personel were mobilized and trained as "under cover" agents, to surveil and collect information on the populace and report on any "suspicious persons and developments" are being reinstituted. The powers of the Office of the president have been extended to the point of a God like Omniscience--the President now can proclaim any person any where in the world an enemy comabttant or person of interest and have them detainee indefinitely.

The one "saving grace" for the American economy has been that Arms sales in the last few years have risen at rates that are beyond belief. It has gotten to the point in the last several years that Congress has openly authorized sales that are illegal under US Law--without hardly any outcry at all from their fellow members or the press.

The US has begun a major buildup of Special Forces in Colombia, as well as more covert ones in Bolivia and Paraguay. Special Ops are being deployed agin to old stations that had been abandoned in the Far East and South East Asia, as

well as the Phillipines and Malayasia, Indonesia. Missiles deployed in Eastern Europe, the immesnse Naval blockade building in the Gulf area--and for the first time ever, American forces stationed in israel, if only so far for now as technicians aiding with the installment and management of new radar systems.

The "right War" being launched INTO Afghanistan FROM within Pakistan--evidence that the "Surge" was in actuality an ethnic cleansing of Sunni neighborhoods--the potential attack on Iran--Palestine, Lebanon, Somalia, Ethiopia, Eritrea, Congo, Darfur, Zimbabwe, Rwanda, South Africa--Nigeria--Algeria--

And all those arms being shipped out!

Will any of them be used to pay for the bail outs?--!!!--??

How many millions of cluster bombs, bombers and missiles to pay off Fanny Mae's bakruptcy for example?--

Instead of paying others for worthless detainees housed for ever at US expense in Gitmo--why not just start some serious kindapping for ransom of World Leaders to be held in these high tech hell holes?--

How many subprimes might be resuced for the hide of a Sarkozy do you think? Or him and his wife considered as buy one get one for fifty per cent off deal? Hey?--How much for the two Birtish Prinbces? For Putin?--For the Chinese Foriegn Minister? The Head of Universal Studios? For Steven Spileberg?

How much would al that heroin the US could control in Afghanistan be worth?

Think about it! Be resourceful!! Who'd like to buy Mount Rushmore? It's only a bunch of carved rocks after all! Want to buy the Alamo? How about John Wayne's remains? Graceland? The White House? The West Wing is for rent by the day the wreck or the month--

The library of Congress? The original document of the Declaration of Independence? Cape Canaveral?

Want to buy some endangered species to protect? How about some Polar Bears or some wolves before Sarah Palin gets them all--

Why not? A Fire Sale--a White Sale--An Elephant Sale! A President's Day Sale! A Post Election Special!!

One "hopes" that Senator Obama will listen to himself as he was before this campaign began, forget all the advisors and pollsters, the lobbyists and speech writers and reflect far more on what he worked as and thought about just a couple years ago. This is probably impossible until AFTER being elected--but--who knows--

if Jimmy Stewart can do it in the 1930's Leo McCarey movies-- isn't it still possible--to bring back those hopes as the New Depression nears--??

or do all those old hopes simply belong to Ted Turner's TCM cable channel anymore!--

"To build a new society in the shell of the old"

IWW slogan

<http://davidbaptistechirot.blogspot.com>

==

Grasping at Straws

By Mike Whitney

If Paulson is not removed and his rescue plan scrapped altogether; the dollar will lose its position as the world's reserve currency and the US government will face a historic funding crisis as foreign sources of capital dry up. That will thrust the country into a hyper-inflationary depression.

<http://www.informationclearinghouse.info/article20828.htm>

===

Paulson Bailout Plan a Historic Swindle

By William Greider

Financial-market wise guys, who had been seized with fear, are suddenly drunk with hope. They are rallying explosively because they think they have successfully stampeded Washington into accepting the Wall Street Journal solution to the crisis: dump it all on the taxpayers.

<http://www.informationclearinghouse.info/article20823.htm>

=====

What's Really Bankrupt

The Wall Street Model: Unintelligent Design

By PAM MARTENS

There is no sincere plan by this administration to help America or Americans. There is only a plan to slow the financial collapse until after the November elections by throwing a politically palatable amount of money at it and a plan to continue to blame it on a housing bust.

<http://www.informationclearinghouse.info/article20826.htm>

===

Financial Bailout:

America's Own Kleptocracy

The largest transformation of America's Financial System since the Great Depression

By Michael Hudson

Nobody expected industrial capitalism to end up like this.

<http://www.informationclearinghouse.info/article20822.htm>

=====

The Dog Days Of September

By Gary Corseri

We can no longer claim to live in "the land of the free and the home of the brave." There is nothing free here except the "free-market" our corporate bosses have foisted on us and the rest of the world to open up foreign markets to our brand-name companies so that foreign workers can make products that "Americans" will buy at exorbitant prices. How did that happen? Hypnosis through the mass media that "Americans" were supposed to own-hypnosis through repetition, spectacle, diversion.

<http://www.informationclearinghouse.info/article20825.htm>

=====

Popular Scams of the Rich and Famous

By: Richard Backus

The federal government has been playing footsie with fascism for quite a long time, supported only by the inability of the general public to recognize it. Ecclesiastic appointments, corporate management, charity, "brain trust", foundations, university appointments, and even scholarship awards are controlled by political elites, with the consequent assurances that these appointees will play ball with the politicians and their "sponsors". The Pols now essentially control everything under the direction of the rich and famous.

<http://www.informationclearinghouse.info/article20827.htm>

=====

In Hard Times, Tent Cities Rise Across the Country

By AP

Since foreclosure mess, homeless advocates report rise in encampments.

<http://www.informationclearinghouse.info/article20810.htm>

Date: Mon, 22 Sep 2008 11:30:36 -0700

From: [REDACTED]

Subject: Re: Political Poetry

To: [REDACTED]

Sounds like your re-stating the major Republican talking points from the MSM. Why not add to them-- the fact that Franklin Raines has released a statement claiming he in no capacity was ever an OBAMA advisor-- never the less one whom he will seek economic advice from. The people to connect to OBAMA are his ACTUAL advisors: Robert Rubins, Paul Volcker and Lawrence Summers, all Ex-Clinton advisors. So if you like the 5.7 trillion dollar surplus that they left VS the trickle down hoax of the far right one might want to look beyond the FOX NEWS MSM talking points. Certainly if yuo'd like our libraries sensed maybe the whole faux connection between Franklin Raines might be appealing or the Jim Johnson connection might be even more appealing but tell the whole truth... He was fired as soon as his position became known.

Its strange to have to mention here but, uh... the poets are generally banished from conservative societies.

*"The Stars are eating"
- Artaud*

--- On Sun, 9/21/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Political Poetry

To: [REDACTED]

Date: Sunday, September 21, 2008, 12:54 AM

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Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

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Sent: Saturday, September 20, 2008 7:09:47 PM

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Stephen V

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

See how
Windows Mobile brings your life together—at home, work, or on the go.
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/>

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323. **amy king**

This Friday - Sept. 26th @ 7 p.m.

Mon 22 Sep 2008

September 26th @ 7 p.m. - Stain Bar - Williamsburg,
Brooklyn

** Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil
**

~~~~~

Photos/Bios here:

<http://thestainofpoetry.wordpress.com/2008/07/03/friday-september-26-2008-700-pm/>

~~~~~

Arpine Konyalian Grenier is a poet turned scientist and musician. Her work has appeared in *How2*, *Columbia Poetry Review*, *The Iowa Review*, *Phoebe*, *Big Bridge*, *diode* and elsewhere, including several anthologies. *Part, Part Euphrates* (NeO Pepper Press, 2007) is her latest publication.

~~~~~

Kristi Maxwell currently lives and writes in Cincinnati. She's the author of *Realm Sixty-Four* (Ahsahta, 2008), *Elsewhere & Wise* (Dancing Girl Press, 2008), and *Hush Sessions* (Saturnalia, forthcoming in 2009).

~~~~~

Alan Bajandas was picked up hitchhiking two days ago by a pain pill-popping Italian-American bounty hunter named Jason. Jason—a self-professed Wiccan, former Marine sniper, 23-year mixed martial arts master, widower, and lover of transsexual women—was on his way to Knoxville, TN to persuade his drunk-driving father back to rehab by means of “a very large firearm.” Jason had a heart of pure fucking gold and bought Alan a Smart Water. Alan was born and raised in Texas and will soon return to Brooklyn where he now resides. He is editor of *The Open Face Sandwich*, a print annual of uncommon and unpublishable prose.

~~~~~

Ariana Reines is the author of *The Cow* (Alberta Prize, FenceBooks 2006) and *Coeur de Lion* (Mal-O-Mar 2007). Two volumes of translation will appear in 2009: *My Heart Laid Bare* by Charles Baudelaire, for Mal-O-Mar, and *Carnet de bal d'une courtisane* by Grisélidis Real, for Semiotext(e). She is under commission with The Foundry Theatre in New York, making a play that will premiere in January 2009.

~~~~~

Larissa Shmailo's new chapbook is *A Cure for Suicide* (Cervena Barva Press 2008), and new poetry CD is *Exorcism* (SongCrew 2008). Larissa has been published in *Fulcrum*, *Rattapallax*, *Drunken Boat*, *MiPoesias*, and other publications. Larissa translated the Russian Futurist opera *Victory over the Sun* by A. Kruchenykh; a DVD of the original English-language production is part of the collection of the New York Museum of Modern Art. She also contributed translations to the anthology *Contemporary Russian Poetry* published by Dalkey Archive Press. Larissa Shmailo is a director of TWiN Poetry, an informal international collective of recording poets and their listeners and a public coordinator for the annual *Fulcrum*. Her first poetry CD, *The No-Net World*

(SongCrew 2006) has been heard on radio and Internet broadcasts across the U.S. and the U.K. Larissa is listed in the Poetry Kit Who's Who in poetry.

~~~~~

Erin Virgil is an MFA student at Naropa University. For money she writes the greetings in campy greeting cards and moonlights as a bad secretary. Besides the front page in a Steve McQueen calendar, she has not published any writing lately.

~~~~~

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

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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324. **Eleni Stecopoulos**

***San Francisco sublet mid-Oct to mid-Dec***

*Mon 22 Sep 2008*

---

Beautiful SF sublet available - dates somewhat flexible, may be available longer - please backchannel for info. Thanks.

---

Stay up to date  
on your PC, the Web, and your mobile phone with Windows Live.

<http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/>

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325. **David Baratier**

***Poem by one of our authors on Verse Daily***

*Mon 22 Sep 2008*

---

Today's poem is by Steve Davenport

Popular Science

She drops the big white bullet palm to palm  
to palm like stepping down on swinging stairs  
to the top of Big Rock Candy Mountain,  
where the good cells sing in the cigarette  
trees and there's always ice and whiskey too.  
Her mouth's blistered from chemo and she's full  
of holes as she goes where hydrocodone  
grows in the acetaminophen shoals.  
She laughs when I write our hearts make morphine.  
She writes you're three hours away happy in a book,  
floating in a tub.

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Be well

David Baratier, Editor

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

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

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326. **David Baratier**

***Favorite News story of the week!***

*Mon 22 Sep 2008*

---

This is an exact reprint of the intro

-----

Palin lawyer meets with investigator in probe

By MATT VOLZ 23 minutes ago



ANCHORAGE, Alaska (AP)- Less than a week after balking at the Alaska Legislature's investigation into her alleged abuse of power, Gov. Sarah Palin on Monday indicated she will cooperate with a separate probe run by people she can fire.

-----

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

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### 327. **Small Press Traffic**

***Aaron Shurin & Anne Waldman with Ambrose Bye at Small Press Traffic 9/26/08***

*Tue 23 Sep 2008*

---

Small Press Traffic is thrilled to present:

Aaron Shurin & Anne Waldman  
with Ambrose Bye

Friday, September 26th 7:30 p.m.  
Timken Lecture Hall  
Refreshments will be served

Join us!

Aaron Shurin's new book is *King of Shadows*, a collection of narrative essays, just out from City Lights. Other books include *Involuntary Lyrics* (Omnidawn, 2005), *A Door* (Talisman House, 2000) and *The Paradise of Forms: Selected Poems* (Talisman House, 1999). His honors include National Endowment, California Arts Council, and San Francisco Arts Commission literary fellowships. A longtime Bay Area educator, he directs and teaches in the MFA Writing Program at the University of San Francisco.

Anne Waldman is an internationally celebrated poet, performer, professor, editor and cultural/political activist and the author, most recently of *Red Noir* (Farfalla, McMillen & Parrish), *In the Room of Never Grieve* (Coffee House Press), *Structure of the World Compared To A Bubble* (Penguin Poets), and

Outrider (La Alameda Press). She also co-edited *The Angel Hair Anthology* and *Civil Disobediences: Poetics and Politics in Action*. She founded (with Allen Ginsberg and Diane diPrima) the Jack Kerouac School of Disembodied Poetics at the Naropa University in Boulder, the first Buddhist-inspired school in the western hemisphere. Her CDs include *Battery: Live at Naropa* and *The Eye of The Falcon* (with Ambrose Bye) and *Matching Half* (with Ambrose Bye & Akilah Oliver). She has participated in festivals in Berlin, Wuhan, (China), and Mumbai in the past year. Forthcoming: *Humanity/Manatee*, and the complete Iovis trilogy.

Ambrose Bye, musician (keyboard, guitar, voice) and composer, son of poets Anne Waldman and Reed Bye, grew up in the environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen Ginsberg and William Burroughs as "poetic" godfathers. He graduated from The University of California, Santa Cruz and has studied at the music/production program at the Pyramid Institute in San Francisco. He has performed on stage with Anne Waldman and Bob Holman in New York's Issue Project Room in a program that included Steve Buscemi reading from the work of William Burroughs and accompanied Anne Waldman at The Boulder Theatre's "Music and Poetry for Progressives" headlined by Thurston Moore of Sonic Youth, and Jello Biafra. He is working on new project which includes the poet Amiri Baraka.

At SPT, Anne Waldman and Ambrose Bye will perform selections of *Matching Half*, their exciting 2008 CD with poet-performer Akilah Oliver, which mixes poetry and experimental music. These original compositions & soundscapes bring a new dynamic to "spoken word."

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffic.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffic.org/html/directions.htm>

We'll see you Fridays!

---

Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street

San Francisco, CA 94107

██████████

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

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

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

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328. **Barry Schwabsky**

***Re: Political Poetry***

*Tue 23 Sep 2008*

---

For sale colonizations and migrations, sports, fairylands and incomparable comforts, and the noise and the movement and the future they make!

Â

For sale the application of calculations and the incredible leaps of harmony. Discoveries and terms never dreamed of,--immediate possession.

Â

Wild and infinite flight toward invisible splendors, toward intangiblle delights--and its maddening secrets for every vice--and its terrifying gaiety for the mob.

Â

For sale, the bodies, the voices, the enormous and unquestioned wealth, that which will never be sold. Salesmen are not at the end of their stock! It will be some time before travelers have to turn in their accounts.

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

From: David-Baptiste Chirot <██████████>

To: ██████████

Sent: Monday, 22 September, 2008 10:12:00 PM

Subject: Re: Political Poetry

I would take issue with the statement that "poets are generally banned from conservative societies."Â Poets are just as likely to be banned from "progressive societies;"Â it is not whether a State is "conservative" or "progressive" that determines the banning, but whether or not the poet is, and how strongly the poet is, opposed to the State.Â A strongly Anarchist poet, for example, would be one quite possibly banned by either and/or both States, simply by being opposed to The State.

Somone related to someone in the State bureaucracy simply might not like the poet for some obscure reason--and so--boom!--out they go!--banned with al their manuscripts--politics can be "very personal" after all, and have nothing to do with "right" or left" other than which of the poet's hand's being the writing hand is the one that gets cut off.

For example, consider the poetic alliance which Drs Marjorie Perloff and Charles Bernstein have begun with academics of poetry programs in China, following a symposium on Language Poetry in China. As is well known, China bans many of its "progressive" poets, and many are driven into exile in the West. The Chinese have also suppressed the culture of the Tibetan people, as well as expressions of a spiritual nature by Chinese citizens. This "problematizes" the issue of labeling as "conservative"/"progressive" both States and poetry Schools/"Movements" in relation with the issue of "banning poets" and poetries.

The same can be said in a way with this issue of the advisors--in a sense, all of them are, including all the candidates, already part of the system which has led to this immense disaster, because none of them have done anything to avert what has been visible for years now as a down bound train wreck of colossal proportions. And why not? Perhaps because everyone has cynically bet on just what is happening--that the Government, that hated and reviled Enemy of the Free Market, will step in finally and rescue the privatized world with public funds raised off the backs of--yes--the labor of those citizens who actually pay taxes, as compared to the two thirds of the corporations who do not.

Increasingly, economic and foreign policy have nothing at all to do with "advisors," or perhaps even "Presidents," but ever more to do with the lobbyists and corporations and their associates who run the actual show. One of the head honchos of the McCain campaign is a top lobbyist for the country of Georgia, whose President went to Columbia University, and who banned the Free Press and fired on demonstrators in his "democracy." The US just gave a billion buckaroos to this "good old boy" quicker than you can say "Nuke them Rooskies." Even though it's illegal, you can get a big ole tax break for sending money to the illegal Israeli "settlements," which have, not surprisingly, doubled in size since the promise last November at Annapolis by the Israeli government to halt further construction. Under such circumstances, it's easy to see why trying to create a "comprehensive" economic and foreign policy that can possibly be held "accountable" by anyone to anything or anyone is next to impossible.

