

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2009

220 messages · Fri 31 Jul 2009 – Mon 31 Aug 2009

An electronic mailing-list archive

University at Buffalo, State University of New York

A reading edition. For each post the author's name, the subject, and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments, and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers, and similar personal contact details have been redacted.

Editor's Introduction

Kristen M. Fabians

August 2009 was the quietest file in the whole stretch — two hundred and twenty messages, the list at low tide — and into that emptiness the room did what it does when the world goes silent on it: it retreated into pure theory and formal play. There was no death to mourn, no scandal to fight, no election to survive; there was only the machinery of poetry itself, taken apart on the workbench in the heat. The month reads like a seminar half-emptied for the summer, a few devoted students still turning the engine over.

The largest serious thread wanted the lyric defined as a genre. A member went hunting for criticism on the theory of lyric poetry — asking specifically for work that was “*good, hardcore, worthwhile, useful pedagogically*” — trying to pin down what exactly the oldest and most slippery of poetic modes actually is, as a category, as a thing one could teach. It was the driest possible question and, in a dead August, exactly the right one: with nothing happening, the room could finally ask what the lyric even was.

The quarrel, gentle, was between the human scale and the machine's. Beside the lyric-theory thread ran a discussion of the longest poem in the world — a contraption that stitched rhyming lines endlessly out of the internet's chatter, a poem no person wrote and no person could finish — the automated infinite set against the lyric's intimate finitude. The shortest, most personal form and the longest, most impersonal one shared the August inbox, the two poles of what a poem could be when nobody was around to argue about it.

The rest was craft in miniature. A thread sought critical work on homophonic translation, the art of carrying a poem across languages by its sound rather than its sense, and another kept the standing conversation on visual art and poetry idling along — the room, absent any larger occasion, tending the technical questions that never fully close. It was poetry considered as pure procedure, sound and image and genre, with the world switched off — the room happiest, or at least most itself, when it could forget the audience and the market entirely and simply take the machine apart to see what the parts were called.

I have set August down exactly as the archive delivered it — the hunt for a hard theory of the lyric, the endless machine-made poem, and the translation that follows sound instead of meaning — because it was the emptiest month the list had seen in years, and it revealed what the room does with an empty month: it

thinks about poetry as such. A commons that, given nothing to react to, will spend its August trying to define the lyric, marveling at a poem no human wrote, and studying translation by pure sound, is a commons whose curiosity outlasts its occasions — still turning the engine over in the heat, for no reason but the love of seeing how it runs.

— *K. M. F.*

Contents

Every entry links to its message. 220 in all.

31 JUL 2009

1. Aldon Nielsen — Re: PoemTalk #20: Baraka's "Kenyatta Listening to Mozart"
2. Rob McLennan — peter f. yacht club #13
3. Murat Nemet-Nejat — Re: Visual art / poetry
4. Small Press Traffic — Save the dates and get your checkbook!
5. Eric Elshtain — Beard of Bees Ghazals
6. Thomas savage — Re: poet John Wieners 40TH ANNIVERSARY CELEBRATION
7. Micah Robbins — New from Interbirth Books
8. Jim Andrews — Re: Visual art / poetry
9. Hugh Behm-Steinberg — Eleven Eleven #7
10. Eric Hoffman — Big Bridge
11. { brad brace } — 300 scanned red drawings

1 AUG 2009

12. Halvard Johnson — Re: Big Bridge
13. Murat Nemet-Nejat — Re: Visual art / poetry
14. William Slaughter — Notice: Mudlark
15. Alan Sondheim — Epiphany of new video dance/choreography - please give a look - *

2 AUG 2009

16. steve dalachinsky — norse memorial reading
17. Camille Martin — new on Rogue Embryo's blog
18. CA Conrad — Re: poet John Wieners 40TH ANNIVERSARY CELEBRATION
19. Mark Young — Otoliths #14, southern winter issue

3 AUG 2009

20. Hugh Behm-Steinberg — Re: Eleven Eleven #7
21. Adam Katz — Re: Got a used copy of 'A'?
22. amy king — It's my birthday and there's a Fog...
23. Dan Glass — With + Stand 4: the Lisa Robertson Issue CFW
24. Country Valley — Country Valley Press, Summer 2009
25. Jennifer Karmin — Aug 9: Chicago reading

4 AUG 2009

26. Chris Jones — Re: Visual art / poetry
27. Daniel Kane — ed james and thomas postell?
28. steve dalachinsky — Re: Visual art / poetry
29. amy king — I'm at The Living Room but
30. { brad brace } — 10ten10 new pleated plaid pamphlets published
31. Stephen Vincent — The Guest of Cindy Sherman
32. Michael — Part 1 of this year's Big Bridge is now online!
33. Halvard Johnson — Fwd: Part 1 of this year's Big Bridge is now online!

5 AUG 2009

34. Jeffrey Side — Interview at Pirene's Fountain
35. steve dalachinsky — Re: The Guest of Cindy Sherman
36. David Kirschenbaum — An Advertising Opportunity for Boog's Festival Issue
37. Jeffrey Side — My new blog address
38. Jeffrey Side — Does anyone want to link?
39. Jeffrey Side — Linda Thompson Appeal
40. Tribbey, Hugh R. — CFP: Experimental Writing and Aesthetics
41. Stephen Vincent — Re: The Guest of Cindy Sherman

6 AUG 2009

- 42. steve dalachinsky — Re: The Guest of Cindy Sherman
- 43. Lazer, Hank — Recession Special - MCP Series books
- 44. Small Press Traffic — INTERNS NEEDED
- 45. judith goldman — Critical works on homophonic translation?
- 46. Lars Palm — Susan Maurer from ungovernable press
- 47. Christophe Casamassima — Site Citation: Daily Psychoacoustic Quotations

7 AUG 2009

- 48. Peter — Requiem Haptics
- 49. CA Conrad — event to SAVE Giovanni's Room Bookstore
- 50. CA Conrad — what webcam is 4 U ?
- 51. Jeffrey Side — Can There Ever Be Another High Modernism?
- 52. Susan Webster Schultz — recent posts on Tinfish Editor's Blog

8 AUG 2009

- 53. { brad brace } — updates: red dwgs - radio station - \$2 clunker

9 AUG 2009

- 54. joey — August update at www.newmystics.com
- 55. David Baratier — final call, Transcontinental Poetry Contest, Sat 8/15
- 56. Alan Sondheim — Questions about work and representation - (for upcoming SVA class) - just b...

10 AUG 2009

- 57. David-Baptiste Chirot — D-B Chirot: 2 Essays on Atomic Blasts & Poetry, Baseball, Radios & P...
- 58. mIEKAL aND — indiebound.org
- 59. Crane's Bill Books — Re: what webcam is 4 U ?
- 60. richard owens — Re: Critical works on homophonic translation?
- 61. CA Conrad — Re: what webcam is 4 U ?
- 62. CA Conrad — you in your soup
- 63. David Chirot — Fwd: Critical works on homophonic translation?
- 64. Zamsky, Robert — Ecopoetics Question
- 65. Alan Sondheim — Music from Fire Museum (Mon Music of Burma, Sondheim cds, other info)
- 66. aaron tieger — PHANTASMAL REPEATS by Guillermo Parra
- 67. Adam Katz — Re: Critical works on homophonic translation?

11 AUG 2009

- 68. Ron Starr — Re: Critical works on homophonic translation?
- 69. UbuWeb — Question about Zukofsky's "A" Index
- 70. Jennifer Karmin — Plath Profiles: Volume 2 now online
- 71. Camille Martin — new on Rogue Embryo's blog
- 72. { brad brace } — 21 PLEATED PLAID PAMPHLETS PUBLISHED!
- 73. Aaron Vidaver — "Poets in Vancouver" (1963): Tallman on Creeley, Duncan, Olson, Levertov, W...
- 74. Alan Sondheim — Palin, Beck, Limbaugh: The Rabid Responders (fwd)

12 AUG 2009

- 75. David Hadbawnik — satoko abe
- 76. Jeffrey Side — History of music website
- 77. susan maurer — FW: PERFECT DARK by Susan Maurer, published by Lar's Palm's Ungovernable Pr...
- 78. Rob McLennan — 2 new chapbooks from above/ground press
- 79. Jade Hudson — ToxicPoetry.com Exhibition 1
- 80. Joel Weishaus — "The Gateless Gate" Pages 29-30
- 81. CA Conrad — walking to Whitman's house with Joey

13 AUG 2009

- 82. Jim Andrews — videogames as literary devices...
- 83. steve dalachinsky — rashied ali
- 84. steve russell — Eathlings/Consider The Lobster/David Foster Wallace/vegan vs. vegetarian ..
- ...
- 85. Séamas Cain — ... the art of disappearing
- 86. Justin Katko — Critical Documents Moving Sale
- 87. charles alexander — still going for it!
- 88. David Kirschenbaum — Boog Festival's Final Sked, 9/9-13

14 AUG 2009

- 89. amy king — From prison to poetry....
- 90. Ruth Lepson — Re: walking to Whitman's house with Joey
- 91. amy king — A Lovely Poetry Action elsewhere & other news around here upcoming ...
- 92. amy king — PLEASE POST YOUR POEM FOR SEPTEMBER'S GOODREADS' CONTEST
- 93. Mark Weiss — Re: History of music website
- 94. Paul Nelson — Language as critical to a society's health
- 95. Noah Eli Gordon — Call for book submissions

15 AUG 2009

- 96. Alan Sondheim — My publish-on-demand works (please post, thanks)
- 97. Obododimma Oha — Re: History of music website
- 98. { brad brace } — 36 PLEATED PLAID PAMPHLETS PUBLISHED!
- 99. mIEKAL aND — Book of Trembling
- 100. Peter — Gallery Night Providence reception - 'The Virtual Landscape: Pigment Prints by Pete...

16 AUG 2009

- 101. Dan Wilcox — Third Thursday Poetry Night, August 20, Georgranna Millman
- 102. Andrew Zawacki — VERSE 26: first portfolio number
- 103. Halvard Johnson — Re: History of music website
- 104. Loretta Clodfelter — Call for Submissions: There
- 105. Maria Damon — Re: walking to Whitman's house with Joey
- 106. Cain, Amina — Poetic Research Bureau reading: Amina Cain and Amar Ravva
- 107. Jennifer Karmin — Aug 21: Hudson reading w/ Bernadette Mayer & friends

17 AUG 2009

- 108. Pam Brown — calling a reviewer for jacket magazine
- 109. susan maurer — Re: Ecopoetics Question
- 110. Shankar, Ravi (English) — A call for submissions for an anthology of Flash Fiction stories ...
- 111. Aryanil Mukherjee — David Rosenmann-Taub
- 112. Alan Sondheim — The brutal truth about America's healthcare (fwd)

18 AUG 2009

- 113. Asian Cha — Cha: An Asian Literary Journal Issue #8
- 114. Lars Palm — Felino A. Soriano from Ungovernable press
- 115. Patrick Dillon — Re: History of music website
- 116. Emily Carr — dandelion magazine!
- 117. Halvard Johnson — Re: History of music website
- 118. amy king — Poet Does Music, et al
- 119. Pam Brown — Jacket has a reviewer for Barbara Henning's book
- 120. mIEKAL aND — Re: History of music website

19 AUG 2009

- 121. Jason Nelson — Announcing: NetPoetic digital poetry portal
- 122. Jeffrey Side — Re: History of music website
- 123. Jeffrey Side — Re: History of music website
- 124. Halvard Johnson — Re: History of music website

- 125. Halvard Johnson — Re: History of music website
- 126. Patrick Dillon — Re: History of music website
- 127. mIEKAL aND — The Longest Poem in the World

20 AUG 2009

- 128. Camille Martin — new on Rogue Embryo's blog
- 129. Nicholas Karavatos — JOB - Head of Dept of English at American University of Sharjah, UAE
- 130. Nicholas Karavatos — JOB - Head of Dept of Mass Communication at American University of Sha...
- 131. Wanda Phipps — New Review of my book in Big Bridge
- 132. Andrew Zawacki — VERSE 26: first portfolio number
- 133. David A. Kirschenbaum — Small Press Needed for Nov. 24 in Boog NYC Series
- 134. Patrick F. Durgin — The Danny's Reading Series (8th Anniversary Reading with Chicago Indie...
- 135. Alan Sondheim — The Dispersive Anatomies special issue of Leonardo is up!
- 136. Rosalie Calabrese — Poetry Readings in NYC
- 137. steve russell — "We live in a country of slaughter." Alan Sondheim

21 AUG 2009

- 138. CA Conrad — come to our NYC 7 Deadly Sins CABARET!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
- 139. amy king — Tomorrow Night - Heat and Love ~ Frey, Memmer, Olin, Schomburg, Stevenson & Stuc...
- 140. Ruth Lepson — Re: The Longest Poem in the World
- 141. Ruth Lepson — Re: new on Rogue Embryo's blog
- 142. Murat Nemet-Nejat — Re: History of music website

22 AUG 2009

- 143. Nate Dorward — Upcoming gig: cris cheek in Toronto, Aug 29th
- 144. David Chirot — Re: The Longest Poem in the World
- 145. Jennifer Karmin — Red Rover Series / Experiment #32
- 146. Les Rencontres Internationales — [Festival 2009-2010] Call for Entries | Appel a' propositi...
- 147. Jim Andrews — Netpoetic.com
- 148. CA Conrad — MACRO (Soma)tics

23 AUG 2009

- 149. Rachel Loden — Bay Area Poetry Marathon, Saturday, August 29 in SF
- 150. susan maurer — on not leaving the list
- 151. Amanda Earl — AngelHousePress Essay # 7 - Marcus McCann
- 152. Pam Brown — write a review for Jacket magazine?