Remember the huge outcry when Dubai had tried to purchase the Security Operations of US Ports? My God! Can't have any of those Arabs protecting our ports! (Which to this day, as is constantly pointed out, are still practically unprotected from the simplest of Terrorist Attacks.) Oh no--some American companies were destined for this task. But guess where Vice-President Cheney's old pals at Haliburton have relocated their World head quarters to from Texas? Why, Dubai, of course. Turns out it's just much safer there.

On Democracy Now this morning I heard that some American Troops are being "sent home"--not however to "go home," but to be "redeployed" as "security forces" within the USA.Â Yes--Armed Forces who are now being put at the ready to "manage" any "domestic incidents."Â TheÂ Armed Forces will be facing down American civilians, as well as all those "illegal aliens" and "enemy combatants" among the "detainees" held within the borders of the USA.Â The Programs which were last used during World War Two in which local citizenry, police, fire workers, medical personnel were mobilized and trained as "under cover" agents, to surveil and collect information on the populace and report on any "suspicious persons and developments" are being reinstituted.Â The powers of the Office of the president have been extended to the point of a God like Omniscience--the President now can proclaim any person anywhere in the world an enemy combatant or person of interest and have them detained indefinitely.Â

The one "saving grace" for the American economy has been that Arms sales in the last few years have risen at rates that are beyond belief.Â It has gotten to the point in the last several years that Congress has openly authorized sales that are illegal under US Law--without hardly any outcry at all from their fellow members or the press.Â

The US has begun a major buildup of Special Forces in Colombia, as well as more covert ones in Bolivia and Paraguay. Special Ops are being deployed again to old stations that had been abandoned in the Far East and South East Asia, as well as the Philippines and Malaysia, Indonesia.Â Missiles deployed in Eastern Europe, the immense Naval blockade building in the Gulf area--and for the first time ever, American forces stationed in Israel, if only so far for now as technicians aiding with the installment and management of new radar systems.Â

The "right War" being launched INTO Afghanistan FROM within Pakistan--evidence that the "Surge" was in actuality an ethnic cleansing of Sunni neighborhoods--the potential attack on Iran--Palestine, Lebanon, Somalia, Ethiopia, Eritrea, Congo, Darfur, Zimbabwe, Rwanda, South Africa--Nigeria--Algeria--

And all those arms being shipped out!

Will any of them be used to pay for the bail outs?--!!!--??

How many millions of cluster bombs, bombers and missiles to pay off Fanny Mae's bankruptcy for example?--

Instead of paying others for worthless detainees housed for ever at US expense in Gitmo--why not just start some serious kidnapping for ransom of World Leaders to be held in these high tech hell holes?--

How many subprimes might be resuced for the hide of a Sarkozy do you think?  
Â Or him and his wife considered as buy one get one for fifty per cent off deal?  
Â Hey?--How much for the two Birtish Prinbces?Â For Putin?--For the Chinese  
Foriegn Minister?Â The Head of Universal Studios?Â For Steven Spileberg?

How much would al that heroin the US could control in Afghanistan be worth?

Think about it!Â Be resourceful!!Â Who'd like to buy Mount Rushmore?Â It's  
only a bunch of carved rocks after all!Â Want to buy the Alamo?Â How about  
John Wayne's remains?Â Graceland?Â The White House?Â The West Wing is  
for rent by the day the wreck or the month--

The library of Congress?Â The original document of the Declaration of  
Independence? Cape Canaveral?

Want to buy some endangered species to protect? How about some Polar Bears  
or some wolves before Sarah Palin gets them all--

Why not?Â A Fire Sale--a White Sale--An Elephant Sale!Â A President's Day  
Sale!Â A Post Election Special!!

One "hopes" that Senator Obama will listen to himself as he was before this  
campaign began, forget all the advisors and pollsters, the lobbyists and speech  
writers and reflect far more on what he worked as and thought about just a  
couple years ago.Â This is probably impossible until AFTER being elected--but--  
who knows--

if Jimmy Stewart can do it in the 1930's Leo McCarey movies-- isn't it still  
possible--to bring back those hopes as the New Depression nears--??

or do all those old hopes simply belong to Ted Turner's TCM cable channel  
anymore!--

"To build a new society in the shell of the old"

IWW slogan

<http://davidbaptistechirot.blogspot.com>

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Â Â Â

Â Â Â Grasping at Straws

Â Â Â

Â Â Â By Mike Whitney

Â Â Â

Â Â Â If Paulson is not removed and his rescue plan scrapped altogether; the  
Â Â Â dollar will lose its position as the world's reserve currency and the US  
Â Â Â government will face a historic funding crisis as foreign sources of

capital ^ ^ ^ dry up. That will thrust the country into a hyper-inflationary depression.

^ ^ ^

^ ^ ^ <http://www.informationclearinghouse.info/article20828.htm>

^ ^ ^

^ ^ ^ ===

^ ^ ^

^ ^ ^ Paulson Bailout Plan a Historic Swindle

^ ^ ^ By William Greider

^ ^ ^

^ ^ ^ Financial-market wise guys, who had been seized with fear, are suddenly  
^ ^ ^ drunk with hope. They are rallying explosively because they think they  
have ^ ^ ^ successfully stampeded Washington into accepting the Wall Street  
Journal ^ ^ ^ solution to the crisis: dump it all on the taxpayers.

^ ^ ^

^ ^ ^ <http://www.informationclearinghouse.info/article20823.htm>

^ ^ ^

^ ^ ^ =====

^ ^ ^

^ ^ ^ What's Really Bankrupt

^ ^ ^

^ ^ ^ The Wall Street Model: Unintelligent Design

^ ^ ^

^ ^ ^ By PAM MARTENS

^ ^ ^

^ ^ ^ There is no sincere plan by this administration to help America or ^ ^ ^  
Americans. There is only a plan to slow the financial collapse until after ^ ^ ^  
the November elections by throwing a politically palatable amount of money  
^ ^ ^ at it and a plan to continue to blame it on a housing bust.

^ ^ ^

^ ^ ^ <http://www.informationclearinghouse.info/article20826.htm>

^ ^ ^

^ ^ ^ ===

Â Â Â

Â Â Â Financial Bailout:

Â Â Â

Â Â Â America's Own Kleptocracy

Â Â Â

Â Â Â The largest transformation of America's Financial System since the  
Â Â Â Great Depression

Â Â Â

Â Â Â By Michael Hudson

Â Â Â

Â Â Â Nobody expected industrial capitalism to end up like this.

Â Â Â

Â Â Â <http://www.informationclearinghouse.info/article20822.htm>

Â Â Â

Â Â Â =====

Â Â Â

Â Â Â The Dog Days Of September

Â Â Â

Â Â Â By Gary Corseri

Â Â Â

Â Â Â We can no longer claim to live in "the land of the free and the home of  
the Â Â Â brave." There is nothing free here except the "free-market" our  
corporate Â Â Â bosses have foisted on us and the rest of the world to open up  
foreign Â Â Â markets to our brand-name companies so that foreign workers  
can make Â Â Â products that "Americans" will buy at exorbitant prices. How  
did that Â Â Â happen? Hypnosis through the mass media that "Americans"  
were supposed to Â Â Â own-hypnosis through repetition, spectacle, diversion.

Â Â Â

Â Â Â <http://www.informationclearinghouse.info/article20825.htm>

Â Â Â

Â Â Â =====

Â Â Â

Â Â Â Popular Scams of the Rich and Famous



Â Â Â

Â Â Â By: Richard Backus

Â Â Â

Â Â Â The federal government has been playing footsie with fascism for quite a long time, supported only by the inability of the general public to Â Â Â recognize it. Ecclesiastic appointments, corporate management, charity, Â Â Â "brain trust" ,foundations, university appointments, and even scholarship Â Â Â awards are controlled by political elites, with the consequent assurances Â Â Â that these appointees will play ball with the politicians and their Â Â Â "sponsors". The Pols now essentially control everything under the direction Â Â Â of the rich and famous.

Â Â Â

Â Â Â <http://www.informationclearinghouse.info/article20827.htm>

Â Â Â

Â Â Â =====

Â Â Â

Â Â Â In Hard Times, Tent Cities Rise Across the Country

Â Â Â

Â Â Â By AP

Â Â Â

Â Â Â Since foreclosure mess, homeless advocates report rise in encampments.

Â Â Â

Â Â Â <http://www.informationclearinghouse.info/article20810.htm>

Â Â Â

Date: Mon, 22 Sep 2008 11:30:36 -0700

From: [REDACTED]

Subject: Re: Political Poetry

To: [REDACTED]

*Sounds like your re-stating the major Republican talking points from the MSM. Why not add to them-- the fact that Franklin Raines has released a statement claiming he in no capacityÂ was ever an OBAMA advisor-- never the less one whom he will seek economic advice from. The people to connect to OBAMA are his ACTUAL advisors: Robert Rubins, Paul Volcker and Lawrence Summers, all Ex-Clinton advisors. So if you like the 5.7 trillion dollar surplus that they left VS the trickle down hoax of the far right one might want to look beyond the FOX NEWS MSM talking points. Certainly if yuo'd like our libraries sensored maybe the whole faux connection between Franklin Raines might be appealing or the Jim Johnson connection might*

*be even more appealing but tell the whole truth... He was fired as soon as his position became known.*

*Its strange to have to mention here but, uh... the poets are generally banished from conservative societies.*

*"The Stars are eating"*

*Â Â Â Â Â Â Â Â - Artaud*

--- On Sun, 9/21/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Political Poetry

To: [REDACTED]

Date: Sunday, September 21, 2008, 12:54 AM

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than \$7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money Â to try to get Obama elected.

*Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.*

*Troy C amplin*

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

*From: Stephen Vincent <[REDACTED]>*

*To: [REDACTED]*

*Sent: Saturday, September 20, 2008 7:09:47 PM*

*Subject: Political Poetry*

*Â "Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."*

*John McCain -Â Contingencies (Magazine) Date?*

*Priceless Obama campaign discovery - sheer poetry of a double-edged sort.Â Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.*

*As to the site of 'real' poetry in the middle of this disaster??*

*Well, of the most recent moment,Â Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!*

*Stephen V*

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

Â Â Â

See how  
Windows Mobile brings your life together“at home, work, or on the go.  
<http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/>

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329. **Pierre Joris**  
***New Nomadics Blog Posts***  
*Tue 23 Sep 2008*

Check out these recent posts on NOMADICS:

Symposium on Literary Translation  
Republiconomics  
Edouard Glissant @ 80  
Technicians of the Sacred Celebration III  
Technicians of the Sacred Celebration II  
Technicians of the Sacred Celebration I  
Beat Prophecy

ENJOY & Comment!

Pierre

=====  
=

"As democracy is perfected, the office of president represents,  
more and more closely, the inner soul of the people. On some  
great and glorious day the plain folks of the land will reach their  
heart's desire at last, and the White House will be adorned by  
a downright moron." -- H.L. Mencken (1880-1956)

=====  
=

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

=

Pierre Joris  
244 Elm Street  
Albany NY 12202  
h: [REDACTED]  
c: [REDACTED]  
o: 518 442 40 71  
Euro cell: (011 33) 6 75 43 57 10  
email: [REDACTED]  
http://pierrejoris.com  
Nomadics blog: http://pjoris.blogspot.com

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330. **Charlotte Mandel**

***Re: Please - need help with interpreting this image - thanks -***

*Tue 23 Sep 2008*

---

Alan, I forwarded your request to my knowledgeable friend Maxine Levy who offers this interpretation of the pictures: She writes: "Just some first thoughts. It says it is a Haggadah from Vilna, however, it appears to picture a seder being interrupted by priests from the Inquisition. Maybe there were some Sephardic Jews in Vilna who wanted to remember the expulsion of their ancestors??? The picture seems to include Eliyahu Hanovee passing over the seder in his chariot. Maybe they are trying to depict the suffering of the Jews as a sign that the arrival of the Messiah will come soon to save them." Have you received any more answers? Alan, have a sweet new year (b/c if you'd like my poem "Psalm for Rosh Hashonah" which is in my new collection ROCK VEIN SKY).

Charlotte

On Sep 22, 2008, at 2:46 AM, Alan Sondheim wrote:

Need help with picture interpretation.

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331. **Barrett Watten**

***The Grand Piano reads in Detroit***

*Tue 23 Sep 2008*

---

College for Creative Studies-Center Galleries, Detroit  
hosts The Grand Piano

Steve Benson, Carla Harryman, Lyn Hejinian  
Tom Mandel, Ted Pearson, Kit Robinson, and Barrett Watten  
perform an ensemble reading from

The Grand Piano: An Experiment in Collective Autobiography San Francisco,  
1975-1980

"A vital contribution to the collective memory of the poetry of that period." —  
James Sherry

"The collective autobiographers are less interested in revising the past and  
more interested in using the narratives of their history to further contextualize  
the complex poetics and communal history of that poetics for the future." —Rob  
Fitterman

"The Grand Piano is itself a veering off and an investigation and a playing or  
experimenting with the materials of language, history, textuality, and  
temporality, the personal and political, poetry and community." —Robin  
Tremblay-McGaw

Saturday, October 4, 3 PM  
The Wendell W. Anderson, Jr., Auditorium  
Walter B. Ford II Building  
College for Creative Studies  
John R & Frederick Douglass Streets, Detroit

Followed by a publication party  
& Grand Piano book display  
featuring The Grand Piano, part 7  
Adorno's Noise by Carla Harryman  
The Alphabet by Ron Silliman  
5 PM, Cass Cafe, 4620 Cass Avenue, Detroit

The Grand Piano is an experiment in collective autobiography by ten writers  
identified with the rise of Language poetry in San Francisco. It takes its name  
from a coffeehouse at 1607 Haight Street in San Francisco where from 1976 to  
1979 the authors participated in a reading and performance series.

For more information, visit the Grand Piano website:

<http://www.thegrandpiano.org>

Download flyer:

[http://www.english.wayne.edu/fac\\_pages/ewatten/pdfs/grandpianoreading.pdf](http://www.english.wayne.edu/fac_pages/ewatten/pdfs/grandpianoreading.pdf)

Free and open to the public

Contact CCS-Center Galleries, 

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332. **Maria Damon**

**[Fwd: American Literary Translators Assoc Conference]**

Tue 23 Sep 2008

---

This is a multi-part message in MIME format.

hi all, forgive the doubly embedded email msg, but some of the names on the program schedule–Murat, Matvei, Joyelle, Johannes–are listlings, so. Welcome to Minneapolis, all! and for those on the list and in MPLs but not on the program, Hi! maybe we can figure out some kind of gathering. bests, md

name="American Literary Translators Assoc Conference.eml"  
filename\*0="American Literary Translators Assoc Conference.eml"

Delivered-To: [REDACTED]

by peridot.tc.umn.edu (Postfix) with ESMTP id 6A54C349C;

Tue, 23 Sep 2008 14:11:19 -0500 (CDT)

by mta-m2.tc.umn.edu (UMN smtpd) with ESMTP

Tue, 23 Sep 2008 14:11:14 -0500 (CDT)

for [REDACTED]; Tue, 23 Sep 2008 14:11:13 -0500

lists.umn.edu (UMN smtpd) with ESMTP Tue, 23 Sep 2008 14:01:13 -

0500

(CDT)

by mta-m2.tc.umn.edu (UMN smtpd) with ESMTP Tue, 23 Sep 2008

14:01:10

-0500 (CDT)

#+LO+TS+AU+HN

User-Agent: Thunderbird 1.5.0.14 (Windows/20071210)

Date: Tue, 23 Sep 2008 14:01:10 -0500

From: Terri Sutton <[REDACTED]>

Subject: American Literary Translators Assoc Conference

<[REDACTED]>

To: [REDACTED]

List-Help: <<http://lists.umn.edu/cgi-bin/wa?LIST=ENGLFAC>>,

<[mailto:\[REDACTED\]?body=INFO%20ENGLFAC](mailto:[REDACTED]?body=INFO%20ENGLFAC)>

List-Subscribe: <[mailto:\[REDACTED\]](mailto:[REDACTED])>

List-Owner: <[mailto:\[REDACTED\]](mailto:[REDACTED])>

List-Archive: <<http://lists.umn.edu/cgi-bin/wa?LIST=ENGLFAC>>

NOTE: THE DEPARTMENT OF ENGLISH IS CO-SPONSORING THE ALTA CONFERENCE. The ALTA Reception and National Translation Award Celebration on the first day of the conference is free and open to any interested folks: Weisman, 6:30 pm, Thursday October 16. See other details below.

Dear Colleagues,

I'd like to inform you that the 31st annual conference of ALTA, the American Literary Translators Association, will be held at the Radisson University Hotel on the University of Minnesota Twin Cities campus on October 15 - 18, 2008. The conference will feature panels, readings, a book exhibit, and other events concerned with the art and craft of literary translation. Many leading translators will be taking part-it would be invidious to mention names, but the whole program can be found online at:

<http://www.utdallas.edu/alta/conference/schedule.html>

Information on registration, in turn, can be found at:

[http://www.utdallas.edu/alta/conference/conf\\_registration.html](http://www.utdallas.edu/alta/conference/conf_registration.html)

I want to extend a warm invitation to all those in the academic and literary communities in the Twin Cities who have an interest in literary translation and world literature, to join us for this meeting. Membership in the association is NOT necessary to attend the conference. ALTA conferences are known for their friendly, collegial atmosphere; experienced translators from a broad range of languages mingle easily with novices and with scholars, publishers, and other individuals intrigued by the fascinating problems and practices of translating literary texts. The choice of location for the conference, in turn, was no accident-ALTA is aware of the Twin Cities' rich and varied literary life, and attendees from all around the country and the world are eager to interact with the many translators, writers, researchers, publishers, and lovers of world literature who make Minnesota their home.

I hope very much that you will be able to join us for the ALTA conference. If you have any questions, please don't hesitate to contact me at: <[REDACTED]>.

With best wishes, and hoping to see you at the conference in October,

Bill Johnston, Indiana University  
Conference Chair

--

Terri Sutton  
Informational Representative  
Department of English  
University of Minnesota  
207 Lind Hall, 207 Church St. SE  
Minneapolis, MN 55455

[REDACTED]  
[REDACTED]

-----030604000503070205020204--

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333. **David Chirot**

**political poetry**

Tue 23 Sep 2008

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\*Update | Hartford: Writers Unite to Keep Twain House Afloat

<<http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1>> \* By BOB TEDESCHI In an 11th-hour effort to raise funds for Mark Twain's home and museum, a reading of the author's work by famous contemporary writers is planned.

<http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1> \* this piece from today's NY Times re mark twain's house actually alludes a number of times to the present crisis, as it is not simply the house which is being fought for in terms of survival, but a whole accompanying much more heavily invested in, expensive and probably in a way kind of useless "tourist trap" Center and museum complex--far more demanding to be sure in terms of cash and number of visitors than the old twain mansion ever was--

again, a case of totally unnecessary borrowing, spending, building, investing, fundraising and all the frantic rush and fuss associated with one crisis following on another--and --boy! what a rip off, too!--to read that one does not see Mark Twain's REAL WRITING DESK but a REPLICA!--

"build it and they will come"--but apparently not to this place!--as the article shows, a far less than anticipated attendance at this "complex has made it far less of an investment than it had been sold as--much like all the rest of the "can't miss projects" that have been being sold on the Free Market like the ear wax balls some truly brazen dope dealers pass off as rocks of crack cocaine-- (more below re this article--) \*\*

Dear Barry:

Many thanks for your quotes from "Soldes" the last piece in Rimbaud's Illuminations!!

(i believe that the order of them, at least at one point, i am not sure if this is still true--was created by Felix Feneon-- whose great Novels in three lines came out this year from the NYRB press--)

I posted last week the announcement of Tir aux pigeons selection from my ongoing "After Rimbaud's Illuminations"--i reposted the announcement below and also another online address which has more of the pieces and some related visual pieces--there are more scattered about in Otoliths and at my blog also-- and more of a series of visual pieces that are in a sense "with" the "after"-- i was so happy to find your quoting from Rimbaud and not only that from one of my favorite pieces by him--that it inspired me to sit down and write on another piece "after" the Illuminations--which has a few more lines to go now-- \*

now available, a selection of

After Rimbaud's Illuminations <<http://www.lulu.com/content/3882597>>

After Rimbaud's Illuminations (book)David-Baptiste Chirot

Print: \$5.00

Download: FREE

To think of Rimbaud as a cartographer is in no way a stretch of the imagination. And to think that Chirot has used one of Rimbaud's maps to traverse his memory while simultaneously his dreams, is altogether possible—and it seems this is what Chirot has done. <http://www.lulu.com/content/3882597>

- [galatearesurrection3.blogspot.com/2006/08/ featured-poet-david-baptiste-chirot.html](http://galatearesurrection3.blogspot.com/2006/08/featured-poet-david-baptiste-chirot.html)\*

- \*"After Rimbaud's Illuminations" with Visual Poems also\*

\*

i was inspired in reading them in french as they always seem to me i french to be as though writing with English syntax but using french words, very influenced by his time spent in England--which was actually longer than he spent in Paris--so when one writes in English hearing in one's head French that one hears as being written with English being heard in it while being written in French--it makes for quite a number of "transits"--

not knowing one had to be a US citizen, at one point "John Rimbaud" had applied to join the US Navy, from Germany--

Graham Robb in his superb bio of Rimbaud (made al the more amazing i think in that Robb doesn't really like Rimbaud, yet does such deep research and applies so much detection and thought to him--perhaps this "distance" of not liking the poet actually helped in not creating yet another of those books which Etienne had assembled fifty years ago under the rubric of "le Mythe de Rimbaud"--a tome which surely needs a massive updating!--) Graham Robb also tracks down Rimbaud's posing as an English man in order to flee the Dutch Army he had signed on for in Java--and In England he met far more (exiled) Communards than he had during his brief stay in Paris during the period of the Commune--there was a huge and thriving colony of French exiles of various political stripes in London for some time--along with Anarchists and others from many other countries and regions--

this piece from today's NY Times re mark Twain's house actually alludes a number of times to the present crisis, as it is not simply the house which is being fought for in terms of survival, but a whole accompanying much more heavily invested in, expensive and probably in a way kind of useless "tourist trap" Center and museum complex--far more demanding to be sure in terms of cash and number of visitors than the old twain mansion ever was--

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in the last year what a sad parade of writers' houses in trouble!--Poe's house formerly on the outskirts of NYC, Edith Wharton's house in MA, and this mockery of what had been a mockery for many in its own day of what many felt was the actual Twain they knew--and perhaps why he could never really write in it--

why do places need all these extra centers and complexes light shows multi screen tours of the faked up non reality reality show versions of writer's lives-- other than to generate cash out of a veneration for--what?-- for the dollar--which they see as the crowning glory of some of these writers--they are "still today big sellers"-- though Poe was not protected by copyright, there being none in those days--and so though producing a massive hit song a mega platinum hit so to speak, with "The Raven"--he only saw a few dollars for it-- still, this desire to turn everything into a theme park-- as Poe foresaw in "Morning on the Wisahicon" with its eerie and uncannily disturbing simulation of an "American" "wilderness"-- after all, when the writer lived there, it didn't look like a literary version of Disneyland--

and some writers who made enough money to buy a lot of bric-a-brac for their fancier places as they rose through the ranks--had terrible taste!--so at least provide one with a kind of museum of the more awful aspects of the culture of the nouveau riche--an anarkeyological vision of quick cash converted into "instant classics" which turned into "unplanned obsolete" objects--along with many an "eternal and classical verite" that turned out to be as hollow as a drinking man's wooden leg--

Balzac, for example, who wrote what Karl Marx felt to be the magnum opus and dissection no pareil of Capitalism, *La Comedie humaine*--could write such incredible intricate and beautiful descriptions, that he sold himself on purchasing the worst crap in the world--simply by seeing it through his pen's eye as it were, rather than with the pair in his head--

or Zola--who wrote that novel of painters which drove his ever after former lifelong closest friend Cezanne to despair, *L'Oeuvre*, --yet another feng shui pusher about of the worst heaps of late 19th Century objects no longer even

dimly remembered---like Meissonnier--the most famous and highest priced painter of the latter 19th century who was not even mentioned in a two volume history of French painting 40 years later--

or his equivalent in poetry--the Englishman Martin Tupper, who just missed being named Poet Laureate (narrowly passed over for Tennyson) and who was for a while was the best selling English poet of all time, and the first to make over a million US dollars--and forgotten before he died, all his works out of print, penniless, due to bad investments, which he had a gift for, just like Twain and Balzac (the great artist of Capital in life was a fool with it), and Dostoevsky, the gambler--

one wonders if the makers of these "complexes" couldn't have learned from the actual histories of the lives of the writers whom they propose to "celebrate" as "prophets" in order to "profit" from--

that there isn't much of a "profit" really involved with their lives!--

but then perhaps they have become too confused, as so many banks, investors, economists and the rest are, between fact and fiction, life and art, between the number of copies printed and the number of them actually sold--and an endless laundry list of other practical discrepancies that get lost in the haze of the Opium smoke and mirrors of Capital run amok--rooting and grunting like specially trained pigs sent out after truffles where in fact none have ever been known to exist--and forced to try to convince themselves that perhaps the root of a dandelion may have a powerful value as yet unknown, beyond the mere making of dandelion wine--

perhaps everything has become so confused that it no longer simply that "signs are taken for wonders" as Marx wrote, but that persons now take their own signs as wonders, those signs by which they convince themselves of the wonders which others are convincing them of, so that in order to "play the game" one is not simply a fool of an other, but has been fooling oneself very deeply also, and maybe or not knowing this, somewhere down inside, that is , that one is betraying oneself in order to enable others to reach their objectives which they have sold you on as a pipe dream

and for all one knows  
an alaska pipe line pipe dream!!

thanking you again very much Barry--  
david-bc

Update | Hartford: Writers Unite to Keep Twain House Afloat  
<<http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1>> \* By BOB TEDESCHI In an 11th-hour effort to raise funds for Mark Twain's home and museum, a reading of the author's work by

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- "After Rimbaud's Illuminations" with Visual Poems also\*

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### 334. **Martha Cinader Mims**

#### ***L&BH Network Radio and Television***

*Tue 23 Sep 2008*

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Dear Poets,

If you visit Listen & Be Heard Poetry Cafe Blog at <http://www.listenandbeheard.net/home> you will find that we are now hosting a poetry television channel and a weekly radio show that includes poetry.

These new developments mean that there are more ways available for you to participate. Each day a new poetry video will be added to the start of the poetry loop that is part of the programming of Listen & Be Heard Network Television. If you have produced a poetry video which you would like to have featured, you may submit the url: to [REDACTED].

We will be producing a live video open mic for the channel in the future. In order to participate in the video open mic will need access to a computer, video camera and an internet connection. More information will be coming about that soon. In the meantime, please be sure to submit whatever video content that you would like to have aired on our poetry channel.

Every Tuesday night is now a radio open mic night, when I will be hosting an hour long arts show featuring arts news, storytelling, radio drama and poetry. This is a move away from having a different subject matter each week, to a magazine format that features everything every week. You can find the

schedule and click to listen at <http://www.blogtalkradio.com/listenandbeheard>. You can call in between 8 and 9pm (California, USA time) to kick a poem at [REDACTED]. There is also a click to talk feature on the web page.

You can send url's to soundfiles for the Radio show to [REDACTED] or send your cd or dvd to L&BH Network, 1221 Monterey St. suite 4, Vallejo, CA 94590.

We also continue to publish the Poem of the Day for which we are always seeking submissions, <http://www.listenandbeheard.net/home/wp-admin/post-new.php> and welcome your query about a poetry column.

Wishing you Peace and Poetry  
Martha Cinader Mims

Martha Cinader Mims  
Listen & Be Heard Network  
[REDACTED]

<http://www.listenandbeheard.net>

Get Skype and call me for free.

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### 335. **George Bowering**

#### ***Re: John Ashbery's debut Collage Exhibition Reviewed***

*Wed 24 Sep 2008*

---

I was there last week,  
and found the display of available books to the right  
of the door on entering. I bought two desirable ones and another at  
the counter.

The people there didn't seem all that strange,  
though they weren't effusive.

On Sep 15, 2008, at 10:37 PM, Catherine Daly wrote:

*I would like to ask the list abt. tibor de nagy -- I go there when  
I live in  
or visit NYC -- but the looks I get are so strange when I react to  
the work  
and ask for the books and monographs they publish ("have you got  
any artist  
or poet publications here now? may I buy copies?"), and -- wow,  
they are  
the books of mine stolen most readily when loaned (i.e., desirable,  
unavailable) -- it is odd.*

--

All best,  
Catherine Daly



welcome.html

Geo. Harry Bowering, M.A.  
Fell down in Firenze

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### 336. **David-Baptiste Chirot**

#### ***Documentary & Honors for Grove Press' Barney Rosset: "Publisher Who Fought Puritanism, and Won"***

*Wed 24 Sep 2008*

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#### MOVIES

| September 24, 2008

Publisher Who Fought Puritanism, and Won

By CHARLES McGRATH

The maverick publisher of Grove Press, Barney Rosset, is the subject of the documentary "Obscene."

<http://www.nytimes.com/2008/09/24/movies/24obsc.html?ei=5070&emc=eta1>

Grove, New Directions, City Lights--their impact both immediately in their initial times of appearance and through decades of time--incalculable--

The resurrected Victorian erotica that Rosset published, with its elaborate vocabulary of hilariously Gargantuan euphemisms, a seemingly "impossible" oxymoronic achievement carried off with wild abandon and aplomb, ("Cupid's battering ram" etc etc--), was just as "revolutionary" in its way and many of its effects at the time (late 1950's, early 1960's) as the many other great texts that Grove "boldly put forth."

It's high time this giant of American publishing and cultural history is honored officially and on film! (Notice the writer of the article calls Rosset a "maverick,"--an appellation he does honor to, unlike the current crop of "mavericks" relentlessly promoted by the Murdoch Empire . . . )

from the article: "On Nov. 19 Mr. Rosset will receive a lifetime achievement award from the National Book Foundation in honor of his many contributions to American publishing, especially his groundbreaking legal battles to print uncensored versions of "Lady Chatterley's Lover" and Henry Miller's "Tropic of Cancer." He is also the subject of "Obscene," a documentary by Neil Ortenberg and Daniel O'Connor, which opens on Friday at Cinema Village."



---

Get more out of the Web. Learn 10 hidden secrets of Windows Live.  
[http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT\\_TAGLM\\_WL\\_domore\\_092008](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008)

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337. **Susan Lewis**  
*new chapbook by Susan Lewis*

*Wed 24 Sep 2008*

---

Available now from Finishing Line Press: "Animal Husbandry" by Susan Lewis. Coming to bookstores and Amazon.com in late November.

"Animal Husbandry is an accomplished set of playful and bracing poems. The temperature rises with feverish melodic articulations of ironies and transpositions. Emoticons express passion with rare pleasure, folded into the practice of breeding, this time with lines of verse. "Dots dance on paper,/molecules bump, so listen" to these coy, funny and haunting poems."

—Norma Cole

"I am grateful for the generous beauty of this collection. Language informs the remarkable poems it contains as much as the sensuous truths that attend the memory of experience. Because of this, and the lyrical skill that gracefully unites them, they are possessed of a startling and passionate clarity."

—  
Chuck Wachtel

"Animal Husbandry" is a playful and rigorous rediscovery of poetry's ability to make linguistic conceptual abstraction into sensory experience, and vice versa. It invites readers to share not only the intellection but also the affective energies of its sung queries about how the "all this too much we know now" suffuses our erotic, political, and parental lives. These poems orchestrate tone, melody, rhythm, and syntax to bring across the urgency of their nuanced questioning about matters stretching from our origin as a species to all too recent political catastrophes. With their gift for formal and stylistic compression, for condensation laced with startling shifts of speed and sound, these poems transform the necessary limitations of the coin of the realm into the making of virtuoso turns on a dime.

--Robert Kaufman, University of California, Berkeley

This is a limited edition collection, featuring cover art by Melissa Stern. Pre-publication sales will determine the press run, so please reserve your copy now. Please note that if you place your order before October 24, 2008, shipping is FREE. Books will be shipped after November 26, 2008. To order, mail payment



and completed form to Finishing Line Press at the address below, or purchase online at [www.finishinglinepress.com](http://www.finishinglinepress.com) (click on "New Releases").

And check out the author's website: [www.susan--lewis.com](http://www.susan--lewis.com).

Please send me \_\_\_\_ copy(ies) of *Animal Husbandry*, by Susan Lewis, at \$14.00 each (with a \$2.00 shipping fee added for orders after October 24, 2008).

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip Code \_\_\_\_\_

\_\_\_\_ Enclosed is my check, payable to Finishing Line Press, for \$ \_\_\_\_.

Please charge my credit card \$ \_\_\_\_\_ Visa \_\_\_\_\_ Mastercard \_\_\_\_\_

Name as it appears on the card \_\_\_\_\_

Credit Card number \_\_\_\_\_

Expiration date \_\_\_\_\_ Card Verification # (3-digit number on back of card) \_\_\_\_\_

\_\_\_\_ Finishing Line Press Post Office Box 1626 Georgetown, KY 40324

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338. **Jennifer Karmin**

***Oct 3rd: 4000 WORDS 4000 DEAD***

*Wed 24 Sep 2008*

---

4000 WORDS 4000 DEAD

street performance by Jennifer Karmin

Friday, October 3rd

Chicago, IL

5pm beginning in front of the Vietnam War Memorial  
at Wabash and Wacker Avenues along the Chicago River

Jennifer Karmin has been collecting 4000 WORDS for the 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians. Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [REDACTED].

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,  
ABC News' White House correspondent  
to Vice President Dick Cheney

Participants include:

Harold Abramowitz, Amanda Ackerman, Manan Ahmed, Michael Basinski,

Charles Bernstein, Anselm Berrigan, Laynie Browne, Teresa Carmody, Maxine Chernoff, Catherine Daly, Patrick Durgin, Arielle Greenberg, Kate Greenstreet, Carla Harryman, David Hernandez, Jen Hofer, Pierre Joris, Matthew Klane, Toni Asante Lightfoot, Joyelle McSweeney, Philip Metres, Vanessa Place, Susan Schultz, Juliana Spahr, Stacy Szymaszek, Joshua Marie Wilkinson, Andrew Zawacki, and many more.

Sponsored by:

the Chicago Calling Arts Festival

<http://www.chicagocalling.org>

Chicago Artists Month

<http://www.chicagoartistsmonth.org>

Poets & Writers

<http://www.pw.org>

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339. **Rob McLennan**

*the ottawa small press book fair*

*Wed 24 Sep 2008*

---

(the fourteenth anniversary edition!) will be happening Saturday, November 15, 2008 at Jack Purcell Community Centre, Elgin at Gilmour Streets; for further information, check out:

<http://smallpressbookfair.blogspot.com/2008/09/ottawa-small-press-book-fair-fall-14th.html>

if you're interested in helping with the distribution of fliers/posters (or have any questions), send rob mclennan an email at



& don't forget the mini-fair (Ottawa-specific) as part of the opening day of this fall's ottawa international writers festival!