24 AUG 2009

- 153. cris cheek — live in Toronto this coming Saturday
- 154. Camille Martin — Figure of Speech: Fluid Dynamics
- 155. Francesco Levato — "War Rug" - Poetry Film Screening in NY
- 156. Al Filreis — PoemTalk #21 on Charles Bernstein now released
- 157. Michael — TRIBUTE TO DAVID BROMIGE
- 158. Murat Nemet-Nejat — Re: The Longest Poem in the World
- 159. Crane's Bill Books — William L. Fox and Mark Owens in New Mexico
- 160. Elizabeth Switaj — Re: The Longest Poem in the World
- 161. Jeffrey Side — Re: History of music website
- 162. Anny Ballardini — The Poets' Corner _ a new update
- 163. Pam Brown — thanks - jacket has a reviewer for Nicole mauro's book
- 164. Daniel — Re: The Longest Poem in the World
- 165. jared schickling — New American Press -- call for work
- 166. Jonathan Penton — MEZCLA: Art and Writings from the Tumblewords Project

25 AUG 2009

- 167. Jim Andrews — Re: The Longest Poem in the World

- 168. Jeffrey Side — Has British Poetry had any significance since
- 169. steve dalachinsky — joe maneri
- 170. { brad brace } — NP/bbs
- 171. Rob McLennan — the ottawa small press boko fair, fall edition
- 172. Séamas Cain — The Isle of St. Kilda
- 173. Jeffrey Side — "Has British Poetry had any significance since Wordsworth?"
- 174. cris cheek — Re: TRIBUTE TO DAVID BROMIGE
- 175. David-Baptiste Chirot — Re: The Longest Poem in the World

26 AUG 2009

- 176. steve russell — Re: The Longes Poem In The World
- 177. Jim Andrews — Re: longestpoemintheworld.com
- 178. Alan Sondheim — (no subject)
- 179. steve russell — British Poetry Since Wordworth
- 180. Joel Weislaus — "The Gateless Gate" Pages 31-32
- 181. judith goldman — Theory of Lyric, Lyric as Literary Genre
- 182. steve russell — Fw: Re: British Poetry Since Wordworth
- 183. Alan Sondheim — Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009
- 184. Halvard Johnson — Shortest poem in the world?
- 185. Robert Fernandez — New from Cosa Nostra Editions

27 AUG 2009

- 186. steve russell — Re: The Longest Poem in the World
- 187. Maria Damon — Re: Theory of Lyric, Lyric as Literary Genre
- 188. John Steen — Re: Theory of Lyric, Lyric as Literary Genre
- 189. Michael Tod Edgerton — Re: Theory of Lyric, Lyric as Literary Genre
- 190. Deborah Poe — for those of you who write fiction, and looking for yoko tawada's email addre...
- 191. Scott Howard — Theory of Lyric, Lyric as Literary Genre
- 192. Maria Damon — Re: Theory of Lyric, Lyric as Literary Genre
- 193. Nico Vassilakis — SubText Reading: Martin Corless-Smith & Brandon Shimoda
- 194. Gloria Frym — Re: Theory of Lyric, Lyric as Literary Genre

28 AUG 2009

- 195. Alan Sondheim — "Breaking New Ground"
- 196. Hazel Smith — Hello and soundsRite
- 197. Richard Jeffrey Newman — Northeast Modern Language Association Call for Papers
- 198. David Chirot — David Chirot: This Week at New Post Literate :
- 199. crystal hoffman — August 30th Poetry Cabaret -- TypewriterGirls Gone Biblical
- 200. Nate Dorward — Reminder: cris cheek/Barnyard Drama, Saturday Aug 29, Toronto

29 AUG 2009

- 201. red slider — Songs from Childhood
- 202. nerys williams — Re: Theory of Lyric, Lyric as Literary Genre
- 203. David Chirot — Re: Theory of Lyric, Lyric as Literary Genre
- 204. Daniel Godston — updates with SPC & "Putting Layers on the Onion"
- 205. Ruth Lepson — Re: joe maneri
- 206. Ruth Lepson — Re: Announcing: NetPoetic digital poetry portal

30 AUG 2009

- 207. Mary Newell — Mark Doty reading and Poetics Colloquium
- 208. David-Baptiste Chirot — THE NYT: FUTURE OF READING Students Get New Assignment: Pick Books ...
- 209. Christina E Lovin — Re: Songs from Childhood
- 210. Susan Webster Schultz — new posts on Tinfish Editor's blog
- 211. Jennifer Karmin — JOB: Eastern Illinois University

31 AUG 2009

- 212. CA Conrad — PhillySound Feature #7: Garrett Caples
- 213. Matt Henriksen — Kathlene Jesme Reviewed on The Burning Chair Blog
- 214. jpjones — Re: Theory of Lyric, Lyric as Literary Genre
- 215. Pam Brown — Geoffrey Hill - last week
- 216. Jim Andrews — lingo of purr
- 217. William Allegrezza — Come to Series A this Wednesday in Chicago!
- 218. Camille Martin — new on Rogue Embryo's blog
- 219. steve russell — Re: Geoffrey Hill - last week
- 220. Peter Quartermain — Re: Question about Zukofsky's "A" Index

1. **Aldon Nielsen**

Re: PoemTalk #20: Baraka's "Kenyatta Listening to Mozart"

Fri 31 Jul 2009

I met Mecca at the Pan African Writers Forum in Ghana last year -- look forward to listening to this episode --

On Thu, Jul 30, 2009 at 1:02 PM, Al Filreis <[REDACTED]> wrote:

Today we are releasing episode 20 of the PoemTalk series, a discussion of a 1963 poem written and performed by Amiri Baraka (as, then, LeRoi Jones), featuring three first-time PoemTalkers: Herman Beavers, Alan Loney, and Mecca Sullivan.

<http://www.poemtalk.org>

Al Filreis

<http://www.writing.upenn.edu/~afilreis>

--

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University



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

"The practical application of the rule of 'If you read me, I'll read you' is such an important advance for the Republic of Letters that I think it should appear, as a mandatory precept, in the first article of its Constitution" --

Juan Goytisolo

[↑ Contents](#)

2. **Rob McLennan**

peter f. yacht club #13

Fri 31 Jul 2009

Issue #13, July 2009

edited by rob mclennan

lucky thirteen the white album.

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Cameron Anstee
Stephanie Bolster
Amanda Earl
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Marcus McCann
rob mclennan
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Pearl Pirie
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Monty Reid
Sandra Ridley
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for a copy, send \$5 (+ \$1 for shipping) to rob mclennan; above/ground press subscribers rec' a complimentary copy; payable to rob mclennan c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7;

Some back issues still available: if anyone interested, until the end of August, send \$12/3 issues (otherwise \$5 per issue). Still have stacks around of Issue #8 (October 2007, Edmonton issue, produced at the University of Alberta, edited by rob mclennan), Issue #9 (January 2008, edited by Jesse Patrick Ferguson in The Poets Corner, Fredericton, New Brunswick), Issue #11 (May 2008, Edmonton issue the second, produced at the University of Alberta, edited by rob mclennan) and Issue #12 (September 2009, edited by Amanda Earl, Fifth anniversary issue: Anarchy, Apocalypse, & Madness). Other issues are around, but much more random.

don't forget the above/ground press sweet sixteen on August 13 at the Ottawa Art Gallery!

<http://robmclennan.blogspot.com/2009/07/peter-f-yacht-club-lucky-thirteen.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

3. **Murat Nemet-Nejat**

Re: Visual art / poetry

Fri 31 Jul 2009

David,

Absolutely brilliant post! A few ad hoc reactions:

"In a sense, alotof visual poetry has nothing to do with visuality, looking, seeing, movements of the eyes in examining attentively the field and peripheries of the visual as a notation of sonic transmissions from out the cracks as it were of the walls--the sounds of colors, colors of sounds, --al of this is eschewed in much Visual Poetry of the kind Jim is writing about in favor of what is a process not of looking, but of reading."

Yes, the visual as a movement of the eye (the seeing itself) where frames disappear, while peripheries become empowered (like in a photograph). Also, yes, the *totality* of seeing (like the cinema).

"examining attentively the field
and peripheries of the visual as a notation of sonic transmissions from out
the cracks as it were of the walls--the sounds of colors, colors of sounds,"

A kind of Stendhal Syndrome. Visual poetry. Inherently unstable, vertiginous, in constant need of rebuilding itself.

"I think the uses of the virtual, of images which are there only via electricity--begins to decay the visual as a seeing, looking, with materials that exist physically, and whose movements in time and through spaces are effected by an immense number of continually shifting phenomena--the weather being one of them. In the virtual real, the eye does not need to be as developing in looking "into" time and space, because there is less affecting the image, This virtual image becomes as it were "still"

In visual poetry what is on the page needs to be independent (as the subject before the lens is independent from the photographer).

Did you see the film *Decasia*?

"This creates an art which exists in the act of looking's looking--there is no "object" produced, there is no "concept" expressed, there is no "trace" of this other than what exists for Smithson as a reality which is as durable as any sculpture, written poem, machine, etc"

The visual creates its own line/motion.

""solidifying" a text within a "stopped time" whose movements are done as "readings" rather than as the art of looking. "

The movements of the eyes must be potentially chaotic, creating its own eros.

"in a visual poem all the elements are treated as equals in terms of their opening to possibilities-- , -that is to say--a color, a line, a dot, a form , the texture of the surfaces,"

The same as the "democracy" in the looking at a photograph. The dominance of a erratic/chaotic/democratic eye undercuts the previous dominance and the autonomy (illusionary solidity) of words.

"visual poetry at least for myself works with things which exists as actual found materials, found letterings, fragments forms--to be involved with the swarming teeming multiplicities which exists "before our very eyes"-- this kind of seeing requires a look /looking of far greater speed and attention than does what one finds in the virtual and digital--where the "framed" and stilled image is demanding instead a "reading" within a confinement to the realm of textuality--qua "text"--"

Rubeings (not correct spelling) are steeped in time.

Ciao,

Murat

On Thu, Jul 30, 2009 at 2:17 AM, David Chirot <[REDACTED]>wrote:

One of the problems with this discussion is that there are many kinds of visual poetry; it is not some "pan-visual=poetryism"--which can be dismissed as unsophisticated visually as Jim does.

In the US--written poetry has been most of the base on which the visual poem is built--it is at the forefront of the examination of what a visual poem is qua poetry, and so the visual is relegated to a "lesser" realm. It is "language" which is fore fronted, though not in the more strict and linguistics/semantics orientations of much of earlier Concrete Poetry, Many

aspects of Concrete Poetry at one point had much in common with early structuralism, and so their extensions in theory developed along linguistic lines, until, as Philadelpho Menezes points to and demonstrates historically in Poetics and Visuality a Trajectory of Contemporary Brazilian

Poetry, the visual elements gain in importance as elements themselves, and these in turn develop into the demand for the deeper inquiry into the elements of sound, moving towards a "totality" of a work which is more akin to the cinema.

I think a lot of the "devaluation of the visual" is partly responsible for the "less sophisticated, less visual, less interesting" aspects of visual poetry. In a sense, alot of visual poetry has nothing to do with visuality, looking, seeing, movements of the eyes in examining attentively the field and peripheries of the visual as a notation of sonic transmissions from out the cracks as it were of the walls--the sounds of colors, colors of sounds,

--al of this is eschewed in much Visual Poetry of the kind Jim is writing about in favor of what is a process not of looking, but of reading.

I think the uses of the virtual, of images which are there only via electricity--begins to decay the visual as a seeing, looking, with materials that exist physically, and whose movements in time and through spaces are effected by an immense number of continually shifting phenomena--the weather being one of them. In the virtual real, the eye does not need to be as developing in looking "into" time and space, because there is less affecting the image, This virtual image becomes as it were "still" in a kind of "suspended eternity" in which neither the corrosions of time nor the effects created by the movements of objects in space that interact with the materials of the ever changing image exist.

One of the striking aspects of many types of Visual Poetry is the lack of interest in the visual which the poetry displays. Instead, the fascination is strictly of a textual nature, in that the poetry is anchored by its dependence on letters, words, phrases, as supports for the construction of a form of cross word puzzle/scrabble effect and in a playing with the sizes and fonts of letters in relation to these "impositions of the grid" onto not what is seen, but what is placed there within a grid, the grid being the guide to seeing/reading..