<http://smallpressbookfair.blogspot.com/2008/08/writers-festival-small-press-book-fair.html>

rob

-- 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/>

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340. **Tenney Nathanson**

***"are we supposed to hate Hires rootbeer, love it, or hate ourselves for loving it?" (Ashbery reference)***

Wed 24 Sep 2008

---

(with advance apologies to all those who evidently are driven mad by any display of someone's poor research skills):

I'm trying to find a really old Ashbery article--not included in Reported Sightings--from the period when he was living in Paris (1958-68 or something like that?) in either Art News or Art International I think--it's a review of a group Pop Art show in Paris, in which he praises Warhol and disparages most of the rest of the show. What I (mis-?) remember is:

"Are we supposed to hate Hires root beer, love it, or hate ourselves for loving it? Whichever it is, these polemics need a retread."

and also, re Warhol, something about how his paintings "are a meditation on our time and not just a mean reflection of it" (that's probably pretty inaccurate)

(also: thanks to the several people who responded with useful clues for tracking down the old POETICS list Ed Dorn cross-fire posts)

--Tenney

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341. **Ian Randall Wilson**

***Episode 200***

Wed 24 Sep 2008

---

Just posted, Episode 200 of the Mobile Novel project.

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

Ian Wilson

?

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342. **Tenney Nathanson**

***never mind . . . WAS: "are we supposed to hate Hires rootbeer, love it, or hate ourselves for loving it?" (Ashbery reference)***

Wed 24 Sep 2008

---

never mind . . . sorry for the trouble.

found it:

"Paris Notes," Art International 7.6 (June 1963): 76-78

it's worth a look!

Tenney

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

> From: Tenney Nathanson [mailto: ]

> Sent: Wednesday, September 24, 2008 11:57 AM

> To: Poetics (poetics)

> Subject: "are we supposed to hate Hires rootbeer, love it, or hate ourselves for loving

> it?" (Ashbery reference)

>

> (with advance apologies to all those who evidently are driven mad by any display of

> someone's poor research skills):

>

> I'm trying to find a really old Ashbery article--not included in Reported Sightings--

> from the period when he was living in Paris (1958-68 or something like that?) in

> either Art News or Art International I think--it's a review of a group Pop Art show in

> Paris, in which he praises Warhol and disparages most of the rest of the show. What

> I (mis-?) remember is:

>

> "Are we supposed to hate Hires root beer, love it, or hate ourselves for loving it?

> Whichever it is, these polemics need a retread."

>

> and also, re Warhol, something about how his paintings "are a meditation on our

> time and not just a mean reflection of it" (that's probably pretty inaccurate)

>

> (also: thanks to the several people who responded with useful clues for tracking

> down the old POETICS list Ed Dorn cross-fire posts)

>

> --Tenney

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343. **Ryan Daley**  
***Tuck tail and run...***  
*Wed 24 Sep 2008*

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[http://news.yahoo.com/s/ap/20080924/ap\\_on\\_el\\_pr/mccain;\\_ylt=Ag1gE8ZscnT5ZzNFoOXnF7as0NUE](http://news.yahoo.com/s/ap/20080924/ap_on_el_pr/mccain;_ylt=Ag1gE8ZscnT5ZzNFoOXnF7as0NUE)

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344. **CA Conrad**  
***ALEXANDRA GRILIKHES***  
*Wed 24 Sep 2008*

---

ALEXANDRA GRILIKHES for URCHIN POETRY SERIES PHILADELPHIA IN OCTOBER

For ALL details, including poems and links, go to:  
<http://UrchinPoetry.blogspot.com> <<http://urchinpoetry.blogspot.com/>>

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345. **CA Conrad**  
***WAVE BOOKS reading for anthology State of the Union...***  
*Wed 24 Sep 2008*

---

State of the Union POETRY READING 10/12/08, 4pm ROBIN'S BOOKSTORE

In honor of a new anthology published by Wave Books---\*State of the Union: 50 Political Poems\*, edited by Joshua Beckman and Matthew Zapruder (Wave, \$14.00)---we present a poetry reading in the same spirit: "From rough optimism to sharp criticism, fifty American poets present new work dissecting the current political climate in America. Wide-ranging writers bring their bold and urgent voices to this collection, which includes the work of John Ashbery, Lucille Clifton, Terrance Hayes, Eileen Myles, Reginald Shepherd, CAConrad and John Yau, among many others." Anthology link here:

<http://www.wavepoetry.com/catalog/66-state-of-the-union?page=&by=new>

READERS INCLUDE: CAConrad, Dan Featherston, Ish Klein, Sueyeun Juliette Lee, Bill Marsh, Frank Sherlock and Nathaniel Siegel.

THERE IS ALSO A 50 DAY COUNTDOWN BLOG CONNECTED TO THE ANTHOLOGY CLICK HERE: <http://poetrypolitic.com/>

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346. **Murat Nemet-Nejat**

**Re: Please - need help with interpreting this image - thanks -**

Thu 25 Sep 2008

---

Alan,

You have the unique ability to pull consistently amazing images from the internet.

Ciao

Murat

On Tue, Sep 23, 2008 at 10:41 AM, Charlotte Mandel <[REDACTED]> wrote:

Alan,

*I forwarded your request to my knowledgeable friend Maxine Levy who offers this interpretation of the pictures:*

*She writes:*

*"Just some first thoughts.*

*It says it is a Haggadah from Vilna, however, it appears to picture a seder being interrupted by priests from the Inquisition. Maybe there were some Sephardic Jews in Vilna who wanted to remember the expulsion of their ancestors??? The picture seems to include Eliyahu Hanovee passing over the seder in his chariot. Maybe they are trying to depict the suffering of the Jews as a sign that the arrival of the Messiah will come soon to save them."*

*Have you received any more answers?*

*Alan, have a sweet new year (b/c if you'd like my poem "Psalm for Rosh Hashonah" which is in my new collection ROCK VEIN SKY).*

*Charlotte*

*On Sep 22, 2008, at 2:46 AM, Alan Sondheim wrote:*

*Need help with picture interpretation.*

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347. **Jesse Glass**

**Ahadada Books Presents: "Songs and Stories of the Kojiki"**  
**translated by Yoko Danno**

Thu 25 Sep 2008

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This is a gracefully translated readers' edition of one of the foundational texts of Japanese culture. For more information please go to [www.ahadadabooks.com](http://www.ahadadabooks.com)  
Available also via SPD. Jess

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348. **amy king**

***Great poet's grave stokes Civil War dispute***

*Thu 25 Sep 2008*

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[http://news.yahoo.com/s/ap/20080924/ap\\_on\\_re\\_eu/eu\\_spain\\_spain\\_s\\_missing](http://news.yahoo.com/s/ap/20080924/ap_on_re_eu/eu_spain_spain_s_missing)

(Via Evie Shockley)

By IAIN SULLIVAN and CIARAN GILES, Associated Press  
Writers                                      Wed Sep 24, 3:11 AM ET

VIZNAR, Spain - The tranquil, pine-carpeted hills in this patch of southern Spain hold awful secrets. Now, one of them has been thrust into the spotlight of a still painful accounting of atrocities committed in the Spanish Civil War.

\_U\_45779="";adx\_D\_45779="http://us.ard.yahoo.com/SIG=14umcqd9f/M=682029.13006041.13215477.1442997/D=news/S=84962395:LREC/\_ylt=AiSOSfOyFUfo5AHyXyDkM7pbbBAF/Y=YAHOO/EXP=1222350472/L=.MUG70wNc1hyvYnVRegyxRDzRMLlAUjbemgABvII/B=bIDxS0wNBkY-/J=1222343272475157/A=5485445/R=0/\*";adx\_I\_45779="";

if(window.yzq\_d==null)window.yzq\_d=new Object();  
window.yzq\_d['bIDxS0wNBkY-']='&U=13fgj3qp8%2fN%3dbIDxS0wNBkY-%2fC%3d682029.13006041.13215477.1442997%2fD%3dLREC%2fB%3d5485445%2fV%3d1';

The dispute has arisen over whether to open the grave of Federico Garcia Lorca, widely considered Spain's best 20th century poet and playwright.

At the start of the 1936-39 war, Viznar, near the ancient city of Granada, became one of many execution grounds for perceived opponents of Francisco Franco, the army general who unleashed the conflict by rising up against the elected, leftist Republican government.

People were rounded up, brought here and shot, their bodies dumped in a ravine in unmarked graves — all for simply having been considered supporters of the government. Garcia Lorca was shot along with a schoolteacher named Dioscoro Galindo Gonzalez and two labor union activists — Francisco Galadi and Juan Arcolla — on Aug. 18, 1936. Their bodies are believed buried near an olive tree near Viznar.

Lorca, dead at 38, is best known for tragedies such as "Blood Wedding" and his poetry collections "Poet in New York" and "Gypsy Ballads." His work draws on

universal themes — love, death, passion, cruelty and injustice. Continued here:  
[http://news.yahoo.com/s/ap/20080924/ap\\_on\\_re\\_eu/eu\\_spain\\_spain\\_s\\_missing](http://news.yahoo.com/s/ap/20080924/ap_on_re_eu/eu_spain_spain_s_missing)

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Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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349. **Nico Vassilakis**

***SubText Reading Series : Donato Mancini & Shin-Yu Pai : Oct 1st***

*Thu 25 Sep 2008*

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for more info:

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

best to all autumn,

Nico Vassilakis

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350. **Alan Sondheim**

***Re: Please - need help with interpreting this image - thanks -***

*Thu 25 Sep 2008*

---

Thanks, it's a book I own, though, or more accurately, am a caretaker of; there is a group of books largely from Vilna at a second-hand bookstore here, most published near the beginning of World War II.

- Alan

On Thu, 25 Sep 2008, Murat Nemet-Nejat wrote:

*Alan,*

*You have the unique ability to pull consistently amazing images from the internet.*

*Ciao*

*Murat*

*On Tue, Sep 23, 2008 at 10:41 AM, Charlotte Mandel <[REDACTED]> wrote:*



Alan,  
I forwarded your request to my knowledgeable friend Maxine Levy who offers this interpretation of the pictures:  
She writes:  
"Just some first thoughts.  
It says it is a Haggadah from Vilna, however, it appears to picture a seder being interrupted by priests from the Inquisition. Maybe there were some Sephardic Jews in Vilna who wanted to remember the expulsion of their ancestors??? The picture seems to include Eliyahu Hanovee passing over the seder in his chariot. Maybe they are trying to depict the suffering of the Jews as a sign that the arrival of the Messiah will come soon to save them."  
Have you received any more answers?  
Alan, have a sweet new year (b/c if you'd like my poem "Psalm for Rosh Hashonah" which is in my new collection ROCK VEIN SKY).  
Charlotte

On Sep 22, 2008, at 2:46 AM, Alan Sondheim wrote:

Need help with picture interpretation.

=====

To access the Odyssey exhibition The Accidental Artist:  
<http://slurl.com/secondlife/Odyssey/48/12/22>

Webpage (directory) at <http://www.alansondheim.org>

██████████, ██████████, tel US ██████████

=====

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351. **Rob McLennan**  
***new from above/ground press***  
*Thu 25 Sep 2008*

---

Ottawa: A Field Guide  
by rob mclennan  
\$4

publisht in Ottawa by above/ground press for a reading at the Ottawa Art Gallery, September 25, 2008, as part of the exhibit Evidence: The Ottawa City Project, curated by Emily Falvey.

some of these pieces have appeared previously online as a Leaf Press "Monday Poem," as part of a feature on Anny Ballardini's Poet's Corner Fieralingue website, and on the author's own blog.

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of over a dozen trade books of poetry, fiction and non-fiction, his most recent titles are the novella white (2007), the travel book Ottawa: The Unknown City (2008), the non-fiction titles subverting the lyric: essays (2008) and Alberta dispatch: interviews & writing from Edmonton (2008). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), Poetics.ca (with Stephen Brockwell) and the Ottawa poetry pdf annual ottawater. He recently spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at <http://www.robmclennan.blogspot.com/>

publisht in Ottawa by above/ground press in an edition of 300 copies, September 2008. a/g subscribers receive a complimentary copy. To order, send \$4 + \$1 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7; above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for \$40, & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

<http://abovegroundpress.blogspot.com/2008/09/ottawa-field-guide-by-rob-mclennan.html>

-- 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/>

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352. **amy king**

***Tomorrow Night! Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil! [+ preview]***

*Thu 25 Sep 2008*

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Friday, September 26th @ 7 p.m. - Stain Bar - Williamsburg , Brooklyn

\*\* Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil

\*\*

~~~~~

Photos/Bios here:

<http://thestainofpoetry.wordpress.com/2008/07/03/friday-september-26-2008-700-pm/>

~~~~~

Arpine Konyalian Grenier is a poet turned scientist and musician. Her work has appeared in How2, Columbia Poetry Review, The Iowa Review, Phoebe, Big Bridge , diode and elsewhere, including several anthologies. Part, Part Euphrates (NeO Pepper Press, 2007) is her latest publication.

~~~~~

Kristi Maxwell currently lives and writes in Cincinnati . She's the author of Realm Sixty-Four (Ahsahta, 2008), Elsewhere & Wise (Dancing Girl Press, 2008), and Hush Sessions (Saturnalia, forthcoming in 2009).

~~~~~

Alan Bajandas was picked up hitchhiking two days ago by a pain pill-popping Italian-American bounty hunter named Jason. Jason—a self-professed Wiccan, former Marine sniper, 23-year mixed martial arts master, widower, and lover of transsexual women—was on his way to Knoxville, TN to persuade his drunk-driving father back to rehab by means of “a very large firearm.” Jason had a heart of pure fucking gold and bought Alan a Smart Water. Alan was born and raised in Texas and will soon return to Brooklyn where he now resides. He is editor of The Open Face Sandwich, a print annual of uncommon and unpublishable prose.

~~~~~

Ariana Reines is the author of The Cow (Alberta Prize, FenceBooks 2006) and Coeur de Lion (Mal-O-Mar 2007). Two volumes of translation will appear in 2009: My Heart Laid Bare by Charles Baudelaire, for Mal-O-Mar, and Carnet de bal d'une courtisane by Grisélidis Real, for Semiotext(e). She is under

commission with The Foundry Theatre in New York , making a play that will premiere in January 2009.

~~~~~

Larissa Shmailo's new chapbook is *A Cure for Suicide* (Cervena Barva Press 2008), and new poetry CD is *Exorcism* (SongCrew 2008). Larissa has been published in *Fulcrum*, *Rattapallax*, *Drunken Boat*, *MiPoesias*, and other publications. Larissa translated the Russian Futurist opera *Victory over the Sun* by A. Kruchenykh; a DVD of the original English-language production is part of the collection of the New York Museum of Modern Art. She also contributed translations to the anthology *Contemporary Russian Poetry* published by Dalkey Archive Press. Larissa Shmailo is a director of TWiN Poetry, an informal international collective of recording poets and their listeners and a public coordinator for the annual *Fulcrum*. Her first poetry CD, *The No-Net World* (SongCrew 2006) has been heard on radio and Internet broadcasts across the U.S. and the U.K. Larissa is listed in the *Poetry Kit Who's Who in poetry*.

~~~~~

Erin Virgil is an MFA student at Naropa University . For money she writes the greetings in campy greeting cards and moonlights as a bad secretary. Besides the front page in a Steve McQueen calendar, she has not published any writing lately.

~~~~~

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

~~~~~

Boog City - Race and Poetry panel

Stay tuned for the *\*complete\** audio of the Race and Poetry panel @ PennSound [<http://www.writing.upenn.edu/pennsound/x/King.html> or on another page (?), waiting to hear]. In the meantime, *\*incomplete\** video @ Blip.TV

[<http://amyking.blip.tv/> - better quality & only 3 long parts] or YouTube  
[<http://www.youtube.com/user/amyhappens>] with 7 shorter videos.

Amy

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Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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### 353. **Jane Sprague**

#### ***Palm Press: Kristin Palm: NY/PA readings***

*Thu 25 Sep 2008*

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Kristin Palm will read from her work tomorrow night and on 9/30 in Philadelphia, PA; on 10/3 she will read from her work in Brooklyn, NY.

Those of you who live in or near these cities might be interested in checking out her work. Palm Press published her first full-length collection of poems, *The Straits*, earlier this year.

KRISTIN PALM: Reading dates

Philadelphia, PA:

Sept. 26--Center for Architecture, Philadelphia, 6 p.m.

1218 Arch Street, Philadelphia, PA

The D-Tour:

Is Detroit our sister city... or not? Take a virtual tour of Detroit as Kristin Palm reads from her epic poem and reflects on what other American cities can learn from Detroit's past and present. Afterwards, snack on soft pretzels and Detroit's own Vernor's ginger ale. Featuring Kristin Palm, poet and a regular contributor to *Metropolis* magazine and its blog, POV, and Anthony Santaniello, urban planner with the Philadelphia City Planning Commission.

Sept. 30--Robin's Books, Philadelphia, 6 p.m. (with Ethel Rackin)

\*\*\*

New York, NY:

Oct. 3--Pete's Candy Store, Brooklyn, 7 p.m. (with Jennifer Firestone and others)

Enjoy,

Palm Press

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354. **Halvard Johnson**  
***Bank failure & book review***

*Fri 26 Sep 2008*

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My bank (WAMU) failed yesterday, but what the hell, there's a welcome review of \*Organ Harvest with Entrance of Clones\* in the online division of the \*American Book Review\*:

[http://americanbookreview.org/PDF/LineOnline/Issue29\\_V6\\_LineOnLine.pdf](http://americanbookreview.org/PDF/LineOnline/Issue29_V6_LineOnLine.pdf)

Hal

McCain / Palin -- Just say thanks but no thanks.  
They're a bridge to nowhere.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

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355. **Charles Alexander**  
***olson conference***

*Fri 26 Sep 2008*

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Early bird discounted pricing for the Chax Press conference, CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, has been extended through October 1.

Please see <http://chax.org/olson.htm> for information, registration, schedule, etc.

For a PDF of the conference poster, see <http://chax.org/olsonconfposter.pdf>

and for the UA Poetry Center's newsletter article on the conference, see <http://poetrycenter.arizona.edu/enewsletter/Sept2008/enews0808SeptOlson.shtml>

Some partial scholarships to the conference are also available. Email  for requests.

Thank you!

Charles

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



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356. **Daniel Godston**

***Chicago Calling***

*Fri 26 Sep 2008*

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You are invited to attend the Third Annual Chicago Calling Arts Festival!

CCAF3 takes place October 1-12, 2008, featuring Chicago-based artists collaborating in performances and projects with artists living in other locations -- both here in the U.S. and abroad. These collaborations will be prepared or improvised, and some performances will involve live feeds between Chicago and elsewhere.

Among the scheduled projects are: a Chicago-based musician/composer collaborating with a composer from the Philippines, Chicago-based poets connecting over the radio with poets from Hawaii, and a Chicago-based musician collaborating with a British visual artist. Venues for CCAF3 will include Elastic Sound & Vision Gallery, The Velvet Lounge, Black Rock Pub & Kitchen, Heaven Gallery, Little Black Pearl Art & Design Center, WNUR (Northwestern University), Peter Jones Gallery, 32nd&Urban Gallery, AV-aerie, Café Mestizo, and other locations.

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

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357. **Poetry Project**

***Events at The Poetry Project September/October***

*Fri 26 Sep 2008*

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Want to see what the poets in Slovenia are doing these days? Come by The Poetry Project tonight at 10 PM. Also, scroll down to read what we have planned for next week.

Friday, September 26, 10 PM

Slovene Poetry: Cucnik, Pepelnik, Podlogar, ©alamun, Skrjanec

A book-release celebration with the participation of the following visiting poets from Slovenia: Primož Cucnik, Ana Pepelnik, Gregor Podlogar, Tomaž ©alamun and Tone Skrjanec. A book signing for the second editions of Tomaž ©alamun's *Poker* and Tone Skrjanec's *Sun On A Knee*. A special chapbook featuring the work of all five poets in English translation comes free with admission. \*This event, a collaboration between Ugly Duckling Presse (Brooklyn) and Literatura Magazine (Ljubljana), kicks off a whole weekend of Slovene poetry in New York City.

Monday, September 29, 8 PM

Alec Finlay & Uche Nduka

Alec Finlay is an artist, poet and publisher. He was born in Scotland and moved to Newcastle-upon-Tyne in 2002 to be artist in residence at BALTIC Centre for Contemporary Art. He now lives in Byker and has a studio in the Ouseburn Valley. His most recent books are *three estates renga* (platform projects), *what changes change* (Redfox), *Specimen Colony* (Liverpool University Press) and *One Hundred Year Star-Diary*. Alec is particularly well known for his investigation of poetic forms, such as the mesostic name poem, haiku and renga, woven poems and sewing circles, circle poems and letterboxing. These forms, often employed in collaborative or anthological projects, are in turn a means to investigate and represent shared consciousness. Recent projects include a residency at Kielder Forest, where Alec created a 100 Year Star-Diary for a new observatory; a long term collaboration with NaREC, the National Centre for Renewable Energy (Blyth), creating colour and text designs for windmill turbines; and a series of projects for the RHS gardens, including a *Xylotheque* and *Dictionary of Imagined Flowers*. During a long term residency at Yorkshire Sculpture Park Alec created a number of permanent works, including *propogator*, *Field-Guide* and a letterbox walk. Alec's most recent exhibitions are *thoughts within thoughts*, ARC (Sofia, Bulgaria) and *sunbeams giving the air a kiss*, Millais Gallery (Southampton, UK). Uche Nduka is a poet, essayist, songwriter and anthologist. Born and raised in Nigeria, he has lived in Holland, Germany and the U.S. He is the author of seven volumes of poems, a book of prose, and is the editor of two anthologies of poetry. Winner of the Association of Nigerian Authors Poetry Prize for 1997, some of his writings have been translated into Dutch, German, French and Serbo-Croatian. Until recently, he taught literature at the University of Bremen, Germany. His latest volume of poems is titled *eel on reef* (Akashic Books, New York, 2007). Some new poems of his were published in *The Recluse* and *Boog City* this year. Nduka presently lives and works in New York City.

Wednesday, October 1, 8 PM

John Godfrey & Karen Weiser



John Godfrey has had nine collections published since 1971, including *Dabble* (1982), which is now available only from him. In August Wave Books published *City of Corners*, made from poems 2002-06. Karen Weiser is a poet and doctoral candidate at the CUNY Graduate Center in English now writing her dissertation on early American novels. Her chapbooks include *Eight Positive Trees* (Pressed Wafer, 2002), *Placefullness* (Ugly Duckling Presse, 2004), and *Pitching Woo* (Cy Press, 2006). She has had poems appear in *The Chicago Review*, *The Hat*, *The Germ*, *The Brooklyn Rail*, *The Recluse* and other journals and zines not beginning with "The." She teaches at Barnard College when not caring for her baby daughter.

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

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

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

131 East 10th Street at Second Avenue

New York City 10003

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



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

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

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

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

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358. **Carol Novack**

***FRIDAY, OCT. 10TH, 7-9 pm Mad Hatters' Review Reading, KGB Bar  
+ SUBMISSIONS ARE OPEN for our Mashup Issue***

*Fri 26 Sep 2008*

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\*FRIDAY, OCT. 10TH, 7-9 pm \*

Mad Hatters' Review

Poetry, Prose & Anything Goes Reading Series

Curated & Pickled by Publisher/Editor Carol Novack

KGB Bar, 85 East 4th Street, N.Y.C.

Featuring

\*Jonathan Baumbach\*, the author of 15 books, including: *YOU or the Invention of Memory*, *B*, *On the Way to My Father's Funeral*, *D-Tours*, *Separate Hours*, *Reruns*, *Babble*, *The Life and Times of Major Fiction*, *A Man to Conjure With*. His short stories have been widely anthologized, including *O. Henry Prize Stories* and *Best American Short Stories*. A former chairman of the National Society of Film Critics, he co-founded Fiction Collective, the first national fiction writers' cooperative in America.

\*Harold Jaffe\*, the author of 14 volumes of fiction and "docufiction," including: *Sex for the Millennium*, *15 Serial Killers*, *Jesus Coyote*, *Terror-dot-Gov*, *Beyond the Techno-Cave: A Guerrilla Writer's Guide to Post-Millennial Culture*, and *Eros Anti-Eros*. He's the Editor-in-Chief of *Fiction International*, a yearly journal devoted to innovative and committed writings. Jaffe is also Professor of English and Comparative Literature at San Diego State University. One of his docufictions, and a mutual interview of and by Jaffe and Terese Svoboda, may be found in Issue 10 of *Mad Hatters' Review*.

\*Sheila E. Murphy\* Her most recent full-length books include *Collected Chapbooks* (Blue Lion Press, 2008) and *Permutoria*, visio-textual art with K.S. Ernst (Luna Bisonte Press, 2008). Murphy co-founded and coordinated the Scottsdale Center for the Arts Poetry Series for twelve years. She has engaged in a broad range of poetic styles over nearly three decades of writing and publication. She has also joined forces with many poetic collaborators. Several of her poems may be found in Issue 9.

Publications by the authors will be offered for sale by Mobile Libris.

For further info, email: [REDACTED] (type READINGS in the subject line)

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Calling works for an unprecedented mashup of two stately publishing venues:

[image: The Mad Hatters' Review & Bunk Magazine]

Wedding date: Spring/Summer 2009

Reception: The Mad Bunkers' Mash & Racket Club, Bronx, NY & Somewhere off the L.A. Freeway, date TBA

\*\*\*\*\*

Mashup is the spirit of the day (second only to dementia): Mash a Democrat and a Tory. Mash a Hip Hop CD with Beethoven's Ninth. Mix the movie *Dark Victory* with a modern Japanese horror movie sound track. Cross eclairs with ecosystems, a Bush speech with a toilet brush. Of course, writers have been mashing for quite some time with their cutups and exquisite corpses.

Mashup is what happens when content is no longer king, usurped by the mischievous jester adept at standing on his head and hands, spouting irreverent

nonsensical sense, walking with frivolity on ceilings, pirouetting on paradoxes, ridiculing rules and rulers, and turning rapid somersaults -- all for the pleasure of the jester, her audience, and his sagacious self.

\*[image: in homage]\*

WE WILL BE OPEN FOR EMAIL SUBMISSIONS ONLY ( [REDACTED] cc: [REDACTED] ) ON SEPTEMBER 1ST. Deadlines vary according to category.

FULL GUIDELINES: <http://www.madhattersreview.com/submit.shtml>

\*KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION! \*  
<https://www.fracturedatlas.org/site/contribute/donate/580>

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359. **Jim Andrews**

***Re: ...literature***

*Fri 26 Sep 2008*

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acquiterature  
admitterature  
armpiterature  
auditerature  
babysiterature  
banditerature  
bedsiterature  
befiterature  
benefiterature  
bullshiterature  
cesspiterature  
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uniterature

visiterature

whachamacalliterature

whoduniterature

--with help from <http://morewords.com>

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360. **Sheila Murphy**

**JONATHAN BAUMBACH, HAROLD JAFFE, SHEILA E MURPHY**  
**READING 10 10 08 KGB BAR**

*Sat 27 Sep 2008*

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FRIDAY, OCT. 10TH, 7-9 pm

Mad Hatters' Review

Poetry, Prose & Anything Goes Reading Series

Curated & Pickled by Publisher/Editor Carol Novack

KGB Bar, 85 East 4th Street, N.Y.C. Featuring Jonathan Baumbach, the author of 15 books, including: *YOU or the Invention of Memory*, *B*, *On the Way to My Father's Funeral*, *D-Tours*, *Separate Hours*, *Reruns*, *Babble*, *The Life and Times of Major Fiction*, *A Man to Conjure With*. His short stories have been widely anthologized, including *O.Henry Prize Stories* and *Best American Short Stories*. A former chairman of the National Society of FilmCritics, he co-founded Fiction Collective, the first national fiction writers' cooperative in America. Harold Jaffe, the author of 14 volumes of fiction and "docufiction," including: *Sex for the Millennium*, *15 Serial Killers*, *Jesus Coyote*, *Terror-dot-Gov*, *Beyond the Techno-Cave: A Guerrilla Writer's Guide to Post-Millennial Culture*, and *Eros Anti-Eros*. He's the Editor-in-Chief of *Fiction International*, a yearly journal devoted to innovative and committed writings. Jaffe is also Professor of English and Comparative Literature at San Diego State University. One of his docufictions, and a mutual interview of and by Jaffe and Terese Svoboda, may be found in Issue 10 of *Mad Hatters' Review*. Sheila E. Murphy Her most recent full-length books include *Collected Chapbooks* (Blue Lion Press, 2008) and *Permutoria*, visio-textual art with K.S. Ernst (Luna Bisonte Press, 2008). Murphy co-founded and coordinated the Scottsdale Center for the Arts Poetry Series for twelve years. She has engaged in a broad range of poetic styles over nearly three decades of writing and publication. She has also joined forces with many poetic collaborators. Several of her poems may be found in Issue 9. Publications by the authors will be offered for sale by Mobile Libris. For further info, email: [REDACTED] (type READINGS in the subject line)

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361. **steve d. dalachinsky**

***Phil Niblock's 75th birthday bash at anthology film archives***

*Sat 27 Sep 2008*

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An Evening in Celebration of Phill Niblock's 75th Birthday

ANTHOLOGY FILM ARCHIVES

32 SECOND AVENUE NEW YORK, NY 10003; [REDACTED] fax [REDACTED]

TRIBUTE TO PHILL NIBLOCK

Wednesday, October 1 at 7:30

Anthology presents an evening in celebration of intermedia composer, artist and pillar of the downtown arts community Phill Niblock, on the night before he turns 75. A multitude of artists from among the hundreds Niblock has worked with, produced or befriended over his forty-plus-year career in the art and contemporary music world will present brief interventions in tribute to his life and oeuvre. Ranging from live performances in dance, poetry and music, to film and video works, to recorded music or performance, this promises to be a truly one-of-a-kind intermedia night.

Participants include many musicians, performers, writers and media artists, among them: Elaine Summers, Gerd Stern, Sally Gross, Sally Silvers + Bruce Andrews, Anne Tardos, Steve Dalachinsky + Okkyung Lee, Yuko Otomo, Jozef Cseres, Thomas Buckner, Jens Brand + Dan Evans Farkas + Ben Manley + Volker Straebel, hans w. koch + Bettina Wenzel, David First + Tom Hamilton, Shelley Hirsch + Ursula Scherrer, Alan Licht + Andrew Lampert, Micheal J Schumacher, Dave Gearey, Jim Staley, David Watson + Matt Welch, Alexandra Dementieva, Esther Venrooy, Robert Poss, Elliot Sharp + Janene Higgins, Chris Mann, Mary Jane Leach, Irina Danilova, Peter Shapiro, Astrid Klein, Katherine Liberovskaya + Al Margolis + Michael Delia ...

Organized by Katherine Liberovskaya with help from Al Margolis and Peter Shapiro.

To request an image or further information about Phill Niblock, please email Stephanie Gray: [REDACTED]

About Anthology Film Archives: Founded in 1970, Anthology's mission is to exhibit, preserve, collect documentation about, and promote public and scholarly understanding of independent, classic, and avant-garde cinema. Anthology screens more than 900 film and video programs per year, publishes books and catalogs annually, and has preserved more than 700 films to date.

Directions: Anthology is at 32 Second Ave. at 2nd St. Subway: F or V to 2nd Ave; 6 to Bleecker.

Tickets: \$8 for adults, \$6 for students & seniors; \$5 for members.

362. **Patrick F. Durgin**

***Upcoming Readings, Exhibit, and Journal: Intersections of Experimental Literature and Artists' Books***

*Sat 27 Sep 2008*

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[Please spread the word about these events, and forgive any cross-postings.]

JACK KEROUAC'S MANUSCRIPT SCROLL

and

THE INTERSECTIONS OF EXPERIMENTAL POETRY AND ARTISTS' BOOKS

October 3 - November 30, 2008

OPENING RECEPTION: Friday, October 3, 5:30 - 7:30PM

GALLERY HOURS: M - F 12 - 7; SA + SU 12 - 5

To celebrate the opening of the exhibit and special issue of the Journal of Artists' Books on "Intersections of Experimental Literature and Artists' Books," readings by poets based in the greater Chicago area and whose works exemplify contemporary experimental poetic practice in the tradition fostered by the small press and artists' books.

Friday, October 3rd, 2008, 6:30 pm

Ed Roberson

Nathalie Stephens

Kerri Sonnenberg

Garin Cycholl

Ed Roberson is the author of a number of books, including *City Eclogue* (2006) and the National Poetry Series winner *Atmosphere Conditions* (1998). Born and raised in Pittsburgh, PA, Roberson has recently taught writing at Columbia College and the University of Chicago. Nathalie Stephens (Nathanaël) writes l'entre-genre in English and French. She is the author of more than a dozen books including *The Sorrow And The Fast Of It* (Nightboat, 2007), *Paper City* (Coach House, 2003), *Je Nathanaël* (l'Hexagone, 2003) and *L'Injure* (l'Hexagone, 2004). *Imminent with Nightboat* (2009) is an essay of correspondence entitled *Absence Where As* (Claude Cahun and the Unopened Book). In addition to translating herself, Stephens has translated Catherine Mavrikakis, Gail Scott, Bhanu Kapil and Édouard Glissant. Kerri Sonnenberg lives and writes in Chicago. She is the author of *The Mudra*, published by Litmus Press. Garin Cycholl's recent work has appeared with the *Seneca Review*, *Exquisite Corpse*, *Free Verse*, and *PFS Post Avant*, and is author of

Blue Mound to 161, Nightbirds, and Rafetown Georgics. He teaches writing and literature at the University of Illinois at Chicago and is a visiting lecturer with the Committee on Creative Writing at the University of Chicago.

Friday, October 17th, 2008, 6:30 pm

Judith Goldman

Roberto Harrison

Simone Muench

Tim Yu