In this realm of discussion, between the uses of text and of the virtual, what is vacated is the visual. That is the actual "art of looking" of which Robert Smithson wrote. Smithson writes that a great artist may create a work simply by casting a glance. This creates an art which exists in the act of looking's looking--there is no "object" produced, there is no "concept" expressed, there is no "trace" of this other than what exists for Smithson as a reality which is as durable as any sculpture, written poem, machine, etc

Visual Poetry ironically then in the US seems to be far less about visuality and not even so much re poetry in this sense, as about a form of "solidifying" a text within a "stopped time" whose movements are done as "readings" rather than as the art of looking. :

in a visual poem all the elements are treated as equals in terms of their opening to possibilities-- , -that is to say--a color, a line, a dot, a form ,

*the texture of the surfaces, the "indelible imprint of the material world"--all of these are elements of language just as are morphemes, letter, syllables, words, phrase--
in the arrangements of a visual poem all of these elements are "calling"--speaking--singing--sounding--color itself is a language--and languages do not have to be written or formalized--a language may be found expressive in sounding a side walk crack, a shadow, the passage of footprints through a field, or in snow--these provide a basis, as well as those things found all around one which are the evidences of time passing in the effects which are wreaked on materials considered durable--*

if one examines peeling, fading, cracking painted walls or the cracked paints on boards and doors, the movement of lichen and moss in obscuring the letters on a plaque, the cracking open of metal letters through decades of extremes of heat, cold, being blasted, being bombed, being burned, all of these continually present languages of forms and letterings, numbers, in the process of a negentropy of out of chaos emerging forms and these forms wearing down, being time affected, and then these themselves are regenerations of forms out of the new chaos--

a teeming swarming world exists all around one and for the most part hidden in plain sight/sight/cite from the no longer visual eyes of the virtual = written poetry--

if one is to work with visual poetry--then the visual art of looking needs to be worked at, with, for--as does the soundings which are elicited by colors, forms, fragments or phrases--

a great deal of what is called "visual poetry" by more language influenced workers is just a carrying on of the "pattern poetry" which Dick Higgins made a book of. as far as visuality is concerned one might say, nice but weak--eh--very weak!

it is a rebranding of things long done, as though they have suddenly become "new and radical" because the names have been changed--

visual poetry at least for myself works with things which exist as actual found materials, found letterings, fragments forms--to be involved with the swarming teeming multiplicities which exist "before our very eyes"--this kind of seeing requires a look /looking of far greater speed and attention than does what one finds in the virtual and digital--where the "framed" and stilled image is demanding instead a "reading" within a confinement to the realm of textuality--qua "text"--

the function of the virtual is not to be participant in time--which poetry is after all, an art of time--but to delete time--to erase--to make disappear things that were by the touch of the button, by the changing of a

name on line--and --peoples events names forms vanish --forever-deleted--

in another way, the virtual offers persons an example of "the new" and a glimpse of a simulated "eternity" in the virtual not being exposed to the effects of time--

as long as one has sufficient protection the "textual visual poem" remains

until one pulls the plug--or bombs the infrastructure, cuts off electricity due to non payment or as a siege weapon as with Gaza and in Rwanda--then , while the electricity is off and all communications have gone "dead"--then peoples events cultures disappear, are deleted--and when the virtual comes on again--the electricity--there are now completely new names for the places which had become for a while black holes in the fabric of controlled existence which is that of the virtual and digital online-

in that sense in which things today are accepted unquestioningly like received ideas no one thinks about--"natural" ideas, facts--"known to all"--there develops what is truly reactionary--the end of questioning and the entrance into non stop existence of what has long been spurned in readers of fiction: the willing suspension of disbelief-

and in the case of Visual Poetry what is abandoned, or has yet to be there in a real sense in terms of an art of looking--is viusality--

working with the found--one is having the experience of what Celan points towards in writing " Poetry no longer imposes itself, it exposes itself."

exposing-exposure (to the elements, of a film negative)--the

[↑ Contents](#)

4. **Small Press Traffic**

Save the dates and get your checkbook!

Fri 31 Jul 2009

Dear Friends of Small Press Traffic, While somewhat nestled in our foggy beds for the summer, SPT has been working diligently to once again create a season of programming to amaze, mystify, inspire and delight you.

As you well know, for over 35 years SPT has been at the heart of where experimentation and community intersect. This season we are excited to present what we're thinking of as a multi-pronged conversation. Components of this conversation include: class/warfare; translation; performance, and the Inverted I (which addresses memoir, lyric, identity). In addition, this season

will feature the launch of *Dialogues*, talks and writing laboratories presented by visiting readers. Our hope is that a heightened sense of debate and investigation will ensue. You don't want to miss it.

Our lineup is planned as follows:

Friday, September 11, 2009 at 7:30 p.m.

CA Conrad and Frank Sherlock* on Class/Warfare*

**

Saturday September 12, 2009 at 1p.m

Dialogues with CA Conrad and Frank Sherlock: The New American Hybrid (co-sponsored by Non Site Collective)

**

Friday, September 18, 2009 at 7:30 p.m.

Brandon Brown and David Larsen *on Translation*

Saturday September 19, 2009 at 1p.m.

Dialogues with David Larsen: Translation as Conceptual Writing Practice

Friday, September 25, 2009 at 7:30 p.m.

Anne Tardos and Amina Cain on *the Inverted I*

Saturday September 26, 2009 at 1 p.m.

Dialogues with Anne Tardos: Mono- multi- and neolingual aspects of literary composition

Saturday, October 10, 2009 at 7:30 p.m.

THE SMITH FAMILY: a play by Kevin Killian and Craig Goodman *on Performance*

Friday October 16th, at 7:30 p.m.

An evening with Renee Gladman *on the Inverted I*

Saturday, October 24, 2009 at 7:30 p.m.

Kate Greenstreet and Brian Teare on *the Inverted I*

Saturday, November 7th, 2009 at 7:30 p.m.

Mark Nowak, Reid Gomez and Rachel Loden *on Class/Warfare*

Friday, November 14, 2009 at 7:30 p.m.

Norma Cole and John Sakkis *on Translation*

Thursday November 19, 2009

Dialogues with Gail Scott: A Talk on Narrative and Identity

Co-sponsored with University San Francisco

Friday, November 20, 2009 at 7:30 p.m.

Gail Scott and Bruce Boone *on the Inverted I*

* *

Friday, December 4, 2009 at 7:30 p.m.

Carla Harryman and Alan Bernheimer *on Performance*

* *

**

Saturday December 5, 2009 at 1p.m.

*Dialogues *with Carla Harryman: Language and listening in performance

Friday, December 11, 2009 at 7:30 p.m.

Fred Moten and Steve Dickison *on Performance*

**

Our Fall 2009 season will, of course, will begin after you've been wow-ed by the brilliance of Bill Luoma's Oakdish (held before and during an Oakland As game at the Oakland Coliseum) on August 22nd, for which there are still spaces. Visit oakdish.blogspot.com for more information or sign up at [REDACTED].

It should go without saying that there is not better time to become a member of SPT. As we push to make it through another year with it's own set of unique funding challenges, and hear of a different arts organization each day that closes its doors, we are heartened by the fact that it is our community that will sustain us.

If you value SPT and the incredible writers we showcase, show your support by becoming a member (or, if you already are, by making an additional donation) today.

I am humbled and honored to be a part of Small Press Traffic. I hope you are too.

See you soon!

Samantha

Samantha Giles

Executive Director

Small Press Traffic Literary Arts Center

sptraffic.org
smallpresstraffic.blogspot.com

[↑ Contents](#)

5. **Eric Elshtain**
Beard of Bees Ghazals
Fri 31 Jul 2009

LmNvbQ0K

[↑ Contents](#)

6. **Thomas savage**
Re: poet John Wieners 40TH ANNIVERSARY CELEBRATION
Fri 31 Jul 2009

Thank you for posting the Wieners poems on your blog. I really enjoyed reading them very much. I thought I knew his poetry very well but I don't remember reading these before. Regards, Tom Savage

--- On Fri, 7/31/09, CA Conrad <[REDACTED]> wrote:

From: CA Conrad <[REDACTED]>

Subject: poet John Wieners 40TH ANNIVERSARY CELEBRATION

To: [REDACTED]

Date: Friday, July 31, 2009, 12:49 AM

poet John Wieners 40TH ANNIVERSARY CELEBRATION

40 summers ago John Wieners wrote ASYLUM POEMS (Angel Hair Books) click here: http://phillysound.blogspot.com/2009_07_01_archive.html

READ WIENERS THIS SUMMER!

He's always good for us,
CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

7. **Micah Robbins**
New from Interbirth Books
Fri 31 Jul 2009

Interbirth's fourth hand bound book -- Francis Raven's PROVISIONS -- is now available at www.interbirthbooks.org.

8. **Jim Andrews**

Re: Visual art / poetry

Fri 31 Jul 2009

When I say the "visual" in poetry I mean a poetry where the eye is very important, not as an image; but the way it moves in the experience of the poem, as in a film or photograph, organizing what it sees into thought. In other words, the visual is a movement of weaving.

I do not think "visual poetry," the way it is defined today does anything of the sort. It seems to me it often is an exploration of new technological techniques provided to it. In that sense, it lacks resistance or it has resistance of a technical rather than intellectual kind. That is why I was objecting to your expression "not interesting as image." It implied, to me, the desire for a complexity impelled by technical openings, prowess, without anything else generating it. Of course, I may be wrong or misunderstand you.

yes, of course you're wrong and misunderstanding me, murat. what's interesting to me 'as image' doesn't necessarily depend on new technology. paintings seem to be more interesting to me than photography or film 'as image'. some paintings. though there is some painterly photography and film, also. i'm less interested in the technology of production than in what is finally presented to me. or i like to be. sometimes the technology of production is made to be prominent. as in holopoetry. it's usually a consideration, in any case, mind you, isn't it.

when new tech techniques are used, it's rarely just the tech means of production that's of interest, if it is at all. except to technologists, possibly.

*The same argument occurred a few months ago when I asked why the special effects in the film *Blade Runner*, the last film where *no* digital effects were used, were much more powerful and resonant than many science fiction films which followed it. My guess was that, because to create special effects in *Blade Runner* was so hard and laborious, the creators only used what effects were necessary, in other words, which came from the vision of the film and were integral to it. Otherwise, as most cases afterwards, special effects are cliches.*

i saw a documentary some time ago about blade runner. part of the success of the visual dimension of blade runner is that there was a long period of time in

production when the film had mostly been shot but no production--except by the people responsible for the visuals--was going on. they had a long time to work on it, and something to say.

i'm not sure what you mean by a digital effect, murat. these days, film is typically edited on computers.

i've been reading about how bernie made off with billions. and saw the joker pic of him from the cover of the new york mag. and saw pics of various other swindlers. wow quite the run of them recently. there's reaganomics for ya. so have been contemplating a dbcinema series on faces of swindlers. collaging them in ways related to <http://vispo.com/dbcinema/olga> . capitalism is just so fucked up. i've been reading about madoff and crew all day. very 'american psycho' in the way he just kept going undetected or even when detected nobody did much about it until he confessed. markopolos sketches a sec that just was incapable of such analysis (ponzi scheme analysis fer instance).

everybody wants a reason to believe. as in the song. which is a beautiful thing. but the swindlers really work that 'suspension of disbelief'.

in any case, i'm hoping i can get something of this out of dbcinema. as a collaging tool. as a cinematic tool. as a langu(im)age processor. as a thing for 'painting' with 'brushes'.

ja

<http://vispo.com>

[↑ Contents](#)

9. **Hugh Behm-Steinberg**

Eleven Eleven #7

Fri 31 Jul 2009

Announcing the release of #7, our summer print issue of Eleven Eleven, a journal of literature and art published by the graduate writing program at California College of the Arts.

Featuring dazzling poetry by J. Mae Barizo, Chris Campbell, Alex Cigale, Kate Colby, Craig Cotter, Bruce Covey, Cynthia Cruz, Tenaya Darlington, Alison Hawthorne Deming, Tyler Flynn Dorholt, Mark DuCharme, Steve Gilmartin, Nathan Hauke, John Jacob, Jane Joritz-Nakagawa, Garrett Kalleberg, Stacy Kidd, Melissa Kwasny, Krystal Languell, Tim Lilburn, Reb Livingston, Ian M. McCarty, Aaron McCollough, Laura Moriarty, Stephen Motika, Kaya Oakes, Ethan Paquin, Vanessa Place, Kate Schapira, Bucky Sinister, Carmen Giménez Smith, Abi Stokes, Mathias Svalina and Julia Cohen, Jennifer K. Sweeney, Andrew Terhune and David Ray Vance;

Brilliant prose by Sally Breen, Jessica Breheny, Jotham Burrello, Michael Filimowicz, Peter Grandbois, James Henschen, Tania Hershman, Paul Lisicky, Nic Lyons, Darliné™ Neal, and Richie Smith;

Astonishing translations of Nicolás Guillén (Achy Obejas), Leena Krohn (Hildi Hawkins), Gabriel Magaña (Suzanne Jill Levine), Arthur Rimbaud (Donald Revell), Alberto Ruy-Sánchez (Rhonda Dahl Buchanan) and Takayanagi Jōshin (Eric Selland);

Thought-provoking drama by Claire Ortalda and Sandra Seaton;

and scintillating art by Rhonda Barrett, Alice Bradshaw, EC Brown, Charles Browning, Sonya Derman, Vanessa Hernández Gracia, Emily Huffman, Packard Jennings, Arhia Kohlmoos, Javier Olmeda, Hendrik Paul and Abdiel D. Segarra Ríos.

All this and only \$10! Subscriptions? Four years, just \$30! Make checks out to California College of the Arts, Attn: Eleven Eleven.

What's more, we're currently reading for issue eight, our winter online issue.

Send writing and/or checks to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

For more information, drop us a line at [REDACTED], or visit our website at elevenelevenjournal.com.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

[↑ Contents](#)

10. **Eric Hoffman**

Big Bridge

Fri 31 Jul 2009

<http://www.bigbridge.org/index3>

The new Big Bridge is now on-line:

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As you can see from the contents below, it's a pretty incredible body of material, and I'm honored to have the George Oppen special feature included

among such a stellar gathering.

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Hope this finds you well,

Eric Hoffman

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Poem by Clark Coolidge; Drawings by Nancy Victoria Davis

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in concepts and needs made more apparent than ever by current ecological and economic concerns.

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Selected South African Poems and Stories

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This collection was meant to show the diversity and spirited character of current

South African writing. It contains work by some celebrated writers, and some whose

work has not received wide circulation even in its home country. Without the problems caused by canon formation or trying to be totally comprehensive, this group of poems and stories is free to work outside the stereotypes and preconceptions

of South Africa and allow the participants to show what they can do as individuals.

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Sephardic Proverbs

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Proverbs act on many of the same principles as other miniatures, such as haiku. Like stand-alone couplets and quatrains used in everything from toasts to insults, they also include a strong element of collaboration and evolution. As a look at a tradition or a type of poem, this collection can stay with a reader a long time.

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How does the cruel and unusual work for you through art, whether it comes from

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Remembering Thomas Chapin

Reminiscence by Vernon Frazer

Â

Excerpt from

Autobiography

by David Bromige

Â

The India Journals

by John Brandi

Â

Genius and Heroin:

by Michael Largo

In this essay, the author reviews his own book. The themes of psycho-chemistry may

stretch back to pristine civilizations in China, Egypt, and Mexico, but they seem inexhaustible.

Perhaps associate chemicals with genius is because our brains produce such sophisticated

bases to start with, and self-review also finds a base in that phenomenon.

Â

WAR PAPERS (3)

Poems and essays against war.