Judith Goldman is the author *Deathstar/Ricochet* (2006) and *Vocoder* (2001). With Leslie Scalapino, she edits the series of anthologies *War and Peace*. She teaches at the University of Chicago. Roberto Harrison's most recent books include *Os* (subpress, 2006), *Counter Daemons* (Litmus, 2006) and *Elemental Song* (Answer Tag Home Press, 2006). He edits *Crayon* with Andrew Levy and the *Bronze Skull Press* chapbook series. He lives in Milwaukee, Wisconsin, where he hosts the *Enemy Rumor* reading series. Simone Muench's last book *Lampblack & Ash* (2005) received the Kathryn A. Morton Prize for Poetry. She is an editor for *Sharkforum*, serves on the advisory board for *Switchback Books*, and was recently named one of *New City's* "Lit 50: Who Really Books in Chicago." Tim Yu is the author of *Journey to the West*, which won the 2006 Vincent Chin Memorial Chapbook Prize from Kundiman and appeared in *Barrow Street*. An assistant professor of English at the University of Toronto, his critical book, *Race and the Avant-Garde: Experimental and Asian American Poetry since 1965*, is forthcoming from Stanford University Press in 2009.

The special issue of the *Journal of Artists' Books* on "Intersections of Experimental Literature and Artists' Books" is guest-edited by Craig Dworkin and Kyle Schlesinger. The poetry readings are co-curated by Patrick Durgin and David Pavelich. Dworkin is the editor of *Eclipse* (<http://english.utah.edu/eclipse/>) and the author of *Parse* (Atelos, 2008), *Reading the Illegible* (Northwestern University Press, 2003), and other books. Schlesinger is the author of *The Pink* (Kenning Editions, 2008), *Hello Helicopter* (Bazevox, 2007), and other books. Durgin's most recent publications include *Imitation Poems* (Atticus/Finch, 2007), a collaboration with book artist John Gerard entitled *Relay*, and a collaboration with poet-translator Jen Hofer entitled *The Route* (Atelos, 2008). Pavelich edits and publishes *Answer Tag* chapbooks and broadsides (<http://www.answerthaghomepress.com>) and his most recent poems and prose can be found in the anthologies *A Sing Economy* and *The City Visible: Chicago Poetry for the New Century*.

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E-mail: book&[REDACTED]

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363. **Michelle Naka Pierce**

***London housing needed Jan-June 09***

*Sat 27 Sep 2008*

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Hi all,

My partner and I are moving to London in mid-January and are looking for a small furnished flat (studio or one-bedroom) to rent or sublet through mid-June (dates flexible). If you know of anything or have any leads, please drop me an email.

Thanks in advance,

Michelle Naka Pierce  
chellenp[at]gmail[dot]com

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364. **Dan Glass**

***With + Stand 2***

*Sat 27 Sep 2008*

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With + Stand is once again honored and excited to announce the publication of its second issue.

<http://withplusstand.blogspot.com>

Hitting streets & mailboxes soon:

11 poets

54 pages

Spray paint

Duct tape

Staples

Phoebe Wayne

Meg Hamill w/ Ted Keller

Bill Freind

Noah Eli Gordon  
Francisco Reinking  
Barry Schwabsky  
Jen Hofer  
Anne Boyer  
Vivek Narayanan  
Kristen Orser  
Erica Lewis w/ Mark Stephen Finein  
Stay tuned.

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365. **Aaron McCollough**

***New Issue of GutCult***

*Sat 27 Sep 2008*

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Dear GutCult Readers—

Issue #10 of GutCult is up: <http://www.gutcult.com>. We apologize for a slowing pace but proudly and gratefully present you with an issue we hope you'll find as compelling as the rest. You will notice that our presentation has altered ever so slightly. We are now using "iPaper" to deliver your texts to you. We hope this makes the work all the more accessible.

This issue's pretty packed. In addition to new work by Jon Woodward, Jennifer Banks, Joseph Lease, Benjamin Paloff, Matthew Cooperman, Caryl Pagel, Joel Craig, Tim Botta, Mark Decarteret, Chad Sweeney, and Brandon Downing, we also have an array of poems from members of the Ponzipo collective (Karla Kelsey, Richard Greenfield, and Susan Maxwell [the collective also includes me and Arda, but we aren't printing our work in the issue]).

If that's not enough for you...we also offer an essay by Lucy Ives, and book reviews of Joseph Lease, Joyelle McSweeney, Chris Glomski, and Jen Hofer.

FYI, GutCult HQ remains in Ann Arbor, but our satellite offices have moved from Jackson Heights to Denver. This should not change your experience of the website. We hope you have been doing well since we saw you last.

Bon Chance-

Aaron McCollough & Arda Collins, Editors

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366. **David Kirschenbaum**

**NYC/Boog City's 2008 Election Night Extravaganza Nov. 4**

*Sat 27 Sep 2008*

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Please forward

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Boog City's Classic Albums Live presents

A 2008 Election Night Extravaganza

Tues., Nov. 4, 7:30 p.m.

Free with a two-drink minimum

Sidewalk Café

94 Ave. A

NYC

featuring

R.E.M.'s Green Live

performed by

Liv Carrow, Peter Dizozza, Dan Fishback,

Casey Holford + Daoud Tyler-Ameen,

Phoebe Kreutz, and Ben Krieger

Political Poets

CAConrad, Vivian Demuth, Eliot Katz,

Frank Sherlock, and Nathaniel Siegel

and

Solo Musical Sets

Peter Dizozza and Phoebe Kreutz

Hosted and curated by Casey Holford and

Boog City editor and publisher David Kirschenbaum

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

Venue is at E.6th St.

For further information:

212-842-BOOG(2664), 

Performers<sup>1</sup> bios and websites follow album running order

R.E.M., Green

\*Dan Fishback

--Pop Song 89

\*Ben Krieger

--Get Up

--You Are the Everything

\*Peter Dizozza

--Stand

\*Phoebe Kreutz

--World Leader Pretend

--The Wrong Child

\*Liv Carrow

--Orange Crush

--Turn You Inside-Out

\*Casey Holford + Daoud Tyler-Ameen

--Hairshirt

--I Remember California

--11th untitled song

Bios:

\*\*Boog City

<http://www.welcometoboogcity.com>

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series: d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

\*\*Liv Carrow

<http://www.myspace.com/livcarrow>

Navel gazing, highly biographical, cathartic lyricism, obnoxious punning, moot metaphor, unabashed self-consciousness, and run-on sentences of self-promotion are qualities nary as compelling as in the case of NYC's Liv Carrow. Her 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 acts Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her porch-swing guitar folk songs and clever-ish observations on life, death, love, health food, human reproduction, the unseen world of cosmic currents, awkward crushes, metaphysics, and, everyone's favorite, despair.

Her influences run the gauntlet from Patsy Cline to Kate Bush to Michael Gira. Her debut album, *It's About Time*, recorded and produced by Huggabroomstik co-frontman Dashan Coram, is available through Olive Juice Music.

**\*\*CAConrad**

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

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

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound poets. He is the author of *Deviant Propulsion* (Soft Skull Press), *(Soma)tic Midge* (Faux Press), and *The Book of Frank* (Chax Press), and, forthcoming next year, advanced ELVIS course (Soft Skull Press), and a collaboration with poet Frank Sherlock titled *The City Real & Imagined: Philadelphia Poems* (Factory School).

**\*\*Vivian Demuth**

<http://www.poetspath.com/exhibits/viviandemuth/>

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

A Canadian-American poet and fiction writer, Vivian Demuth is the author of the novel, *Eyes of the Forest*, and the poetry collection, *Breathing Nose Mountain*. Her work has appeared in a variety of U.S. and Canadian journals and anthologies, including: *The Boreal Factor*, *Writing the Land*, *Long Shot*, and *Political Affairs*.

**\*\*Peter Dizozza**

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

Peter Dizozza enjoys songwriting and musical theatre production. He performs monthly song sets at Sidewalk Café. In 2007, La Mama E.T.C. produced his musical play, *TentagatneT*. As director of the newly reopened WAH Theatre, his productions include *Prepare to Meet Your Maker*, *The Golf Wars*, *The Eleventh Hour*, *The Sea Heiress*, and *Paradise Found*. His albums are available through Olive Juice Music.

**\*\*Dan Fishback**

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

As a solo artist and with his band Cheese On Bread, Dan Fishback has released four full-length albums in the past four years. As a performance artist, he received the 2007-2009 Six Points Fellowship to develop his new play, *You Will Experience Silence*, which will open in the spring of 2009. In 2006, P.S.122 mounted a mini-festival of his work in "No Direction Homo: The Many Identical Personae of Dan Fishback." His other theater work has been presented at Dixon Place, Galapagos Art Space, and Brooklyn Arts Exchange. His writing has been published in *Mentsh: On Being Jewish and Queer* (Alyson Books) and in his two self-published zines, *A Very Small Hole* and *What Have They Done To You?* Fishback sat on the review panel for the 2008 Foundation for Jewish Culture New Jewish Theater Projects Grant. He has shared stages with Ani Difranco and Kimya Dawson as a member of the punk dance troupe Underthrust. He has toured North America, Europe, and Canada, and frequently performs at universities across the country.

**\*\*Casey Holford + Daoud Tyler-Ameen**

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

<http://www.myspace.com/artsororityforgirls>

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. He 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 at age 27, he has recorded three self-released solo albums, two EPs, and a 7-inch on RiYL records. He moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. Casey is also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

Daoud Tyler-Ameen grew up on the lower east side of Manhattan. His songwriting career began in high school with a string of extra-credit projects about literary characters and the life cycles of plants. After graduation he started a new project called the Art Sorority for Girls, a collection of story-songs about the awful messes kids can get themselves into. Daoud's versatility as a drummer and multi-instrumentalist is the creative glue that has helped to hold Urban Barnyard, Outlines, and Cheese on Bread together. Daoud is working on Art Sorority's debut long player with Casey, Major Matt Mason USA, and Andrew Hoepfner.

**\*\*Eliot Katz**

<http://www.poetspath.com/exhibits/eliotkatz/>

Poet and activist Eliot Katz is the author of five books of poetry, including *Unlocking the Exits* and *When the Skyline Crumbles: Poems for the Bush Years*.

His forthcoming book, *Love, War, Fire, Wind: Looking Out (North America's Skull)*, is a collaboration with the artist, William T. Ayton.

**\*\*Ben Kreiger**

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

Ben often claims to be a Brooklyn songwriter. Anyone who meets him, however, can immediately tell that he probably grew up in Cleveland. There was a short-lived campaign in the mid-'80s when everyone in Northeast Ohio had a bumper sticker that said, "New York May Be the Big Apple, But Cleveland's a Plum!" Ben has been a plum among the apples for 10 years.

In the summer of 2008 Ben took over from Lach as "Jay Leno of the Sidewalk." He books the club and runs the Open Stage on Monday nights.

His latest CD, *Class Dismissed*, is a concept record about community and the public school system. It is available through Fortified Records. He records himself and others at his home studio, The Rock Closet. He likes to record rock operas.

**\*\*Phoebe Kreutz**

<http://www.myspace.com/phoebekreutz>

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos.

Growing up in New York's East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly veiled social commentary from "He-Man" and "The Smurfs."

Now she's all grown up and still loving life in the big city. She gets to sing in all kinds of fun places like The Knitting Factory, Fez, Birdland, and The Sidewalk Café. It was there that she found the jolly antifolk scene, which has nurtured and indulged her like a benevolent uncle these past few years. It was also there that she met the boys who would later join with her to become the world's greatest art-indie-rock band that only sings about animals in the city, Urban Barnyard.

**\*\*Frank Sherlock**

<http://www.writing.upenn.edu/pennsound/x/Sherlock.html>

Frank Sherlock is the co-author (with Brett Evans) of *Ready-To-Eat Individual*, an unofficial State-of-the-City of New Orleans in the Year 1 A.K. (After Katrina). His newest book, entitled *Over Here* is forthcoming from Factory School in January.

**\*\*Nathaniel Siegel**

Nathaniel Siegel is a poet, artist, and activist. On Nov. 19, he will be a featured artist at the Leslie/Lohman Gay Art Foundation in SoHo. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

--

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

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367. **Halvard Johnson**  
***Re: With + Stand 2***

Sat 27 Sep 2008

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Why not do a third issue rather than publish the second one again?

Hal

McCain / Palin -- Just say thanks but no thanks.  
They're a bridge to nowhere.

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 Sep 27, 2008, at 2:10 PM, Dan Glass wrote:

*With + Stand is once again honored and excited to announce the publication of its second issue.*

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

*Hitting streets & mailboxes soon:*



11 poets  
54 pages  
Spray paint  
Duct tape  
Staples

Phoebe Wayne  
Meg Hamill w/ Ted Keller  
Bill Freind  
Noah Eli Gordon  
Francisco Reinking  
Barry Schwabsky  
Jen Hofer  
Anne Boyer  
Vivek Narayanan  
Kristen Orser  
Erica Lewis w/ Mark Stephen Finein

Stay tuned.

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### 368. **Alison Croggon**

#### ***Masthead: Poetryetc special issue***

*Sat 27 Sep 2008*

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Out now: Masthead 11: Poetryetc Special Issue

Poetryetc: Poems and Poets

An anthology edited by Andrew Burke and Candice Ward

<http://www.masthead.net.au/>

"What made the Poetryetc listserv distinct from the beginning was John Kinsella's internationalism, and his vision of its being a space for collaborative projects as well as dialogue and exchange...From 1997, Poetryetc projects collectively represent hundreds of poems by dozens of poets, by any measure an extraordinary explosion of collective creativity....

"This anthology is the most recent of the Poetryetc projects. Edited by Candice Ward and Andrew Burke, with an e-book designed by Peter Ciccariello, it represents a selection of poems written by list members over the past few years. It includes many distinguished poets side by side with new or little known voices, and demonstrates the diversity and stylistic openness that was always a major strength of Poetryetc."

From Poetryetc: A Brief History by Alison Croggon

With poems from:

Rachel Loden | Martin Dolan | Kenneth Wolman | Renée Ashley | Patrick McManus | S.J. Litherland | Nathan Hondros | Sheila E. Murphy | Tina Bass | Trevor Joyce | Kasper Salonen | Larissa Shmailo | Halvard Johnson | Sally Evans | Glen Phillips | Mark Weiss | S.K. Kelen | Stephen Vincent | Tad Richards | Barry Alpert | Martin J. Walker | Jim Bennett | Gerald Schwartz | Peter Riley | Robin Hamilton | David Bircumshaw | Candice Ward | Peter Howard | Joanna Boulter | Jill Jones | John Kinsella | Randolph Healy | Bob Marcacci | Liz Kirby | Max Richards | Andrew Burke | Peter Larkin | Cindy Lee | Caleb Cluff | Douglas Barbour | Árni Ibsen | Janet Jackson | Lawrence Upton | Heather Taylor | Roger Collett | Peter Ciccariello | Harriet Zinnes | John Tranter | Sharon Brogan | Frederick Pollack | Pierre Joris | Alison Croggon

<http://www.masthead.net.au/>

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

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

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

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369. **steve russell**

***dream ticket: Obama &***

*Sat 27 Sep 2008*

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Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...

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370. **Ryan Daley**

***Re: dream ticket: Obama***

*Sat 27 Sep 2008*

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I think this is premature. Agreement can be used strategically to disarm your opponents, or lull them into thinking they have the floor, are dealing with a weakling, or that their ideas are any good.

There is speculation (wildly made, at this juncture) that McCain has suffered a stroke and that this has been kept from voters. Those who are doin' the speculatin' are citing McCain's increasingly frequent mispronunciations (where

before, there were less...apparently). This is an interesting idea and, if true, really scary.

On Sat, Sep 27, 2008 at 9:08 PM, steve russell <[REDACTED]> wrote:

*Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...*

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371. **Ismaelia al Sadiq**  
**Re: dream ticket: Obama &**  
*Sat 27 Sep 2008*

Dream ticket would be Obama and Osama - get that guy out of his penthouse in the Pentagon, and on the stump. Or, best thought, second thought, why not Osama and Madonna? It'd certainly win the Arab vote, and since there are now more Arabs than Jews registered to vote in America, it just might provide the margin of victory. Indeed, BOTH could go for that ticket. Madonna is, after all, something of a Qabbalist. And THIS year, it's going to take a lot of Semitic might - Arabs and Jews united - to break the continuing rise of a Christian Coalition. Allahu Akbar: Boker Tov. Could be ancient ground for the birth of a brand new day.

Get more out of the Web. Learn 10 hidden secrets of Windows Live.

[http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT\\_TAGLM\\_WL\\_domore\\_092008](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008)

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372. **CA Conrad**  
**HELLIONS**  
*Sun 28 Sep 2008*

poet and cultural critic MARIA RAHA has struck again!  
her new book HELLIONS is really terrific!  
link to it is: <http://www.sealpress.com/book.php?isbn=81580052405>  
also check out her other book CINDERELLA'S BIG SCORE about women in

punk  
rock

CAConrad

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

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373. **CA Conrad**

***Re: dream ticket: Obama &***

*Sun 28 Sep 2008*

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Steve I have to admit I wasn't too excited about that debate either. There were some shining moments though about the war from Obama. My favorite line was, "John, you act like the war started in 2007" when responding to McCain's bullshit lines about HOW THE SURGE WORKED.

It makes me nothing but sick, thinking of such a thing as a surge "working" keeping grave diggers working.

Just the other day I watched a documentary called THE RESTLESS CONSCIENCE which is about the anti-Nazi resistance within Germany from 1933 to 1944. This is a film I want EVERY American high school kid to watch! Hava Kohav Beller is the director, and I admire how the post-production was so smooth in ways many documentaries lack, meaning overlay of live interviews with photos. It's stunning, chilling. IT GIVES you a sense of doom while maintaining an intense sense of HOPE about what we can do to end evil.

I'm voting for Obama because he REALLY WILL get us out of Iraq. If other Democrats had won the party's nomination I don't think I would be voting Democrat, as I REFUSE to vote for anyone who voted for the war.