Sub-features by John Bradley, Joel Lewis, Philip Metres, Vincent Katz,

Francesco Levato, and

Louise Landes Levi, plus reflections from around the world on the election of Barack Obama,

and, of course, Halvard Johnson's continuing anthology of anti-war poems.

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A Retrospective of the Publication Work of Karl Young

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Â FEATURES, 2 — ONGOING: ROCKPILE ROCKPILE is a collaboration between David Meltzer â€” poet, musician, essayist, and more â€” and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and

preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance in San Francisco. Check out the ROCKPILE Blog for calendar and discussion! Â Â _____

Â

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FEATURES, 3

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Introductory notes for work by 30 artists and 90 writers whose work will double the size of this issue when it appears at the end of summer.

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Mujeres poetas de Venezuela/Women Poets of Venezuela

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Maritza JimÃ©nez, Rowena Hill, Martha Kornblith, Luz machado, MarÃa Isabel Novillo,

Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira RodrÃguez, Margara

Russotto,

MarÃa Clara Salas, Elizabeth SchÃ¶n, Blanca Strepponi, Ana Enriqueta TerÃn,

Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin

Â

A Tri-lingual Anthology of Galician Writers

Compiled, edited, and translated from Galician to Spanish by F.R. Lavandeira.

Translated from Spanish to English by Terri Carrion.

Poetry and Prose by

A.Nerium, MarÃa do Cebreiro, EstÃbaliz Espinosa, Miro Villar, Olga Novo,

F.R Lavandeira, AntÃ³n Riveiro Coello, Anxos Sumai, Diego Ameixeiras, Inma

LÃ³pez Silva,

Â Â

ART

Enigmas

paintings by Jim Spitzer

As a regular contributor to Big Bridge, these paintings, variations on an enigmatic theme, show Spitzer's continuing evolution, as well as being koan-like meditations in their own right.

Â

The Kingdom of Madison:

Photographs from Madison County, North Carolina

by Rob Amberg

Selections from three sets of photos, exploring a still relatively isolated place, where landscape still has functional meaning. When Amberg arrived, not as a tourist,

but as one seeking community "Planting was still done by the signs of the moon. Water came from springs and heat from forests" and traditional music still part of

daily life. These photos add to the tradition begun in the WPA projects of the Great Depression, but decidedly retain an identity of their own.

Â

These Are My Angels

by Tasha Robbins

Small paintings done in Brooklyn on found cardboard by one of the Post-Katrina diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the artist writes,

they "kept my heart, eye + hand moving with a spirit of life close to the timbre and

vibration of the Crescent City, still healing. . .

Â

Lectura en Tránsito

Project Created and Directed by Carmen Gloria BerrÃos

Set based on combination of public art and poetry from Santiago de Chile.

Poems translated by Terri Carrion and Carmen Gloria BerrÃos.

Â

Animal Night Photography

by Felicia Murray; notes by Louise Landes Levi

New techniques in photography allow us to make photographic images of phenomena

we could only imagine in previous eras. We might debate whether the nature of cameras

and software brings us any closer to the spiritual world, but these haunting

images of
animals should make us feel less alone, and more in touch with the continuum
of life.

Â

12 Collages

by John Brandi

These colages can be read as a non-verbal counterpart and extension of his
India Journal
and related work.

Â

FICTION

Â

Fiction by

Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David Madgalene,
Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Kirpal gordon,
Richard Martin, Peter Connors, Ann Bogle, Jeffrey Hansen, Carol Novack

Â

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REVIEWS

Reviews of:

Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise
Hawkins, Ed Sanders,
Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich
Kruse, Michael Rumaker,
Annie Le Brun, George Kimball, and Ashis Gupta.

Reviewed by:

Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast,
Allan Graubard,
Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen
Lewandowski

Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings. Â

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Â LITTLE MAGS

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Plastic Ocean
Green Dragon
Untamed Ink

[↑ Contents](#)

11. { brad brace }

300 scanned red drawings

Fri 31 Jul 2009

300 scanned red drawings: the book

<http://www.lulu.com/content/e-book/300-scanned-red-drawings/7475997>

Millennium project: red drawings: 1981–2009

All the "red drawings" are similar but different and slowly evolving. One free exchange (shipping included) per year if desired.

Various red and colored ink washes, dyes, palimpsest, pigments; photo-polymer, photo-linocuts, engraved, (derived from even earlier drawings: collapsed, hollowed-out graphic art narratives -- restrained figure re-drawings -- interlocking parting wakes), multiple block-printed, water-based lino-inks/extenders, gauche, acrylic, color pencil, stencils on individually inked/painted, collaged, (archival bookbinding pastes), and mechanically compressed, thin, multi-layered, papers. 9.5x12.5" (24x32cm)

Gallery price: \$

Rental/exhibit fee:

Reproduction: \$

Inventory: \$

[laughingsquid.net/millennium.html]

[brace.net/millennium.html]

[REDACTED]

[telephone:

[↑ Contents](#)

12. Halvard Johnson

Re: Big Bridge

Sat 1 Aug 2009

Sad to say, Eric Hoffman's announcement that the new Big Bridge is online was a trifle premature. Michael Rothenberg tells me it will be a matter of a few days more. Stay tuned.

Hal

"A paranoid is someone who knows a little
of what's going on."

--William S. Burroughs

Halvard Johnson

=====



<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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Novillo,

*Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira Rodríguez, Margara Russotto,
María Clara Salas, Elizabeth Schön, Blanca Strepponi, Ana Enriqueta Terán,
Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin*

*A Tri-lingual Anthology of Galician Writers
Compiled, edited, and translated from Galician to Spanish by F.R.
Lavandeira.
Translated from Spanish to English by Terri Carrion.
Poetry and Prose by
A.Nerium, María do Cebreiro, Estíbaliz Espinosa, Miro Villar, Olga Novo,
F.R Lavandeira, Antón Riveiro Coello, Anxos Sumai, Diego Ameixeiras, Inma
López Silva,*

*ART
Enigmas
paintings by Jim Spitzer
As a regular contributor to Big Bridge, these paintings, variations on an
enigmatic
theme, show Spitzer's continuing evolution, as well as being koan-like
meditations
in their own right.*

*The Kingdom of Madison:
Photographs from Madison County, North Carolina
by Rob Amberg
Selections from three sets of photos, exploring a still relatively isolated
place,
where landscape still has functional meaning. When Amberg arrived, not as a
tourist,
but as one seeking community "Planting was still done by the signs of the
moon.
Water came from springs and heat from forests" and traditional music still
part of
daily life. These photos add to the tradition begun in the WPA projects of
the
Great Depression, but decidedly retain an identity of their own.*

*These Are My Angels
by Tasha Robbins
Small paintings done in Brooklyn on found cardboard by one of the
Post-Katrina
diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the
artist writes,
they "kept my heart, eye + hand moving with a spirit of life close to the
timbre and*

vibration of the Crescent City, still healing. . .

Lectura en Tránsito

Project Created and Directed by Carmen Gloria Berríos

Set based on combination of public art and poetry from Santiago de Chile.

Poems translated by Terri Carrion and Carmen Gloria Berríos.

Animal Night Photography

by Felicia Murray; notes by Louise Landes Levi

New techniques in photography allow us to make photographic images of phenomena

we could only imagine in previous eras. We might debate whether the nature of cameras

and software brings us any closer to the spiritual world, but these haunting images of

animals should make us feel less alone, and more in touch with the continuum of life.

12 Collages

by John Brandi

These colages can be read as a non-verbal counterpart and extension of his India Journal

and related work.

FICTION

Fiction by

Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David

Madgalene,

Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Kirpal gordon,

Richard Martin, Peter Connors, Ann Bogle, Jeffrey Hansen, Carol Novack

REVIEWS

Reviews of:

Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise Hawkins, Ed Sanders,

Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich Kruse, Michael Rumaker,

Annie Le Brun, George Kimball, and Ashis Gupta.

Reviewed by:

Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast, Allan Graubard,

*Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen Lewandowski
Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings.*

LITTLE MAGS

*Plastic Ocean
Green Dragon
Untamed Ink*

[↑ Contents](#)

13. **Murat Nemet-Nejat**

Re: Visual art / poetry

Sat 1 Aug 2009

Jim,

"paintings seem to be more interesting to me than photography or film 'as image'. some paintings. though there is some painterly photography and film, also. i'm less interested in the technology of production than in what is finally presented to me."

You can say that if you look at photography as a kind of painting, doing what painting "used" to do. Photography has very little do do with painting, nor has cinema. But technology peculiar to the medium does affect the limits of what is presentable in it. In some way it creates its dynamic potential.

"i saw a documentary some time ago about blade runner. part of the success of the visual dimension of blade runner is that there was a long period of time in production when the film had mostly been shot but no production--except by the people responsible for the visuals--was going on. they had a long time to work on it, and something to say."

If you watch that documentary again (I am assuming it is the one attached to the DVD), you will see most everything is dictated by the director's specific vision, almost about every detail of the film. The art in it is a function of bringing it about, is not independent from it.

"i'm not sure what you mean by a digital effect, murat. these days, film is typically edited on computers."

By your definition, Jim, almost every poem written today is a digital poem since written on a word processor.

"In any case, I'm hoping I can get something of this out of dbcinema. as a collaging tool. as a cinematic tool. as a langu(im)age processor. as a thing for 'painting' with 'brushes'."

I was not suggesting that you had no thoughts you are trying to express in your digital work.

Ciao,

Murat

On Fri, Jul 31, 2009 at 4:35 PM, Jim Andrews <[REDACTED]> wrote:

When I say the "visual" in poetry I mean a poetry where the eye is very important, not as an image; but the way it moves in the experience of the poem, as in a film or photograph, organizing what it sees into thought. In other words, the visual is a movement of weaving.

I do not think "visual poetry," the way it is defined today does anything of the sort. It seems to me it often is an exploration of new technological techniques provided to it. In that sense, it lacks resistance or it has resistance of a technical rather than intellectual kind. That is why I was objecting to your expression "not interesting as image." It implied, to me, the desire for a complexity impelled by technical openings, prowess, without anything else generating it. Of course, I may be wrong or misunderstand you.

yes, of course you're wrong and misunderstanding me, murat. what's interesting to me 'as image' doesn't necessarily depend on new technology. paintings seem to be more interesting to me than photography or film 'as image'. some paintings. though there is some painterly photography and film, also. I'm less interested in the technology of production than in what is finally presented to me. or I like to be. sometimes the technology of production is made to be prominent. as in holopoetry. it's usually a consideration, in any case, mind you, isn't it.

when new tech techniques are used, it's rarely just the tech means of production that's of interest, if it is at all. except to technologists, possibly.

*The same argument occurred a few months ago when I asked why the special effects in the film *Blade Runner*, the last film where *no* digital effects*

were used, were much more powerful and resonant than many science fiction films which followed it. My guess was that, because to create special effects in *Blade Runner* was so hard and laborious, the creators only used what effects were necessary, in other words, which came from the vision of the film and were integral to it. Otherwise, as most cases afterwards, special effects are cliches.

i saw a documentary some time ago about blade runner. part of the success of the visual dimension of blade runner is that there was a long period of time in production when the film had mostly been shot but no production--except by the people responsible for the visuals--was going on. they had a long time to work on it, and something to say.

i'm not sure what you mean by a digital effect, murat. these days, film is typically edited on computers.

i've been reading about how bernie made off with billions. and saw the joker pic of him from the cover of the new york mag. and saw pics of various other swindlers. wow quite the run of them recently. there's reaganomics for ya. so have been contemplating a dbcinema series on faces of swindlers. collaging them in ways related to <http://vispo.com/dbcinema/olga> . capitalism is just so fucked up. i've been reading about madoff and crew all day. very 'american psycho' in the way he just kept going undetected or even when detected nobody did much about it until he confessed. markopolos sketches a sec that just was incapable of such analysis (ponzi scheme analysis fer instance).

everybody wants a reason to believe. as in the song. which is a beautiful thing. but the swindlers really work that 'suspension of disbelief'.

in any case, i'm hoping i can get something of this out of dbcinema. as a collaging tool. as a cinematic tool. as a langu(im)age processor. as a thing for 'painting' with 'brushes'.

ja
<http://vispo.com>

[↑ Contents](#)

14. **William Slaughter**

Notice: Mudlark

Sat 1 Aug 2009

New and On View: Mudlark No. 38 (2009)

The Limbo Suite | Poems and Paintings | Susan Kelly-DeWitt

Susan Kelly-DeWitt is the author of *The Fortunate Islands* (Marick Press) and several chapbook collections including *Cassiopeia Above the Banyan Tree*, "Poems About Hawaii," also known as *Mudlark No. 33* (2007).

Her work also appears in a number of anthologies, most recently *When She Named Fire: An Anthology of Contemporary Poetry by American Women* (Autumn House Press) and *In Whatever Houses We May Visit: An Anthology of Poems That Have Inspired Physicians* (American College of Physicians). Her poems have appeared in journals such as *Poetry*, *Prairie Schooner*, *Poetry Northwest*, *The North American Review*, *Yankee*, and *Nimrod*; her interviews, articles and reviews have appeared in *The Sacramento Bee*, *Library Journal*, *Perihelion*, *Poetry Flash* and *Small Press Review*, among others. She is currently a contributing editor for *Poetry Flash* and an instructor for the UC Davis Extension program. Also a visual artist, her paintings and sculptures have been exhibited in Northern California galleries for over twenty years.

A second full-length collection of poems, *Ghostfire*, is currently in search of a publisher. You can visit her website at www.susankelly-dewitt.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

[↑ Contents](#)

15. **Alan Sondheim**

Epiphany of new video dance/choreography - please give a look - *

Sat 1 Aug 2009

Epiphany of new video - please give a look - *

working through choreia, maenadism, nietzchism, kristevology

Foofwa d'Imobilite - dance/ < choreography

Azure Carter - dance/ < choreography

Alan Sondheim - hegelung/ < melodology

<http://www.alansondheim.org/involdance4.mp4>

* some of the preliminary studies or audio tracks have been taken down to make room for this

16. **steve dalachinsky**
norse memorial reading

Sun 2 Aug 2009

live recordings of a norse memorial reading event with lots of folks
reading his work

<http://www.acousticlevitation.org/norse.html>

On Fri, 31 Jul 2009 12:56:36 -0700 Thomas savage <[REDACTED]>
writes:

> Thank you for posting the Wieners poems on your blog. I really
> enjoyed reading them very much. I thought I knew his poetry very
> well but I don't remember reading these before. Regards, Tom
> Savage

>

> --- On Fri, 7/31/09, CA Conrad <[REDACTED]> wrote:

>

>

> From: CA Conrad <[REDACTED]>

> Subject: poet John Wieners 40TH ANNIVERSARY CELEBRATION

> To: [REDACTED]

> Date: Friday, July 31, 2009, 12:49 AM

>

>

> poet John Wieners 40TH ANNIVERSARY CELEBRATION

>

> 40 summers ago John Wieners wrote ASYLUM POEMS (Angel Hair Books)

> click here:

> http://phillysound.blogspot.com/2009_07_01_archive.html

>

> READ WIENERS THIS SUMMER!

> He's always good for us,

> CAConrad

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> --

> PhillySound: new poetry <http://PhillySound.blogspot.com>

>

> THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

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[↑ Contents](#)

17. **Camille Martin**

new on Rogue Embryo's blog

Sun 2 Aug 2009

New on Rogue Embryo:

unarmed to the hilt

sixpence

Zydeco Gallery #1

Part 1: From Motorcycle to Biopsy: The Messy Desk of the Mind

Part 2: "I hate my birthday!"—Or, what do elegies

by New York school poets have in common

with the story of an Italian anarchist?

Larissa Shmailo, "Jamas Volveré"

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

18. **CA Conrad**

Re: poet John Wieners 40TH ANNIVERSARY CELEBRATION

Sun 2 Aug 2009

Mr. Savage, you're certainly welcome. This summer hit a high watermark reading these Wieners poems!

MORE of his books waiting for me at the library, the Notebooks published by Sun & Moon. THE FILTHY USED BOOKSTORE THIEVES want 100 dollars for it!

When the newest collection of Spicer came out recently I HOPE it made those book villains SICK in their dingy little basements of money taken from the mouths of poets! Double fisted GOTCHA! NOW THE KIDS CAN BUY SPICER AND HAVE ENOUGH LEFT OVER FOR BEER AND SMOKES!

CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

19. **Mark Young**

Otoliths #14, southern winter issue

Sun 2 Aug 2009

Issue fourteen of Otoliths <<http://the-otolith.blogspot.com/>> has gone live.

As always it's full of variety. There's work by Kirsten Kaschock, Pat Nolan, Márton Koppány, Jim Meirose, Anne Gorrick, Caleb Puckett, Peter Schwartz, Fredrick Zydek, Ed Baker, Ross Brighton, Derek Henderson, John M. Bennett, John M. Bennett & Sheila E. Murphy, Raymond Farr, Jill Chan, John Martone, Bob Heman, Philip Byron Oakes, Ric Carfagna, Eileen R. Tabios, Justin Mulrooney, Jeff Harrison, Eric Burke, K. R. Copeland & Jeff Crouch, Crane Giamo, Paula Kolek, Daniel *f* Bradley, Arthur Leung, Joseph Harrington, Iain Britton, Thomas Fink, Tan Lin, Kristine Marie Darling, Joel Chace, Paul Siegell, Mariana Isara, Jay Snodgrass, Bill Drennan, Jill Jones, Stu Hatton, Nicholas Michael Ravnika, Mara Patricia Hernandez, Felino Soriano, Matt Hetherington, Marcia Arrieta, Charles Freeland, Vernon Frazer, Grzegorz Wróblewski, Julian Jason Haladyn, Martin Edmond, harry k stammer, Reed Altemus, Randall Brock, Anny Ballardini, sean burn, A. Scott Britton, David-

Baptiste Chiot, Joan Harvey, Mary Ellen Derwis, Bobbi Lurie, John Moore Williams, Sarah Ahmad, Scott Metz, Theodoros Chiotis, & Sheila E. Murphy.

[↑ Contents](#)

20. **Hugh Behm-Steinberg**

Re: Eleven Eleven #7

Mon 3 Aug 2009

And while I'm at it, I'd like to thank my amazing staff, without whose work 1111 wouldn't exist: Kevin Whiteley [Prose Editor], Thomas Rees [Poetry Editor] Shazelle Goulet [Managing Editor], Julie Littman [Art Director], Maria Elena Ortiz [Art Editor], Emma Rose Miller [International Coordinator], Michelle Krivanek [Journal Facilitator], Lisa Gordon [Production Director], Junior Clemens [Special Projects Director] and Melanie Farley [Marketing Director].

Hugh Behm-Steinberg

From: Hugh Behm-Steinberg <[REDACTED]>

To: [REDACTED]

Sent: Friday, July 31, 2009 3:46:19 PM

Subject: Eleven Eleven #7

Announcing the release of #7, our summer print issue of Eleven Eleven, a journal of literature and art published by the graduate writing program at California College of the Arts.

Featuring dazzling poetry by J. Mae Barizo, Chris Campbell, Alex Cigale, Kate Colby, Craig Cotter, Bruce Covey, Cynthia Cruz, Tenaya Darlington, Alison Hawthorne Deming, Tyler Flynn Dorholt, Mark DuCharme, Steve Gilmartin, Nathan Hauke, John Jacob, Jane Joritz-Nakagawa, Garrett Kalleberg, Stacy Kidd, Melissa Kwasny, Krystal Languell, Tim Lilburn, Reb Livingston, Ian M. McCarty, Aaron McCollough, Laura Moriarty, Stephen Motika, Kaya Oakes, Ethan Paquin, Vanessa Place, Kate Schapira, Bucky Sinister, Carmen Giménez Smith, Abi Stokes, Mathias Svalina and Julia Cohen, Jennifer K. Sweeney, Andrew Terhune and David Ray Vance;

Brilliant prose by Sally Breen, Jessica Breheny, Jotham Burrello, Michael Filimowicz, Peter Grandbois, James Henschen, Tania Hershman, Paul Lisicky, Nic Lyons, Darliné™ Neal, and Richie Smith;

Astonishing translations of Nicolás Guillén (Achy Obejas), Leena Krohn (Hildi Hawkins), Gabriel Magaña (Suzanne Jill Levine), Arthur Rimbaud (Donald Revell), Alberto Ruy-Sánchez (Rhonda Dahl Buchanan) and Takayanagi Jōshin (Eric Selland);

Thought-provoking drama by Claire Ortalda and Sandra Seaton;
and scintillating art by Rhonda Barrett, Alice Bradshaw, EC Brown, Charles
Browning, Sonya Derman, Vanessa Hernández Gracia, Emily Huffman,
Packard Jennings, Arhia Kohlmoos, Javier Olmeda, Hendrik Paul and Abdiel D.
Segarra RÃos.

All this and only \$10! Subscriptions? Four years, just \$30! Make checks out to
California College of the Arts, Attn: Eleven Eleven.

What's more, we're currently reading for issue eight, our winter online issue.

Send writing and/or checks to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

For more information, drop us a line at [REDACTED], or visit our website at
elevenelevenjournal.com.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

[↑ Contents](#)

21. **Adam Katz**

Re: Got a used copy of 'A'?

Mon 3 Aug 2009

Anyways, thanks - and I was able to get a copy, in time and at a good price,
as a result of going through this list.

I think Hopkins Press shd put out an edition of A 1-23!

Be safe,

Adam

[↑ Contents](#)

22. **amy king**

It's my birthday and there's a Fog...

Mon 3 Aug 2009

August 3, 2009 Â Â --Â Â <http://foggedclarity.com/>

August 3, 2009 Â Â --Â Â <http://foggedclarity.com/>

$\hat{A}$

FICTION

 $\hat{A}$

Caitlin Horrocks

Â Â Â Â Â Â Â Â Â Â Â

Dylan Brock

 $\hat{A}$ $\hat{A}$

POETRY

 $\hat{A}$

Scott Hightower

Howie Good

Ana Bozicevic

Amy King

Niels Hav

Thax Douglas

Dawn Schout

 $\hat{A}$ $\hat{A}$

VISUAL

 $\hat{A}$

Patrick Gunderson

Alexey Mamochkin

Dominik Kruger

 $\hat{A}$ $\hat{A}$

POLEMICS

 $\hat{A}$

Ryan McCarl

 $\hat{A}$ $\hat{A}$

AURAL

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White PinesÂ Â

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INTERVIEWS

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Danielle EvansÂ Â Â Â Â Â Â Â Â Â Â Â

Amy King & Michael TyrellÂ Â Â Â Â Â Â Â Â Â Â Â

Joseph ScottÂ Â

Â

<http://foggedclarity.com/>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

23. **Dan Glass**

With + Stand 4: the Lisa Robertson Issue CFW

Mon 3 Aug 2009

“As for us, we like a touch of kitsch in each room to juice up or pinken the clean lines of the possible. This is the décor that receives futurity as its own ludic production; this weather is the vestibule to something fountaining newly and crucially and yet indiscernibly beyond. Perhaps here we shall be other than the administrators of poverty.” —The Office for Soft Architecture, from “Introduction to THE WEATHER”

“I SPEAK TO JUDGE CRIMES OF FILIATION
as hard sky spent cancelled horizon
my own mouth barking perhaps I am
unmentionable ticking against the
dark adjacency of prose lovely home
of gods and punctuation I say this
against the long and burning hills in the
slatey cold of debt”
—Lisa Robertson, Debbie: An Epic

With + Stand 4: The Lisa Robertson Issue

“Perhaps here we shall be other than the administrators of poverty.”

With + Stand, out of a deep collective sense of appreciation for and camaraderie with the great poet of systems and subjectivity Lisa Robertson, seeks submissions for its fourth issue, which will be focused on her work. Creative responses to any of her books or poems are especially encouraged. Critical work which seeks to “pinken the clean lines of the possible” is likewise welcome.

We search for a conversation that says what it says against the “slatey cold of debt.”

We search for the “indiscernibly beyond.”

Send Word .docs of 1-15 pages to withplusstand [at] gmail [dot] com by Saturday October 17th, 2009 (the 20th anniversary of the Loma Prieta earthquake).

A reading and release party will take place in November, somewhere in the SF Bay Area.

<http://withplusstand.blogspot.com>

[↑ Contents](#)

24. **Country Valley**

Country Valley Press, Summer 2009

Mon 3 Aug 2009

Announcing:

Jeffery Beam - AN INVOCATION

Limited edition, Japanese style sewn chapbook, 34 pgs.

\$15 or \$20 signed.

Please note that I am still binding/sewing and should have more copies ready to ship in a couple of weeks.

I did an initial pre-order for friends of the author, so copies are already limited.

A PayPal link will on the CVP website soon; however, if you would like to reserve a copy now,

please email me and/or send a check/money order for the book plus \$3.00 shipping.

The Empty Hands Broadside Series

A subscription to the series is now \$5 for four broadsides a year, postpaid.

Current and upcoming issues include:

Sabine Miller
Serge Gavronsky
John Phillips
Simon Cutts

ON SALE at the press website:

Ed Baker - Restoration Poems

Joel Chace - Scaffold

Country Valley Press

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

[↑ Contents](#)

25. **Jennifer Karmin**
Aug 9: Chicago reading

Mon 3 Aug 2009

SUNDAY, AUGUST 9th

7pm

James Belflower
Jennifer Karmin
Tom Orange

at MYOPIC BOOKS

1564 N. Milwaukee Ave -- Chicago, IL

<http://www.myopicbookstore.com>

free

JAMES BELFLOWER's first book of poems, *Commuter*, is forthcoming from Instance Press in 2009. And Also a Fountain, his collaborative echap with Anne Heide and J. Michael Martinez, is forthcoming from NeOPepper Press in 2009. He was a finalist for the 2007 National Poetry series, was nominated for a Pushcart Prize and won the 2007 Juked Magazine poetry prize. His work appears, or is forthcoming in: *Jacket*, *EOAGH*, *Denver Quarterly*, *Octopus*, *LIT*, *First Intensity*, *580 Split*, *Konundrum Engine*, and *Coconut*, among others. He runs PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources.

JENNIFER KARMIN is the author of the text-sound epic *Aaaaaaaaaaalice* (Flinm Forum Press, forthcoming 2009). She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public

Schools. New poems are published in the journals *Cannot Exist*, *MoonLit*, *Otoliths*, and anthologized in *Come Together: Imagine Peace* (Bottom Dog Press), *Not A Muse* (Haven Books), and *The City Visible: Chicago Poetry for the New Century* (Cracked Slab Books).

TOM ORANGE has taught at literature and writing at Vanderbilt, Georgetown and The George Washington Universities. He currently lives in Cleveland Ohio, where he is active in the local food movement and the music and arts scenes. Slack Buddha Press published his chapbook of conceptual prose, *American Dialectics*, in 2008, and he is currently revising a book-length manuscript on the early poetry of Clark Coolidge. His recent and forthcoming work can be found in *Aquaduck*, *Big Bridge*, *English Studies in Canada*, *The I.E. Reader*, *Typo*, *Wheelhouse*, and *1913: A Journal of Forms*.

[↑ Contents](#)

26. **Chris Jones**

Re: Visual art / poetry

Tue 4 Aug 2009

In actual practice I have come across this problem, being both an art photographer and poet. It does seem in practice and the thinking required, the distinction is reactionary, in the technical sense of the word.

Gerald Genette's books on the work of art seem to address this problem. Best, Chris Jones.