Obama is not perfect, and I'm really SICK of the way he talks about Welfare Reform, as though the 700 million dollar bailout isn't anything but welfare for the rich! But I'm voting for him to stop the war, because that killing much STOP!

CAConrad

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

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374. **Nicholas Karavatos**

***Contact Info for Jalal Toufic***

*Sun 28 Sep 2008*

---

Hello,

If anyone has an email address or such for Jalal Toufic, if you could be so kind as to pass it along to me at [REDACTED]

Thank you.

Nicholas Karavatos  
Dept of English American University of Sharjah  
PO Box 26666 Sharjah United Arab Emirates

---

Get more out of the Web. Learn 10 hidden secrets of Windows Live.  
[http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT\\_TAGLM\\_WL\\_domore\\_092008](http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008)

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375. **William James Austin**  
***Blackbox submission period closed***

*Sun 28 Sep 2008*

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Hello everyone,

Many thanks for the many submissions.? The submission period for Blackbox is now closed.

Best,

William James Austin

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376. **Cara Benson**  
***Re: dream ticket: Obama &***

*Sun 28 Sep 2008*

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Every ad is a found poem, no? Words taken out of their original context. Out of context, "you are right" "you are right" can be used to a variety of means. In its context - ie as they are uttered from a person's mouth, which is all anyone has any "control" over (if that!) - Obama's gentlemanly agreement w/ his opponent is like the workshop scenario where a participant says what s/he likes about a poem before telling the author everything that's wrong with it.

Actually, to me, it ultimately displays a strength, not a weakness. Some folks will miss that. But then, does that stop us from writing "inaccessible" poems? How far does one go to reach a recipient (voter, reader), whether s/he is a politician or a poet?

Sous Rature

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Saturday, September 27, 2008 9:08:58 PM

Subject: dream ticket: Obama &

Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...

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377. **Charles Alexander**  
*new on chaxblog*

Sun 28 Sep 2008

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I'm only blogging about once a month right now, with August & September entries related to the upcoming conference, CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, or to printing letterpress broadsides for exhibition at the conference.

As the conference nears (it's Oct 10-11), and during & after it, I'll step up the blogging effort.

see: chaxblog

charles alexander

chax press



411 N 7th ave, suite 103

tucson arizona 85705



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378. **amy king**  
*Out of towners & Otherwise ...*

Sun 28 Sep 2008

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Hi all -- please visit our new reading series site to view videos of Ariana Reines reading dreams & Coeur de Lion and answering questions about yurts, camels and Sarah Palin; Kristi Maxwell winning at chess against a hand; Alan Bajandas telling death death death; and Arpine Konyalian Grenier flying on a pelican. Go go go! And thank you for supporting Stain. Without listeners we're just a blot.

<http://stainofpoetry.wordpress.com/video/>

<http://stainofpoetry.wordpress.com/video/>

<http://stainofpoetry.wordpress.com/video/>

Amy & Ana

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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379. **Tom Orange**

***dream ticket: Obama &***

*Sun 28 Sep 2008*

---

steve,

don't buy the republican spin: every obama agreement was followed up in very short order by a clear and significant departure. granted, obama showed mccain more deference than he's due (which in my book is next to zero). it's called being a respectful statesman. by contrast, mccain couldn't bring himself to even look his opponent in the eye...

regards,  
tom orange

-----  
Date: Sat, 27 Sep 2008 18:08:58 -0700

From: steve russell <[REDACTED]>

Subject: dream ticket: Obama &

Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...

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380. **Michael Kelleher**

***Literary Buffalo Newsletter 09.29.08-10.05.08***

*Mon 29 Sep 2008*

---

LITERARY BUFFALO

09.29.08-10.05.08

BABEL SOUND PROBLEMS

To those who attended the Babel event featuring Chinua Achebe last Thursday, Just Buffalo would like to extend it's sincerest apologies for the sound system issues that kept many in attendance from being able to hear Mr. Achebe for most of the event. A letter is being sent today to all of our subscribers detailing the problem, but for now, please know that we are very sorry and we are working on it and it will not happen again.

#### BABEL AT BETTY'S FOR JUST BUFFALO MEMBERS

After each Babel event, there will be a member-only book discussion at Betty's. Enjoy dessert and coffee with us at Betty's (370 Virginia St.) while joining other members in discussion of the first two books featured in Babel. Please RSVP for next Monday's event by this Thursday. Call [REDACTED] or send an email to [REDACTED].

Monday, October 6th, 7:00 pm - Things Fall Apart, by Chinua Achebe

Anthropologist Phil Stevens will lead a discussion about cultural themes in Things Fall Apart, drawing on his long experiences in Nigeria from the 1960s through the 1990s.

Monday, November 3rd, 7:00 pm - The English Patient, by Michael Ondaatje.

Call [REDACTED] or visit [justbuffalo.org](http://justbuffalo.org) to join today. There will be a Just Buffalo staff member at each event in case you want to join when you arrive.

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#### EVENTS THIS WEEK

Visit the Literary Buffalo calendar at [www.justbuffalo.org](http://www.justbuffalo.org) for more detailed info on these events. All events free and open to the public unless otherwise noted.

10.01.09

Talking Leaves...Books

Julia Roberts

Reading/Signing for: Motherhood to Otherhood

Wednesday, October 1, 7 PM

Talking Leaves...Books, 3158 Main St.

&

Just Buffalo/Center for Inquiry Literary Cafe

Earth's Daughters, featuring Kastle Brill, Jennifer Campbell, Joyce Kessel, Janna Willoughby and Ryki Zuckerman

Plus open spots for readers

Wednesday, October 1, 7:30 PM

Center For Inquiry, 1310 Sweet Home Road, Amherst

10.02.08



Canisius Contemporary Writers Series  
Ann Patchett  
Fiction Reading  
Thursday, October 2, 7 PM  
Montante Cultural Center, Canisius College

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#### 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/)

---

#### CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. Visit

<http://www.thespencer.com/writersworkshops/index.htm> for more info.

---

#### JUST BUFFALO MEMBERS' WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 PM. For info on format, etc., please download the info .pdf:

[http://www.justbuffalo.org/docs/Writer\\_Critique\\_Group.pdf](http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf)

---

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

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#### FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

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

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#### 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 voilÃ¡, 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](http://www.justbuffalo.org)

██████████

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381. **steve d. dalachinsky**

***Re: Fwd: Robert Dunn's death & memorials***

*Mon 29 Sep 2008*

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Dearest Friends,

As you all know by now, Robert Dunn died on Thursday night, of a massivheart attack while at his health club. He was taken to the hospital, b=t they weren't able to save him. My heart is broken, and I'm sure, for m=ny of us, there will be continued shock and sorrow.

According to the family (from what Babette Albin has told me) there wilbe no public funeral. His family has opted for a closed-casket, private service. Nevertheless, since those of us who knew Robert knew that -- aside from his Mother -- he considered his fellow poets (poets &am=; musicians) to be his real family, as he often said, it is we who must create his memorials and also the celebrations of his life.

I have spoken to Tone Bellizi at The Vault, and he has suggested Saturday, October 11th (two weeks from today) to have the memorial at the Vault. He plans to have us from 9 p.m. till whenever.

I will be speaking to Brigid Myrnaghan at the Back Fence shortly to see what she would like us to do at the Back Fence. It is possible that the event which had been planned for tomorrow with Goldiva as the feature, will go on, but with tributes to Robert. Since this is all such short notice, there will possibly be some other event there at the Back Fence that is more formally planned for a later date, for when everyone who wasn't planning on going tomorrow can attend. In speaking to Su Polo, I got the impression she might be thinking of setting up something, too. It's possible that Evie Ivy and/or Patricia Carragon, both of whom host events, may wish to set up something at their events. I just don't know any more at this time.

As Lisa Roma (and Su) said, Robert's just on another plane now, and he'll always be with us, but I wish to God he were still here with us, to laugh with, crack wise with, -- yes, and even to argue with -- and Lord knows, he was so opinionated (aren't we all) that every one of us probably disagreed with him about something, sometime, but I would give anything to be able to hear his voice and hug him once again.

Stan Barkan graciously agreed to be the one who sent out the notice of where/when regarding the funeral, but since none but his uncle and cousins (and maybe sister-in-law) will be at the funeral, we must begin to plan our thoughts and memorials to him. If possible, we'll try to set up a MySpace page for people to add comments and poems. Thanks you all for your gracious calls and loving thoughts.

In the interim, you may also be receiving other emails from people with bulk mailing lists. Please forgive the duplication; the Department of Redundancy Department is working full-time now, as we all send out the info to all our friends and colleagues. Also forgive me if there's any typos -- I can't see because of the tears as I write this.

Love, from  
Leigh

P.S. While I was adding the addresses, I got a call from Robert Milby upstate, who's reading tonight and told me he's dedicating his reading to Robert. Bless you, Milby, for that!...L.

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382. **Tony Trigilio**

***Beat Symposium Updates: list of panels; McClure reading; di Prima cancellation***

*Mon 29 Sep 2008*

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Hi everyone--

With regret, I'm writing to say that Diane di Prima had to cancel her reading at The Beat Generation Symposium next month at Columbia College Chicago.

I'm please to announce that Michael McClure will now be the featured poet on Saturday, October 11.

I've pasted below the full list of panels and events (including a reading Oct. 12 by Michael Rothenberg and David Meltzer, part of the great Myopic Books Reading Series here in Chicago). As always, feel free to email back with questions! Hope to see you there--

Best,  
Tony

\*\*\*\*\*

THE BEAT GENERATION SYMPOSIUM

\*\*\*\*\*

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

Columbia College Chicago

Film Row Cinema

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 Michael McClure (October 11). The readings are free and open to the public. We regret that Diane di Prima had to cancel her appearance, but are pleased to announce that Michael McClure will now be the featured poet on Saturday, October 11.

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.

One of the core group of Beat poets who gained fame in 1950s San Francisco, MICHAEL MCCLURE is also a playwright, journalist and memoirist. His life and writing reveal a deep interest in nature, ecology, and consciousness. McClure continues to live and work in San Francisco where he is more active than ever, writing and performing his poetry at festivals, as well as colleges and clubs across the country. Most recently McClure joined with composer Terry Riley to create a CD titled *I Like Your Eyes Liberty*. Recent books include *Huge Dreams: San Francisco and Beat Poems*, *Rain Mirror*, and *Touching the Edge*.

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.

\*\*\*\*\*

#### REGISTRATION

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Free for Columbia College faculty, staff, and students with valid IDs. Evening poetry readings are free and open to the public.

Conference fees: \$100 (\$50 for Graduate Students, Independent Scholars, and Retired Faculty).

To register by credit card, call the Columbia Ticket Office at (312)

██████████, or register online at:

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

To register by mail, download the registration form here:

[http://www.colum.edu/Academics/English\\_Department/beatsymposium/PDFs-bgs/BeatSymposiumRegistrationForm.pdf](http://www.colum.edu/Academics/English_Department/beatsymposium/PDFs-bgs/BeatSymposiumRegistrationForm.pdf)

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#### ONLINE VISITOR'S GUIDE

[http://www.colum.edu/Academics/English\\_Department/beatsymposium/Hotels\\_a](http://www.colum.edu/Academics/English_Department/beatsymposium/Hotels_a)

nd\_Travel.php

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## CONFERENCE SCHEDULE

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OCTOBER 10, 2008

10:00 a.m.

Welcome and Plenary Address

10:15-11:30 a.m.

"Road Mapping(s): The Textual Terrain of On the Road"

Panel Chair: Tim Hunt, Illinois State University

"Byways and Highways: Manuscripts, Typescripts, and the Process of On the Road"

Isaac Gewirtz, Curator, Berg Collection, New York Public Library

"Visions and Versions of Jack: A Fluid Text Edition of On the Road" John Bryant, Department of English, Hofstra University

"Hidden Roads: Improvisational Textuality and On the Road" Tim Hunt, Department of English, Illinois State University

11:45-1:00 p.m.

"Crossing to Safety -- Cultural Contestations in Beat Literature"

Panel Chair: Fiona Paton, State University of New York at New Paltz

"Kerouac, Beat Religiosity, and the Center of American Culture" Steven Schroeder, Shenzhen University

"A Kick at the Icebox Door': Haiku and Beat Haikus"

Matt Theado, Gardner-Webb University

"Jack Kerouac, the Québécois Diaspora, and Québécois Literature" Hassan Melehy, The University of North Carolina at Chapel Hill

1:00-2:30 p.m. (Break for Lunch)

2:30-3:45 p.m.

"The Aesthetics and Spirit of Avant-Garde Practice: Joanne Kyger and Diane di Prima"

Panel Chair: Ronna C. Johnson, Tufts University

"Joanne Kyger and the Aesthetics of Attention"

Terrance Diggory, Skidmore College

"'Who did we pray to'? Diane di Prima's Loba"

Tony Trigilio, Columbia College Chicago

"'From the inside': Joanne Kyger's Changes of Mind"

Linda Russo, Washington State University

"The Feminized Interzone in Kyger and Di Prima"

Amy Friedman, Ursinus College

4:00-5:15 p.m.

"Hydrogen Jukebox: Allen Ginsberg and Deaf Poetry"

Peter Cook, Columbia College Chicago

Miriam Lerner, National Technical Institute for the Deaf, Rochester  
Institute of Technology

Kenny Lerner, National Technical Institute for the Deaf, Rochester  
Institute of Technology; Member, Flying Words Project

7:00 p.m.

Poetry reading by Joanne Kyger

OCTOBER 11, 2008

8:45-10:00 a.m.

"Beat Studies, The Next Generation: Showcasing Graduate and  
Post-Graduate Scholarship"

Panel Chair: Tony Trigilio, Columbia College Chicago

"The Impossible Manifesto: Tracing the Manifesto Form through  
Avant-Garde and Beat Writing"

Jimmy Fazzino, University of California, Santa Cruz.

"Parasites, Viruses, and William S. Burroughs's Method"

Michael Sean Bolton, Arizona State University.

"Summers in the Skagit: Gary Snyder, Jack Kerouac, and the Language of  
the Lookout"

John J. Morrell, Vanderbilt University.

10:15-11:30 a.m.

"Exploring the Beat Landscape -- Welch, Ferlinghetti, and Kaufman"

Panel Chair: Nancy M. Grace, The College of Wooster

"Lew Welch: Hermit Poet of Rat Flat"

Jane Falk, The University of Akron

"'Unfair Arguments with Existence': Ferlinghetti's One-Acts and the  
Modes of Beat Drama"

Deborah R. Geis, DePauw University

"Bob Kaufman and Urbanizing Pastoral"

Todd Nathan Thorpe, The University of Notre Dame

11:45-12:45 p.m.

Elizabeth Von Vogt reads from her memoir, 681 Lexington Avenue -- A Beat Education in New York City, 1947-1954

In this memoir just released from Greater Midwest Publishing, Von Vogt, a sister of John Clellon Holmes, describes her coming of age among Clellon Holmes, Jack Kerouac, Allen Ginsberg, and other Beats in post-World War II New York City.

12:45-2:15 p.m. (Break for lunch)

2:30-3:45 p.m.

"New Scholarship on William S. Burroughs"

Panel Chair: Jennie Skerl, West Chester University

"Love and 'Genial' Laughter: Cutting Up The Ticket That Exploded (1961 and 1967)"

Katharine Streip, Concordia University

"Conservative Politics and Literary Radicalism: Burroughs and Kerouac" Allen Hibbard, Middle Tennessee State University

"William S. Burroughs as 'Good Ol'Boy': Eating the Naked Lunch in East Texas"

Rob Johnson, The University of Texas-Pan American

Respondent: Timothy Murphy, University of Oklahoma

4:00-5:15 p.m.

"Beat Reception and Recovery -- Assessing the Critics and the Historians"

Chair: Tim Hunt, Illinois State University

"Inside the 6 Gallery with Co-founder Deborah Remington"

Nancy M. Grace, The College of Wooster

"Kerouac Reception in the 1980s: Renaissance and Scholarly Revival" Ronna C. Johnson, Tufts University.

"Recent Reception of Naked Lunch"

Jennie Skerl, West Chester University.

"Infiltrating the Boy Gang: Women in the Encyclopedia of Beat Literature" Kurt Hemmer, William Rainey Harper College

7:00 p.m.

Poetry reading by Michael McClure



8:00 p.m.

Closing Reception (Film Row Theater lobby)

The Beat Generation Symposium is sponsored by the English Department and Provost's Office of Columbia College Chicago, in conjunction with the Beat Studies Association, an international organization that fosters scholarship on Beat Generation literature and art; 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.

For information on joining the Beat Studies Association, please go to:  
<http://www.wooster.edu/beatstudies/index.html>

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383. **Ward Tietz**

### ***Book Arts Call for Work--Democratic Organization***

*Mon 29 Sep 2008*

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#### Democratic Organization

Are you trying to get your artists' books out there to as wide an audience as possible, as inexpensively as possible? The 10th Biennial Book Arts Fair and Conference is November 8-9, 2008, the weekend after the U.S. Presidential election, and in the spirit of democracy we are calling for you to take part! We want to exhibit your democratic multiples—the books you widely and cheaply disseminate—at our book fair. Participate in this experiment in democratic exhibitions. No jurors, no curators, just the books you make, straight from you, the artist. Deadline: October 1, 2008

We are also calling for those who attend the fair to do their part! They will have the opportunity to vote for one of the democratic multiples to receive a "Best Book of the Fair Award." The award-winning book will receive an honorarium and have their ideas further disseminated as a spread in *The Blue Notebook*, the bi-annual journal published by the University of West England, Bristol, UK.