On Mon, 2009-07-27 at 10:32 -0700, nieuwland jeroen wrote:

> Thanks Jim,

> 'reactionary' wasn't a word my friend used, but I assume he meant that there was a time when a distinction between visual art / poetry made sense

[↑ Contents](#)

27. **Daniel Kane**

ed james and thomas postell?

Tue 4 Aug 2009

A musicologist friend of mine (Ben Young) is trying to track down information on two poets...Google has proved equally elusive....these two poets, Ed James and Thomas Postell, are listed as having read with Amiri Baraka, Bobb Hamilton and Cecil Taylor in 1957...see

http://news.google.com/archivesearch?q=%22bobb+hamilton%22&scoring=a&hl=en&ned=us&um=1&sa=N&sugg=d&as_ldate=1955&as_hdate=1959&lnav=hist1

If anyone knows anything about these two writers, or has contact info for them, it'd be great if you could pass it on to me at [REDACTED] and I'll forward that on to Ben.

thanks,
--daniel

[↑ Contents](#)

28. **steve dalachinsky**

Re: Visual art / poetry

Tue 4 Aug 2009

sure it makes sense
i do alot of collage
and feel that it's ovvious to me when each is what it is vispo or just
vis collages
tho all have a poetic sense embedded in them and many with a narrative no
matter how abstract or warped

On Tue, 4 Aug 2009 18:52:24 +1000 Chris Jones <[REDACTED]>
writes:

> In actual practice I have come across this problem, being both an
> art
> photographer and poet. It does seem in practice and the thinking
> required, the distinction is reactionary, in the technical sense of
> the
> word.
>
> Gerald Genette's books on the work of art seem to address this
> problem.
> Best, Chris Jones.
>
> On Mon, 2009-07-27 at 10:32 -0700, nieuwland jeroen wrote:
> > Thanks Jim,
> > 'reactionary' wasn't a word my friend used, but I assume he meant
> that there was a time when a distinction between visual art / poetry
> made sense
>
>
>

[↑ Contents](#)

29. **amy king**

I'm at The Living Room but

Tue 4 Aug 2009

Seating is limited!

Â

Â

Five sets of music &

Seating is limited!

Â

Â

Five sets of music & two readings:

Â

Samantha Farrell

Strand of Oaks

Karisa Wilson

Amir Darzi

Michael Tyrell

Amy King

Judson Claiborne

Â

Â

Sunday, September 13, 2009 @ 9 pm

Â

The Living Room

154 Ludlow St.

New York, NY 10002

Â

Â

INFO -- <http://www.livingroomny.com/artist/fogged-clarity>

TICKETS -- <http://foggedclarity.com/Â>

Â

Â

** Iâ€™ll be reading from my new book, Slaves to do These Things.

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

30. { brad brace }

10ten10 new pleated plaid pamphlets published

Tue 4 Aug 2009

Ten New Pleated Plaid Pamphlets Published
over 800 pages good stuff \$5

{ brad brace }

Pleated Plaid Pamphlet

Volumes 139-150 Number 2

[accompaniment to insatiable abstraction engine]

<http://www.bbrace.net/abstraction-engine.html>



brad brace, bbrace, architecture, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction, musical

139 Rustic Pipes Rustic Survival Rustic Unease

140 Rusting Rails Rusting Roofs Rusty Barrel Rusty Nails Rusty Sprockets

141 Sacramental Sync Sacred Discontent Sacred Ends

142 Sacred Grove Sacred Oath Sacred Obligations

143 Sacred Statues Sacred Stream Sacred Subjects

144 Sacred Vessels Sacred Vesture Sacred Vision

145 Sacrificial Blaze Sacrificial Fire Sacrificial Service

146 Sacrificial Victims Sacrosanct Castrating Sad Aura

147 Rabbit Raffle Sad Blow Sad Ends

150 Rabbit Tissue Sad Exile Sad Farewell Sad Glance

ppp139-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-139-no-2/7489425>

ppp140-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-140-no-2/7489425>

2/7489492

ppp141-2

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<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-146-no-2/7490190>

ppp147-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-147-no-2/7490273>

ppp150-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-150-no-2/7490323>

/:b

[↑ Contents](#)

31. **Stephen Vincent**

The Guest of Cindy Sherman

Tue 4 Aug 2009

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In San Francisco it's showing at the Roxie. Anywhere else?

Stephen V

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

Now showing "Requiem" - a new, composite haptic

[↑ Contents](#)

32. **Michael**

Part 1 of this year's Big Bridge is now online!

Tue 4 Aug 2009

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

As usual, it includes balanced presentations of arts and genres, aesthetic approaches and socio-political statements, compact anthologies and stand-alone works.

The issue opens with a collection of essays and examples of Slow Poetry, one of the leading contenders for the first major shift in 21st century art. Not a movement, but rather a means of approaching, rethinking, and appreciating virtually all modes and genres. A measure of the importance of this feature is that its URL got passed around before the issue officially went online. It thus officially appears after being mentioned in blogs, and even satirized by another group. In one way or another, we hope our features tend to be similarly ahead of the curve - at times going so far as to generate response before official publication.

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Standard features such as the continuing group statements in War Papers and another in the series of paintings by Jim Spitzer, judicious essays and terse reviews, short fiction and a suggestive sample of current little magazines published on paper in the digital age continue the scope of the magazine. A simplified table of contents appears below.

This issue differs from its predecessors in several ways. It intersects with the ROCKPILE program of transcontinental readings lead by David Meltzer and Michael Rothenberg and including local participants.

It also appears several months before the omnibus New Orleans anthology, which, in itself, is larger than everything else in the issue. Later this year, we will also add a compact, bi-lingual Anthology of Venezuelan Women poets, another tri-lingual Anthology of Galician writers and a few small contributions. We feel that dividing the issue up this way keeps the New Orleans feature from throwing the issue off balance and giving our readers some breathing room. Opening ROCKPILE at this time also gives us a chance to test the interaction of an annual magazine with an on-going project.

Although we are adamant partisans in some areas, such as opposition to senseless wars in places the U.S. does not understand and where it does not belong, and in celebration of the history and resurrection of one of America's greatest cities, we hope to maintain enough diversity to present some work that will appeal to nearly anyone who looks for progressive poetry on the web, and perhaps promote interchange between people with different ideas and orientations.

At a time when economic crisis brings out the perennial name for boondoggles, we'd like to move as far away from being a bridge to nowhere as we can but rather see how close we can come to being a big bridge that can act as a focal point for the cyberbridges that lead everywhere.

CHAPBOOK

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Poem by Clark Coolidge; Drawings by Nancy Victoria Davis

FEATURES, 1

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Excerpt from Autobiography

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The India Journals

by John Brandi

Genius and Heroin:

by Michael Largo

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Poems and essays against war.

FEATURES, 2 - ONGOING:

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ROCKPILE is a collaboration between David Meltzer - poet, musician, essayist, and more - and Michael Rothenberg, poet, songwriter and editor of Big Bridge Press. In the tradition of the troubadour and with the spirit of collaboration, David and Michael will journey through eight U.S. cities and perform poetry, composed on the road, with local musicians and artists in each city.

ROCKPILE will serve to educate, and preserve and create a history of collaboration and help to introduce as well as reinforce the tradition of the troubadour for all generations.

The project will end with a final multimedia performance in San Francisco.

Check out the ROCKPILE Website and Blog at <http://bigbridge.org/rockpile/> for complete gig dates, musician bios, on the road calendar, and ongoing interactive exchange!

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paintings by Jim Spitzer

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These Are My Angels

Paintings by Tasha Robbins

Lectura en Transito

Project Created and Directed by Carmen Gloria Berrios

Set based on combination of public art and poetry from Santiago de Chile

Animal Night Photography

by Felicia Murray; notes by Louise Landes Levi

12 Collages

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FICTION

And

REVIEWS

LITTLE MAGS

Plastic Ocean, Green Dragon and Untamed Ink

Still Coming to Big Bridge this Issue:

FEATURES, 3

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edited by Dave Brinks and Bill Lavender

Work by 30 artists and 90 writers

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Continuation of a Retrospective of the Publication Work of Karl Young

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[↑ Contents](#)

33. **Halvard Johnson**

Fwd: Part 1 of this year's Big Bridge is now online!

Tue 4 Aug 2009

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

From: Michael <[REDACTED]>

Date: Tue, Aug 4, 2009 at 8:48 PM

Subject: Part 1 of this year's Big Bridge is now online!

To: Michael <[REDACTED]>

Cc: Michael <[REDACTED]>

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* *

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Continuation of a Retrospective of the Publication Work of Karl Young

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[↑ Contents](#)

34. **Jeffrey Side**

Interview at Pirene's Fountain

Wed 5 Aug 2009

There's an interview with me about magazine editing at Pirene's Fountain:

http://www.pirenesfountain.com/jeffrey-side_interview.html

[↑ Contents](#)

35. **steve dalachinsky**

Re: The Guest of Cindy Sherman

Wed 5 Aug 2009

it's not pseudo it's for real
he was her boy friend
real love there for awhile
was on tv sundance channel

On Tue, 4 Aug 2009 14:20:08 -0700 Stephen Vincent <[REDACTED]>
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> Now showing "Requiem" - a new, composite haptic
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[↑ Contents](#)

36. **David Kirschenbaum**

An Advertising Opportunity for Boog's Festival Issue

Wed 5 Aug 2009

Hi all,

In five weeks, we'll be putting on our third annual Welcome to Boog City
festival, featuring more than 90 poets, musicians, and playwrights performing

at three venues, in two boroughs, over five days, from Wed. Sept. 9- Sun. Sept. 13. Here's the online pdf of the schedule:

<http://www.welcometoboogcity.com/wbc3sked.pdf>

A week before the event, we'll be putting out the festival issue of Boog City. This issue will feature write-ups on some of the performers and a full schedule, illustrated with images of each of the performers.

Advertising in the festival issue of Boog City means Poetic you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City's monthly events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and later on in the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates, making the adjusted Small Press Ad Rates:

- * Full Page \$220
- * Half-Page \$130
- * Quarter-Page \$70
- * Eighth-Page \$40

Here is a link to our full rate card:

http://www.welcometoboogcity.com/ad_rates.pdf

Please contact us to advertise and with any questions you may have.

as ever,
David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

[↑ Contents](#)

37. **Jeffrey Side**
My new blog address
Wed 5 Aug 2009

My new blog address is <http://jeffrey-side.blogspot.com/>

[↑ Contents](#)

38. **Jeffrey Side**
Does anyone want to link?
Wed 5 Aug 2009

Does anyone want to link to my new blog?

[↑ Contents](#)

39. **Jeffrey Side**
Linda Thompson Appeal
Wed 5 Aug 2009

I have just heard that Linda Thompson, singer-songwriter and former singing partner to Richard Thompson, is having some difficulty funding her next album due to various changes in the music industry, which some of us regret. She has set up an appeal for funding at a site called The Hector Fund (a site which is something of an innovation in these matters). Her page on the site can be found here:

<http://www.thehectorfund.com/about/linda-thompson/>

Linda says:

"I'd like your help. I'm trying to raise money so I can record the music, and be able to pay the excellent musicians, engineers and studios a fair wage and release the album to the public. So I am asking for financing - not charity (please save that for a more worthy cause) - but a business transaction. You, the audience, put up some money and I return the favor by sending you the music and much, much more!

I'm trying to raise \$50,000 to cover ALL of the costs associated with independently producing, manufacturing and marketing an album in today's marketplace.

When I started playing music in the sixties and seventies, we shared everything- perhaps some things we shouldn't have. I'd like to return to a little bit of that spirit now. You the audience can share in the experience of making my record with me and be the first to hear it when its done - and I get to stick it to "the man" (whoever passes for the 'man' these days) by working outside of the system."

Having been a fan of Linda and Richard for many years, I think it is a disgrace that someone who has contributed so much musically over the years has to be put in a position whereby she has to resort to financial help from fans and public alike. It just goes to show the appalling state of the music business, which even in the folk/country genre is only thinking of the bottom dollar.

So I hope some of you will help Linda, and, as she says, don't think of it as charity but more as sponsorship.

[↑ Contents](#)

40. **Tribbey, Hugh R.**

CFP: Experimental Writing and Aesthetics

Wed 5 Aug 2009

Call for Papers: Experimental Writing and Aesthetics

Abstract/Proposals by 15 December 2009 (Priority Registration Deadline 11/1/09)

Southwest/Texas Popular & American Culture Associations' 30th Annual Conference

Albuquerque, NM, February 10-13, 2010

Conference Hotel:

Hyatt Regency Albuquerque

330 Tijeras

Albuquerque, NM 87102



Panels are now forming on topics related to Experimental Writing and Aesthetics in such areas as

! the aesthetics of experimental writing in any genre or in multi-genre/multi-media works including digital and graphic compositions involving language,

! the poetics of performance of experimental compositions,

! critical studies of experimental writers and/or movements such as Foulipo or conceptual writing,

! fictocritical treatments or extended manifestoes, etc.

Creative writers interested in the selective creative writing readings panels should contact Jerry Bradley, Creative Writing Readings Chair, via <<http://swtxpca.org/>>. (Creative writing is just as welcome as critical work.)

Conference organizers will try to schedule similar sessions together, so tell Dr. Bradley you are an experimental writer to make it easier to attend each other's sessions.

Scholars, teachers, professionals, writers not affiliated with academic institutions, undergraduates as well as graduate students, and others interested in experimental writing are encouraged to participate. Graduate students are also particularly welcome with award opportunities for best graduate papers. Individual presentations should be 15-20 minutes in length.

You may organize your own panel, but please recognize the scheduling flexibility of the conference is limited.

Send abstracts, papers, or proposals for panels electronically with your email address by 15 December 2009 with "SW/TX PCA Submission" typed in the subject line to:

Hugh Tribbey, Area Chair

Literature, Experimental Writing and Aesthetics

Email: [REDACTED] <mailto:[REDACTED]>

Mailing Address:

Dr. Hugh Tribbey

Department of English and Languages

East Central University

1100 E. 14th St.

Ada, OK 74820

Phone: [REDACTED]; Fax: [REDACTED]

Conference Website: < <http://swtxpca.org/> > (updated regularly)

Hugh Tribbey PhD

Assistant Professor

English & Languages

East Central University

1100 E. 14th St.

Ada OK 74820

[REDACTED]

[REDACTED]

[↑ Contents](#)

41. **Stephen Vincent**

Re: The Guest of Cindy Sherman

Wed 5 Aug 2009

Sorry, Steve or anyone, if I implied the love between Henry H. and Sherman was not for real. They were clearly smitten with one another - which makes it so fine in that Sherman's photo character creations often look so cool and detached it's hard to imagine them being smitten ever at all. "Psuedo-doc" was in relationship to whether or not all the scenes in the movie were real or not.

Stephen V

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

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Subject: Re: The Guest of Cindy Sherman

To: [REDACTED]

Date: Wednesday, August 5, 2009, 4:08 AM

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[↑ Contents](#)

42. **steve dalachinsky**

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[↑ Contents](#)

43. **Lazer, Hank**

Recession Special - MCP Series books

Thu 6 Aug 2009

Dear Colleague,

The University of Alabama Press is proud to offer a

RECESSION SPECIAL

on many of the titles found in its Modern and Contemporary Poetics Series.

Purchase any of the following books at 50% off the regular retail price. (See below for pricing in USD and ISBNs required for ordering.)

To purchase a copy of any of these titles at the HALF PRICE discount offer, good through August 30, 2009, just call our warehouse in Chicago toll-free at [REDACTED] or locally at [REDACTED] and mention sales code MCPRS-01.

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] <mailto:[REDACTED]> or [REDACTED].

For more information on these and other titles in the Modern and Contemporary Poetics Series, visit our website at <http://uapress.ua.edu/series.cfm?id=MCP>.

Rebecca Todd Minder
Electronic Marketing, Advertising, and Exhibits Manager
The University of Alabama Press
Box 870380, Tuscaloosa, AL 35487-0380
[REDACTED] <mailto:[REDACTED]>
[REDACTED] * [REDACTED] fax

Led by Language by Rachel Back	Simulcast by Benjamin
Friedlander (paper, ISBN 0-8173-1132-7): \$27.50 \$13.75	(paper,
ISBN 0-8173-5028-4): \$29.95 \$14.98	

Another South by Bill Lavender	The Point Is To Change It by
Jerome McGann (paper, ISBN 0-8173-1241-2): \$28.95 \$14.48	
(paper, ISBN 0-8173-5408-5): \$32.95 \$16.48	

Syncopations by Jed Rasula	Hart Crane by Brian M. Reed
(paper, ISBN 0-8173-5030-6): \$29.95 \$14.98	(paper, ISBN 0-
8173- 5270-8): \$35.00 \$17.50	

A Poetics of Impasse by Susan M. Schultz	Louis Zukofsky by Mark Scroggins
(paper, ISBN 0-8173-5198-1): \$36.00 \$18.00	(paper, ISBN 0-8173-
0957-8): \$27.50 \$13.75	

What Is a Poet? by Hank Lazer
(paper, ISBN 0-8173-0326-X): \$29.75 \$14.88

All prices are in U.S. Dollars / Canada residents add 7% GST / International shipping: \$8.50 per book Domestic shipping: \$5.00 for the first book and \$1.00 for each additional book Offer expires August 30, 2009
Sales Code: MCPRS01

[↑ Contents](#)

44. **Small Press Traffic**
INTERNS NEEDED

Thu 6 Aug 2009

Thank you for forwarding this message along to your students and interested folks!

INTERN POSITIONS AVAILABLE at SMALL PRESS TRAFFIC

At Small Press Traffic, we believe a culturally diverse avant-garde is key to a relevant American Literature. Small Press Traffic Literary Arts Center promotes and supports writers from all over the globe-- particularly those who push the limits of how we speak and think about the world. Since 1974 SPT has been at the heart of the San Francisco Bay Area innovative writing scenes, bringing together independent readers, writers and presses through publications, conferences, talks, and our influential reading series. For more information, please check us out on the web at www.sptraffic.org

Interns will have the opportunity to meet nationally known writers, learn about how non-profit literary arts agencies work, and assist in the Friday/Saturday Night reading series and Saturday workshop/talks. Other benefits include exposure to a wide-range of writers and their work. (And free refreshments at the readings!)

We are looking for people who are flexible, reliable, and willing to take on all kinds of tasks, such as selling tickets at the door for readings, soliciting and collecting donations from local businesses, and visiting classrooms and helping to publicize SPT events. Please have interested students contact us at:

██████████. Thanks!

--

Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

[↑ Contents](#)

45. **judith goldman**
Critical works on homophonic translation?

Thu 6 Aug 2009

Hello all,
I'm looking for critical works on homophonic translation--also, trying to build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

[↑ Contents](#)

46. **Lars Palm**

Susan Maurer from ungovernable press

Thu 6 Aug 2009

Dear All,

after a brief break ungovernable press returns with a sweet new book

Perfect Dark by Susan Maurer

as always freely downloadable for your perusal

cheers,

lars

<http://ungovernablepress.weebly.com>

<http://mischievoice.blogspot.com>

[↑ Contents](#)

47. **Christophe Casamassima**

Site Citation: Daily Psychoacoustic Quotations

Thu 6 Aug 2009

Hi, everyone,

I've begun a new recordings project. Each day I scout for unique sound environments and sample from one to 10 minutes of "quotation." I began this project on Monday. I posted my 4th recording just a few minutes ago. There is no commentary or context, just headings, which you must click on to listen. A little box.net window will open up, so please have your pop-up blockers disabled.

Please visit

sitecitations.blogspot.com

and become a follower. And please leave comments. And check daily in the late evening for new updates.

Thanks,

Christophe Casamassima

--

Powered By Outblaze

[↑ Contents](#)

48. **Peter**
Requiem Haptics

Fri 7 Aug 2009

Requiem Haptics are stunning Stephen, as are the other recent entries.
<http://stephenvincent.net/blog/> Your blog continues to delight, your eye for the culture is superb. What a great way to spend an hour.

Best,
Peter

On Tue, Aug 4, 2009 at 5:20 PM, Stephen Vincent<[REDACTED]> wrote:

--

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

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

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

<http://uncommon-vision.blogspot.com/>

You can find my art and writing updates on Twitter

<https://twitter.com/ciccariello>

[↑ Contents](#)

49. **CA Conrad**
event to SAVE Giovanni's Room Bookstore

Fri 7 Aug 2009

event to SAVE Giovanni's Room Bookstore
the world's largest, and oldest LGBT and feminist bookstore

event page with performers' links: <http://CAConradEVENTS.blogspot.com>

This will be a hat-passing benefit with performances by
The Absinthe Drinkers, Ish Klein, CAConrad, Leda and the Swans, Medusa
Sings the Blues, as well as Heather Henderson

THIS IS SPONSORED BY The Monday Night Club
AD Amarosi and Needles Jones host

MONDAY, AUGUST 10TH
starts at 9pm

at National Mechanics
22 S. 3rd St.
(that's 3rd between Market and Chestnut)
PHILADELPHIA

IF YOU CAN'T MAKE THE SHOW THEN PLEASE VISIT THE STORE AND SHOP! OR CALL THEM, OR EMAIL THEM TO PLACE AN ORDER! IF THEY DON'T HAVE THE BOOK YOU'RE LOOKING FOR THEY CAN ORDER IT, NO MATTER WHAT IT IS! Visit the store here: <http://www.giovannisroom.com>

THANK YOU FOR SUPPORTING GIOVANNI'S ROOM BOOKSTORE!

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

50. **CA Conrad** ***what webcam is 4 U ?***

Fri 7 Aug 2009

If you HAD TO spend a full day watching a webcam on your computer, what would it be? Maybe you don't want to, but suppose you HAD TO, you're life depended on it.

Just for one day though.

My favorite, absolute favorite, without a doubt my favorite so far in this lifetime is the one at Elvis' home in Memphis (it's so nice seeing His grass and birds): http://elvis-aron-presley.nl/graceland_incl_webcam.html

An Elvis fan I met at Graceland some years ago recently told me that the Graceland webcam is out of date, and that there are webcams which update more than every 60 seconds. Is that true? Well, I don't know for sure, but this one's pretty great anyway. I don't care that everything I'm seeing actually happened 60 seconds ago. Maybe EVERYTHING we do happens on a 60 second delay anyway and we have no idea! It could be true! The last time I was at Graceland I did a special dance with a crazy Beale Street drag queen at the gates to Graceland for all the viewers at home. When I win the lottery my one BIG luxury is going to be a big screen showing THIS webcam 24 hours a day, which will be nice while eating morning oatmeal.

But what's your favorite webcam? Am I the only one with a favorite webcam? There's another one I like that an old friend sent me of corn growing in Iowa. That was rather nice seeing Monsanto's finest!

CAConrad

Advanced ELVIS Course: <http://advancedELVIS.blogspot.com>

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

51. **Jeffrey Side**

Can There Ever Be Another High Modernism?

Fri 7 Aug 2009

New blog post:

<http://jeffrey-side.blogspot.com/>

[↑ Contents](#)

52. **Susan Webster Schultz**

recent posts on Tinfish Editor's Blog

Fri 7 Aug 2009

Recent posts on:

- homophobia, football and poetry
- tourism & poetry
- guerrilla action at AWP 1 & 2
- the seductions of can't ("I can't write poetry")
- travels to the west coast

Please pay a visit at <http://tinfisheditor.blogspot.com>

aloha, Susan

[↑ Contents](#)

53. **{ brad brace }**

updates: red dwgs - radio station - \$2 clunker

Sat 8 Aug 2009

the red dwgs retail for \$1500 (very few exchanges), are getting vibrantly old and brittle (they began with 50 yr old paper), and ideally should be float-framed to show their irregular edges and emphasize their compressed, palimpsest nature; they're delivered under archival wrap

[<http://www.bbrace.net/reddwgs08/index.html>]

[300 scanned red drawings: the book

<http://www.lulu.com/content/e-book/300-scanned-red-drawings/7475997>]

my bbs radio station suffered a fatal hard disk crash yesterday (after several continuous years), but it's back

online now -- I was prepared with an even larger new replacement disk

--- bbs: brad brace sound

--- http://69.64.229.114:8000

--- http://bbrace.laughingsquid.net/undisclosed.html

Bolt&Lesdema <[REDACTED]> was the first to claim the \$2 clunker piece (although it remains to be seen if a US\$2 will arrive from the UK); the runner-up is "."

<[REDACTED]>

ok, my 20 yr old (faded red subaru justy) car will probably not last much longer, but here's the deal: a recent recycled cans receipt (worth 50c but only redeemable at the store indicated) and all the special stones that I've collected, that have been rattling back and forth on my dashboard for these many years, for only \$2 (must be a US two-dollar bill mailed to me in portland oregon) -- first reply gets all this mailed in an old metal rusty mint tin, to any address!

/:b

[↑ Contents](#)

54. **joey**

August update at www.newmystics.com

Sun 9 Aug 2009

The August update at www.newmystics.com features:

*First-time contributors DAN RAPHAEL and TIM GAZE

*Book 5 of ED BAKER's Neighbors

*More poems from JEAN-MARIE AVRIL's Tales of Anarchy

*Two new pieces from VERNON FRAZER

*A new poem from TONYA MADIA

*A one-chapter excerpt from a novel in progress by CHUCK REGAN

and

*Ten new photographs by CLAIRE SMITH

We are also proud to unveil a new feature called EMERGING WRITERS, featuring our first contributor, 14-year-old writer, actor, dancer, and musician JEREMY MADIA.

NEWS AND NOTES

*It with great excitement that we announce that we will now be known as New Mystics Arts, Inc. Our name change signifies an expansion of both our offerings to communities in both New Jersey and West Virginia as well as a larger regional, national, and international presence through the website and our writing and producing projects.

In the coming months we will be providing more details on our planned arts center, new projects in radio, film, and theatre, and new ways that contributors, collaborators, and supporters can become involved.

*We are pleased to formally announce that Knight Berman, Jr. has been named Resident Composer at New Mystics Arts.

*Our Founding Editor, Joey Madia, has several writing projects debuting in 2009-2010, including three new plays in the Mid-Atlantic and Northeastern states and a short story in the forthcoming Inkermen Press anthology *Loss*. In addition, his book reviews at newmysticsreviews.blogspot.com continue to introduce new readers to important authors in the small and independent presses as well as bringing new contributors and readers to New Mystics.

As always, submissions in literature, music, film, and visual arts are accepted on a rolling basis. Please visit the "Submissions" section for details.

[↑ Contents](#)

55. **David Baratier**

final call, Transcontinental Poetry Contest, Sat 8/15

Sun 9 Aug 2009

All c

The Annual Transcontinental Poetry Award by Pavement Saw Press

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

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There

are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives \$1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2009, or earlier, postmark. This is an award for first books only.

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

If you wish to submit electronically, you should send \$27.00 via paypal to [REDACTED]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc, .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This is editors choice. manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry

321 Empire Street
Montpelier, OH 43543

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

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

Subscribe to our e-mail listserv at

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

[↑ Contents](#)

56. **Alan Sondheim**

***Questions about work and representation - (for upcoming SVA class)
- just beginning here -***

Sun 9 Aug 2009

Questions about work and representation - (for upcoming SVA class)

1. What is the scientific definition of work? Does it apply to human work?
2. What is the definition of labor?
3. Is all labor work? Is all work labor?
4. What is materialism? (What is idealism?)
5. When we think about representations of labor - what do we mean by "representation"? By "labor"?
6. Does labor traditionally refer to employment by others?
7. Is making art work? Writing a novel? What does "art_work" mean? What is a cultural worker? What forms of contract/payment are applicable to art-making? Are artists self-employed?
8. What are "cottage industries"? Handicrafts? What kinds of work are involved here?
9. Traditional Western representations of labor have focused on class: true or false?
10. What is class? What does class struggle mean? What does class consciousness mean? Do classes struggle? What is endocolonization?
11. What were the classes in feudal society? In Assyria? In biblical cultures? What is the working class? Proletariat? Lumpen-proletariat? Bourgeoisie? Petit-bourgeoisie? What are the stages of production? What is primitive accumulation?
12. What is the paradigm of class? Class struggle?