Direct questions to:

Tate Shaw, Coordinator, 10th Biennial Pyramid Atlantic Book Arts Fair  
and Conference



Fill out the form below and send it along with your books to:

Democratic Organization  
c/o Pyramid Atlantic Art Center  
8230 Georgia Ave.  
Silver Spring, MD 20910

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

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384. **Geoffrey Gatza**

***New Big Block of BlazeVOX [books]***

*Mon 29 Sep 2008*

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New Big Block of BlazeVOX [books]

Special Offer from BlazeVOX - Buy A Big Block of Books at a special price! Find out More Here !!! <http://www.blazevox.org/bigblockofbooks.htm>

Ten books for \$100 includes shipping! Hot Dog!

Samples Right Here Wanna see what you are buying??? Here are ten pages of great materials from each BX Title!

[http://www.blazevox.org/BlazeVOX\\_books\\_samples.pdf](http://www.blazevox.org/BlazeVOX_books_samples.pdf)

Catalog : You can also find samples on our Catalog page

<http://www.blazevox.org/catalog.htm>

35 new titles from BlazeVOX [books]

|                        |                                      |
|------------------------|--------------------------------------|
| mIEKAL aND             | BYSTANDER: An Irreality              |
| Charles Baldwin        | I DID THE WEIRD MOTOR DRIVE          |
| Michael Basinski       | All My Eggs Are Broken               |
| Louis E. Bourgeois     | The Animal: Prose Poetics            |
| Christophe Casamassima | Joys: a catalogue of disappointments |
| Joel Chace             | Cleaning The Mirror                  |
| Patrick Chapman        | Shopping Mall on Mars                |
| Mark Ducharme          | The Sensory Cabinet                  |
| Ryan Daley             | Armored Elevator                     |
| kari edwards           | having been blue for charity         |
| Kane X. Faucher        | Jonkil Dies (A Mesophysical Eulogy)  |
| Lisa Forrest           | To The Eaves                         |
| Skip Fox               | For To                               |
| William Freind         | American Field Couches.              |
| Ted Greenwald          | In Your Dreams                       |
| Kent Johnson           | Poetic Architecture                  |
| Mary Kasimor           | silk string arias                    |

|                    |                                         |
|--------------------|-----------------------------------------|
| Michael Kelleher   | Human Scale                             |
| Amy King           | I'm The Man Who Loves You               |
| Pat Lawrence       | Journals From the Time of the Radar Dog |
| Didi Menendez      | When I said Goodbye                     |
| Richard Owens      | Delaware Memoranda                      |
| Lance Phillips     | Imposture Notebooks                     |
| Wanda Phipps       | Field of Wanting                        |
| Meghan Punschke    | Stratification                          |
| Chris Pusateri     | Anon                                    |
| Peter Ramos        | Please Do Not Feed the Ghost            |
| Jared Schickling   | Submissions                             |
| Kyle Schlesinger   | Hello Helicopter                        |
| Davis Schneiderman | DIS                                     |
| Doris Shapiro      | 3, Stories by Doris Shapiro             |
| Justin Sirois      | Secondary Sound                         |
| Jordan Stempleman  | String Parade                           |
| Eileen Tabios      | THE CHATELAINE'S KEYS                   |
| Mark Tursi         | The Impossible Picnic                   |

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385. **ari banias**

***Uncalled-For Readings, October 15: Brolaski, Carnahan, Hall***

*Mon 29 Sep 2008*

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Join us Wednesday, October 15 for the next queer installment

featuring:

JULIAN T. BROLASKI

KERRY CARNAHAN

and

JAMES ALLEN HALL

Unnameable Books / 7pm / free

+

JULIAN T. BROLASKI co-curated the the New Brutalism series in Oakland from 2003-2005 (with Cynthia Sailors) and the Holloway Poetry Series at UC

Berkeley from 2004-2006. Brolaski is the author of the chapbooks *Hellish Death Monsters* (Spooky Press 2001), *Letters to Hank Williams* (True West Press 2003), *The Daily Usonian* (Atticus/Finch 2004), *Madame Bovary's Diary* (Cy Press 2005) and the defunct blog *Swimming for Dummies* (under the name Tanya Brolaski). Xe is a poetry editor at Litmus Press in Brooklyn and is writing es dissertation on rhyme in medieval, Renaissance and Apache poetries.

Brooklyn resident KERRY CARNAHAN has co-authored and edited a number of publications, including the New York City High Performance Infrastructure Guidelines, Cool and Green Roofs, and Sustainable Urban Sites (forthcoming).

JAMES ALLEN HALL is the author of *\*Now You're the Enemy\**, which was selected for the 2008 University of Arkansas Poetry Series and was a finalist for the Walt Whitman Award. His poems and personal essays have appeared in *\*TriQuarterly*, *Boston Review*, *Redivider*, *American Letters and Commentary*, *\*and others*. He is working on a memoir (tentatively titled *\*I Liked You Better Before I Knew You So Well\**) and a second book of poems. He teaches creative writing at SUNY--Potsdam.

+

down one flight of stairs at 456 Bergen Street, Brooklyn, NY

Future: Jericho Brown, Corrine Fitzpatrick, Tennessee Jones on 11/19

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

More: [www.uncalledforreadings.blogspot.com](http://www.uncalledforreadings.blogspot.com)

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### 386. **Poetics List**

#### ***new Barbara Jane Reyes chap [on behalf of Horton and Young]***

*Mon 29 Sep 2008*

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\*Editors:\*

David Harrison Horton

Stephanie Young

Re: new Barbara Jane Reyes chap

From: "Deep Oakland" <[REDACTED]>

Deep Oakland Editions is proud to announce the release of Barbara Jane

Reyes' *West Oakland Sutra* for the AK-47 Shooter at 3:00 AM and other Oakland

poems <<http://deepoakland.org/text?id=224>>:

<http://deepoakland.org/text?id=224>

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387. **Rodney Koenike**

***Portland, Sat. 10/4: CROSS, IDES, PUTNAM Read for Tangent***

*Mon 29 Sep 2008*

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The Tangent Reading Series hosts

DEL RAY CROSS, BETHANY IDES & C.E. PUTNAM

SATURDAY, OCTOBER 4 at 7 PM

Clinton Corner Café, 2633 SE 21st Avenue, Portland, OR

<http://www.thetangentpress.org/readings.html>

DEL RAY CROSS lives in San Francisco, where he edits SHAMPOO ( [www.shampoopoetry.com](http://www.shampoopoetry.com)), an online poetry magazine he founded in May 2000. Since then, SHAMPOO has published more than 400 poets, the famous with the first-time-in-print, in its thirty-three issue run. His poetry books include *Lub Luffly* (2006) and *Cinema Yosemite* (2002), both from Pressed Wafer. Just out from Luxbooks in Germany, in English with German translations, is *Ein frisches Trugbild* (A Fresh Mirage).

BETHANY IDES's work has been shown at the Brooklyn Museum of Art, PS 122, Zieher-Smith Gallery, and the Bowery Poetry Club in New York. Locally, she has collaborated with several Portland-based artists on projects across media, and is currently staging a large-scale piece—"Approximate L"—involving participants all named Lindsay. Her poetry chapbooks include 2005's "Indeed, Insist (a mystery)" from New York's Ugly Duckling Presse, and the forthcoming "Approximate L" from Cosa Nostra Editions. Ides teaches time arts, art theory, and writing at Pacific Northwest College of Art in Portland.

Seattle-based artist and writer C.E. PUTNAM maintains the Putnam Institute for Space Opera Research (P.I.S.O.R.). His chapbooks and collaborations include "Communal Bebop Canto" (1997), "Maniac Box" (2001), "Did you ever hear of a thing like that?" (2001), and "Crawlspace" (2007), the world's first collaborative book of poetry with an anaglyphic 3-D cover. He will be reading from a manuscript in progress titled "This Bunny is Making Me Happy."

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388. **Catherine Daly**

***Re: New Big Block of BlazeVOX [books]***

*Mon 29 Sep 2008*

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What about a big block of books AND cookies???

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All best,

Catherine Daly



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389. **Daniel Godston**

***Rec Room / Chicago Calling event***

*Mon 29 Sep 2008*

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You are invited to attend the Rec Room / Chicago Calling event --

Wednesday, October 1, 8 p.m.

Reconstruction Room / Black Rock Pub & Kitchen

3614 N. Damen Ave.

Chicago, IL 60618



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

Erin Teegarden (poetry), collaborating with Della Watson (poetry) & Eric Cressley (poetry)

Eric Elshtain (poetry) & Gregory Fraser (poetry)

Matthias Regan (poetry)

Quraysh Ali Lansana (poetry) & Shanta (storytelling)

Dan Godston (poetry), collaborating with Divik Ramesh (poetry) & Ray Garman (poetry)

poets performing at Robin's Bookstore: Adam Meora, Ray Garman, & Lamont B. Steptoe

This event features live connections with the Hyde Park Art Center ([www.hpac.org](http://www.hpac.org)) and Robin's Bookstore (108 South 13th Street, Philadelphia PA, 19107, , [www.robinsbookstore.com](http://www.robinsbookstore.com)). This event was funded in part by Poets & Writers, Inc. through a grant it has received from an anonymous donor. There is a "pass the hat" suggested donation.

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

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390. **CA Conrad**

***poet/artist KRISTEN GALLAGHER reports on the 2008 Republican National Convention***

*Tue 30 Sep 2008*

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poet/artist KRISTEN GALLAGHER reports on the 2008 Republican National Convention

an interview on PhillySound:

[http://phillysound.blogspot.com/2008\\_09\\_01\\_archive.html](http://phillysound.blogspot.com/2008_09_01_archive.html)

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391. **aaron tieger**

***END NOTEBOOK by Geoffrey Olsen***

*Tue 30 Sep 2008*

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Petrichord Books is pleased to announce the publication of END NOTEBOOK, the first chapbook by Geoffrey Olsen.

Of END NOTEBOOK, Brenda Iijima writes "“Subtle ambient registrations accrue and gracefully dissipate in Geoff Olsen’s End Notebook. Sensitive to atmospheric pressures these gestural phrasings shimmer. There is no subtext here but being, itself.”

END NOTEBOOK is available for \$6, including postage. Payment can be made via Paypal at petrichord.com, or buy sending cash or check (made payable to Aaron Tieger) to 67 Rice St. #1, Cambridge, MA 02140.

You can also purchase by clicking here:

[https://www.paypal.com/cgi-bin/webscr?cmd=\\_s-xclick&hosted\\_button\\_id=117993](https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=117993)

A sample:

Poem 6

We appear to be moving.

Time is  
speeding up.

Into space —

Des Moines mall,  
Paris arcade, avenue,  
panorama.

My happiness continents the light is blue.

Now, now, now, then, after,  
when grassroots are better.

Yours truly

decrees harbor shaved.

One moment my friend:

& where we were is  
where we are, knowing object  
as dumpster, have:  
hopes?  
places?  
times?

Mind making its own sky.

\*

Thank you for supporting independent poetry.

Aaron Tieger

Petrichord Books

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392. **Christophe Casamassima**  
***Furniture Press is now a non-profit!***

*Tue 30 Sep 2008*

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With hibernation comes rejuvenation...

f\_p has been sleeping a long three years! now, as it awakens, it's looking for patrons and poems.

I've not yet written a prospectus or manifesto or whatever but many of you know the deal: f\_p is all about the intertext, readings of readings, writing based in reading and writing, what Coolidge asks, "What do you see when you look out with your language?"

I hope to have a good deal of manuscripts by next year. In the meantime, I hope some of you will query this ambiguous eMail!

Also, since we're non-profit, we'll be looking for donations and supporters (and if you wish to contribute, or know a good, sure way to get funding, please contact me at [REDACTED]).

We also have an extensive back catalogue that's been sitting in boxes for a bit, and I'm looking to get rid of everything and start afresh - any donations will be received with a flourish of chapbooks, pamphlets and other strange objects!

Cheers, and thanks for making f\_p alive again!

Christophe Casamassima

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393. **Michael Kelleher**  
***OlsonNow***

*Tue 30 Sep 2008*

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Please visit the OlsonNow Blog for info on the fight for Fort Square, Charles Olson's former home in Gloucester:



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

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394. **CA Conrad**  
***EXCITED for the math***

*Tue 30 Sep 2008*

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When the Dow (the Tao of the wicked) plummeted 777 points yesterday I felt awe and relief. In our age we don't need to arrive at the castle gates with pitchforks and torches, the rich will undo themselves.

"Average folks" will also suffer everyone's saying. Aren't we already? The makeshift village of NICKELVILLE was attacked the other night by POLICE! The homeless cannot even be allowed homelessness.

When I was a kid my mother and I lived in our car for a little more than half a year. It's a terrible thing to have to live like that. But the problem with our culture the way it is is that unless A LOT of people are living like that, few will do anything to help. We have SO MUCH in this country SO MANY resources, there's no reason we can't change the way we're living and be better people for one another.

Let the numbers dive into the abyss! When we're all eating the litter of our former selves we'll be nicer to everyone along the way who needs a hand. When I think back on the people who were brutal to us when we were living in that car, I also think about the handful of folks who were generous. Every single person who was generous was poor themselves, barely enough for their own tables.

Let the numbers escape them! Let this be the most amazing time of our lives! I'm NOT ONE TO PRAY, but I'm praying that on Thursday there's still no deal, and that the numbers crash and burn them out of their mansions and country clubs.

GRACIAS A LA VIDA!

CAConrad

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

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395. **Jennifer Karmin**  
***JOB: Skidmore College***

*Tue 30 Sep 2008*

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

Skidmore College

The English Department invites applications for a Creative Writing: Poetry senior-level appointment (Associate or Full Professor), tenure-track, for a poet with a distinguished record of publication & experience, to direct a small, prestigious undergraduate creative writing program. Starting date: September 1, 2009.

The successful candidate will join a very strong creative writing faculty to conduct workshops in poetry writing at both introductory & advanced levels, oversee independent study in poetry writing, & teach occasional courses in literature. Teaching load is 2 courses per semester; maximum enrollment in writing workshops is 15.

Salary commensurate with qualifications. Include c.v. with application letter addressed to: Linda Simon, Chair, English Dept., Skidmore C, 815 N. Broadway, Saratoga Springs, NY 12866. Review of applications begins October 15.

All applications will be acknowledged. Preliminary interviews will be held in December at MLA convention in San Francisco.

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396. **T. A. Noonan**

***Call for submissions: grain short/grain long***

*Tue 30 Sep 2008*

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The inaugural issue of grain short/grain long (<http://www.sundress.net/grainshortgrainlong>) is now available, featuring excellent work by Suzanne Grazyna, Virginia Reeves, Elizabeth Kate Switaj, & C. R. E. Wells in response to the theme "grain short/grain long."

Our next issue will center around the theme "Collaboration / Stimulus / Response." We are looking for works that collaborate with, are stimulated by, &/or respond to other writers & artists. The vehicle -- be it ekphrasis, tag-team writing, plain ol' inspiration, etc. -- is immaterial. We want to see what you come up with. This is a broad topic, so we hope to get a variety of interpretations.

grain short/grain long is open to all types of poetry, prose, visual, & hybrid works. We are especially interested in submissions from women; Southerners; unknown, unpublished, & under-represented artists; or anyone whose projects have been described as "innovative," "experimental," "avant-garde," "post-avant," "eccentric," or just plain "odd."

Potential contributors may submit up to four (4) poems, four thousand (4,000) words of prose, or images up to 2 MB in response to the current call to flaming

[dot] gible [at] gmail [dot] com. (Of course, replace the bracketed words with the appropriate symbols.)

Accepted file formats include JPG, TIFF, BMP, ODT, DOC, & RTF. Other formats will be considered on an individual basis -- query first. Projects that stretch the limits of print are welcome, so long as their execution is feasible within our (alas, oh so limited) resources. Hint: Make it great. The more we love it, the more likely we are to finesse something for you.

Submissions in response to "Collaboration / Stimulus / Response" will be accepted until December 31, 2008.

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397. **Martha Cinader Mims**

***Live open mic radio tonight!***

*Tue 30 Sep 2008*

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Dear Poets,

I will host a one hour arts and poetry show tonight from 8-9pm PST. Please call in with your poem or event announcement, opportunity for arts professionals, or comments about the state of the arts. The call in number is [REDACTED]. If you want to try "click to talk," the link on [blogtalkradio.com](http://blogtalkradio.com) for tonight's show is <http://tinyurl.com/4wptcj>

Included for September 30 will be some announcements of opportunities posted at L&BH Network Arts News <http://www.listenandbeheard.net/artsnews>, including calls for submissions of writing and photography, and an international writers residency. There will be a profile of Howard Wiley and his music from the "Angola Project" and an editorial about using new tools like [blogtalkradio](http://blogtalkradio.com) and [mogulus.com](http://mogulus.com) to promote your arts projects.

I also will be featuring a poem and very short story of the week. I welcome audio submissions of same for future shows.

It would be great to get some interesting calls tonight!

Wishing you Peace and Poetry  
martha cinader mims

ps I am also seeking poetry videos for video poem of the day at  
Listen & Be Heard Poetry Cafe.  
<http://www.listenandbeheard.net/home>  
Live video open mics coming soon....

Martha Cinader Mims  
Listen & Be Heard Network



<http://www.listenandbeheard.net>

Get Skype and call me for free.

Martha Cinader Mims



Get Skype and call me for free.

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398. **Dan Glass**

***bionic***

*Tue 30 Sep 2008*

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#2 bios mostly up @

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

---Dan

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