13. Does class, class struggle, class consciousness, still hold today?
14. Is America a class society, a classless society, or something else altogether?
15. What other forms of labor and labor organizations might exist outside of class?
16. How is class modeled within the network society? What sorts of labor occur within networked society?
17. How is physical labor compartmentalized in networked society?
18. What does alienation mean to you?
19. What is alienated labor? Is all labor alienated?
20. Consider the parabolic trajectory of the handaxe. (to be explained)
21. Consider immersive/definable hierarchies. (to be explained)
22. What is bricolage labor?
23. What is labor in the postmodern city (case in point: Ciudad Juarez)?
24. Resistance: What are local and general strikes? What is history? Does history make us or do we make history?
25. What is active and passive resistance?
26. The role of PLAY in work - is there any?
27. What is play in the work of art?
28. What is play beneath or within the sign of capital?
29. What are base and superstructure?
30. Does play lie within one or the other or both?
31. What is the distinction between use and exchange value? Does it hold today?
32. What is surplus value? How does surplus value operate?
33. How is value calculated in a virtual economy? A physical economy?
34. Are all economies virtual?
35. (Definitions) What is the "dictatorship of the proletariat"?
36. Can communism work? What is communism?
37. What is fetishism? What is fetishization in capitalism?
38. What is consumption?
39. What is conspicuous consumption and does this term apply today?
40. What is reification and how does it operate in contemporary society?
41. What are Fordism and post-Fordism?
42. Can we speak of a post-modern society today? What does that mean, and what does post-modernism mean?
43. What would a post-modern geography be? A postmodern labor-force?
44. See Thomas L. Friedman, The World is Flat. How does a flat world operate? What sorts of traditional capitalism emerge here? What sorts of labor struggles are possible in a flat world?
45. What are the _constraints_ of the world? The Club of Rome Report, The Limits to Growth?

46. What does it mean to be a "citizen" of a planet with limited resources?
47. And increasing poverty, pollution, gangsterisms, unemployment, terrorisms, fundamentalism, totalitarianisms?
48. How does a networked society play into this?
49. WHAT IS A NETWORK?
50. WHAT IS TO BE DONE?

[↑ Contents](#)

57. **David-Baptiste Chirot**

D-B Chirot: 2 Essays on Atomic Blasts & Poetry, Baseball, Radios & Physics, A New Visual Poetry Book, Essay re Visual Poetry & Logos/Logo(s)s

Mon 10 Aug 2009

D-B Chirot.: IF 6 WAS 9 : Hiroshima & Nagasaki 6 & 9 August 1945- Physics, Poetry and 9 who survived both blasts (Accounts by 9 Men who survived both bombings, Leonardo Sciascia, Ettore Majoranna, Werner Heisenberg, Charles Olson, Call Me Ishmael)

<http://davidbaptistechirot.blogspot.com/2009/08/if-6-was-9-hiroshima-nagasaki-6-9.html>

D-B Chirot: Before "Curveball": The "After" Effects in Poetry of Baseball, Espionage & the Fire & A-Bombings of Japan
(Moe Berg, Jack Spicer & Yasusada)

<http://davidbaptistechirot.blogspot.com/2009/08/before-curveball-after-effects-in.html>

D-B Chirot: Logos & Logo(s) in Visual Poetry: An Essay re Labels & Rebrandings (Philadelpho Menezes, Chirot and a few Spidertangle members
<http://davidbaptistechirot.blogspot.com/2009/08/d-b-chirot-logos-logos-in-visual-poetry.html>

D-B Chirot: CINEMA OF DISAPPEARANCE--New Visual Poetry Book---Editions de l'heure 2009

<http://davidbaptistechirot.blogspot.com/2009/08/d-b-chirot-cinema-of-disappearance.html>

Windows Live™: Keep your life in sync.

http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF_BR_sync:082009

[↑ Contents](#)

58. **mIEKAL aND**
indiebound.org

Mon 10 Aug 2009

(great resource for locating local independent bookstores)

Why shop Indie?

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

When you shop at an independently owned business, your entire community benefits:

The Economy

* Spend \$100 at a local and \$68 of that stays in your community. Spend the same \$100 at a national chain, and your community only sees \$43. * Local businesses create higher-paying jobs for our neighbors. * More of your taxes are reinvested in your community--where they belong.

The Environment

* Buying local means less packaging, less transportation, and a smaller carbon footprint. * Shopping in a local business district means less infrastructure, less maintenance, and more money to beautify your community.

The Community

* Local retailers are your friends and neighbors—support them and they'll support you. * Local businesses donate to charities at more than twice the rate of national chains. * More independents means more choice, more diversity, and a truly unique community.

[↑ Contents](#)

59. **Crane's Bill Books**
Re: what webcam is 4 U ?

Mon 10 Aug 2009

CA,

No contest: <http://www.tappedintoelephants.com/asp/index.php> .

J. A. Lee

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

From: "CA Conrad" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, August 07, 2009 11:35 AM

Subject: what webcam is 4 U ?

If you HAD TO spend a full day watching a webcam on your computer, what would it be? Maybe you don't want to, but suppose you HAD TO, you're life depended on it.

Just for one day though.

*My favorite, absolute favorite, without a doubt my favorite so far in this lifetime is the one at Elvis' home in Memphis (it's so nice seeing His grass and birds):
http://elvis-aron-presley.nl/graceland_incl_webcam.html*

An Elvis fan I met at Graceland some years ago recently told me that the Graceland webcam is out of date, and that there are webcams which update more than every 60 seconds. Is that true? Well, I don't know for sure, but this one's pretty great anyway. I don't care that everything I'm seeing actually happened 60 seconds ago. Maybe EVERYTHING we do happens on a 60 second delay anyway and we have no idea! It could be true! The last time I was at Graceland I did a special dance with a crazy Beale Street drag queen at the gates to Graceland for all the viewers at home. When I win the lottery my one BIG luxury is going to be a big screen showing THIS webcam 24 hours a day, which will be nice while eating morning oatmeal.

But what's your favorite webcam? Am I the only one with a favorite webcam? There's another one I like that an old friend sent me of corn growing in Iowa. That was rather nice seeing Monsanto's finest!

*CAConrad
Advanced ELVIS Course: <http://advancedELVIS.blogspot.com>*

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

60. **richard owens**

Re: Critical works on homophonic translation?

Mon 10 Aug 2009

maybe not of relevance or interest, but the brief intro to Steve McCaffery's homolinguistic translation of Stein's Buttons (Every Way Oakley) may be of use:

<http://www.bookthug.ca/archives.php>

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Thu, 8/6/09, judith goldman <[REDACTED]> wrote:

From: judith goldman <[REDACTED]>
Subject: Critical works on homophonic translation?
To: [REDACTED]
Date: Thursday, August 6, 2009, 2:59 PM

Hello all,
I'm looking for critical works on homophonic translation--also, trying to
build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

[↑ Contents](#)

61. **CA Conrad**

Re: what webcam is 4 U ?

Mon 10 Aug 2009

HEY, J.A.Lee, that's FANTASTIC!
Thanks for sharing that one!
CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

62. **CA Conrad**

you in your soup

Mon 10 Aug 2009

is the latest (Soma)tic Poetry up and awaiting our most sensual forms
of self actualization
see it here: <http://somaticpoetryexercises.blogspot.com>

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

63. **David Chirot**

Fwd: Critical works on homophonic translation?

Mon 10 Aug 2009

this is not "exactly" homophonic translation (of which i'm guilty of myself) but perhaps more "radical" in the works and conceptions--or at least a lot of fun-- ("It's fun to have fun if you only know how," as the Cat in the Hat says--)

(both the below examples i cite have a wealth of critical materials involved with them the best way is to use the various--more than one--search engines at your disposal--)

So- one finds then- "translation" at the core of a lot of the humor writing in 19th Century America, especially since the "American language of the time, despite the first Webster's Dictionaries, " had not yet settled down and become "fixed" in its spellings, grammar, usages, meanings,(it still hasn't to some degree--) --in other words, it hadn't yet "grown up " and started making rules which grammarians and others liked to break, and so essay "writing badly"-- instead of merely mediocerly--

The American tongue of the time was still in wildly wandering flux and wildernesses of its own, so that often commentaries and maps and ideas or phrases get translated into something completely "wrong" but to the persons participating seems "perfectly clear," seems "all correct."---and is so well liked it is taken in and "made to home" and handed a big cool jug of dandelion wine-- and "starts to take root in the hearts of the people" and next thing you know has become a truly recognizably American word--

"all correct" for example was turned into "ok" by President Jackson; It is said that in signing documents that met with his approval, the hard fightin, hard drinkin. rough edged Democratic general of a President would sign in large letters --underlined with a flourish to be sure!--the letters/word "*OK*"--which to his mind was the abbreviation of "*all correct"*--which he knew as -"*Ol Kur-ect"*

Artemus Ward was the past master of this form of translation humor--the translation usually involving the vast differences, , as with President Jackson, between the spoken and the written word in terms of shape pronunciation meaning and sounds-

In one of Ward's stories for ex, two boys are discussing with a third something really amazing that they have read about,in a big grimy book with a title like "This Savage Whirled" --the discovery being no less than an immense snake of

the amazon itself a river twisting like a snake and so immense- and exotic--and this exotic snake -a creature of the jungles more vast than any in America as far as they know-- is called by the local inhabitants or at least the supposedly lost scientist adventurer--is called by the mysterious name of a "Boy Constructor"

The third member of the party is puzzling over how snake could be at the same time a boy who is constructing something--a raft no doubt-- to escape from the snake but---confused he asks to see the actual book with the magical name for the exotic immense snake-- and he reads out loud the words: "boa constrictor" of course the adherents of the boy constructor translation are laughing at the down right ridiculousness of such a name for such a grand snake as "boa constrictor"--

while the third boy is hopping mad and in rare Rumpelstiltskin form--pogoing like a deranged punk rocker on the Savage Whirled book and tearing it and pounding it to pieces--

another form of translation is also based on things popular in the 19th century in America, being the democratization of what had been primarily a language game of the elites in Russia and France--

this is the rebus madness that swept the country and was later seized upon by a French Lettriste painter/poet named Gabriel ("l'Ange Gabriel") Pomerand as the method for making of his underground ultra classic and until recently very hard to find book called in English "Saint Ghetto of the Loans."

On the left hand side of the book is are the pages with the poet's Prose Poetry about the beloved area of Saint-Germain des Pres where he often performed Sound and Lettriste Poetry in the chicest of chic cafes for the likes of de Beauvoir and Sartre, Boris Vian, Cocteau and all the rest of St Germain's In Crowd--

On the facing, right hand side of the book are the extremely complex and beautiful rebuses for each at times letter, syllable, word or tiny contraction of two words--that appear in the Prose Poem .--

The rebus then functions directly as for the most part homophonic translations of the lexical prose poetry into the visual-- (in some ways this process reminds me a bit of playing charades--"Sounds Like" (tugging the ear and then making faces and gestures people think mean something like-- . "i'm deaf and i can't speak either" or there is a white elephant in the room"---etc etc

I know these are not directly the recognized standard "homophonic translations" which are very common and usually very easy ones to do --

you can even find them in those games and puzzles books for kids and if you are really lucky maybe someday inside a Crackerjack box!

i know homophonic translations are often used as a writing exercise in various writing workshops etc--or so i am told and have seen online these things listed--

so i wd think just search of the words "homophonic translations would lead to some excellent and surprising sources!

meanwhile i shall return to my Artemus ward fragments and making rebuses for the spirit that tires of words and craves images--

all very best for your search
but a goggle one shd unearth tons of things--

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

From: richard owens <[REDACTED]>

Date: Mon, Aug 10, 2009 at 9:40 AM

Subject: Re: Critical works on homophonic translation?

To: [REDACTED]

maybe not of relevance or interest, but the brief intro to Steve McCaffery's homolinguistic translation of Stein's Buttons (Every Way Oakley) may be of use:

<http://www.bookthug.ca/archives.php>

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810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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Hello all,

I'm looking for critical works on homophonic translation--also, trying to build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

[↑ Contents](#)

64. **Zamsky, Robert**

Ecopoetics Question

Mon 10 Aug 2009

Hi, Jonathan.

Thanks for the tip on the bookstore in Paris. Unfortunately, I didn't get there -- we were out in the sticks for a wedding in my wife's family (in the northeast). I'll keep it in mind for next year's trip, though.

I have another question for you. I am participating in our Environmental Studies program's Intro to ES course this year, a course that is required of all students new to the program. It is co-taught by faculty from the program, with the goal of introducing students to various approaches to ES from the different disciplines. So, faculty from History, Psychology, Environmental Science, Political Science, and so on, each teach a two week block. I will be doing the "humanities" section, and I basically expect to ground the discussion in the ideas and practices of ecopoetics. You, of course, are far more expert in that than I am, and I was wondering if you had any thoughts/suggestions about how to approach such an opportunity. The students are mostly first or second years who likely have little experience with poetry/lit (the program tends to draw scientists and poli-sci types); I get them for four course meetings of 80minutes/each.

Any ideas you might have would be MUCH appreciated.

All best,

Robert

[↑ Contents](#)

65. **Alan Sondheim**

Music from Fire Museum (Mon Music of Burma, Sondheim cds, other info)

Mon 10 Aug 2009

Mon Music of Burma and Sondheim cds -

Fire Museum is a small label and needs your support! I've listed my favorite cd of theirs - Mon Music of Burma - which is wonderfully complex - the kyam solo on track six is incredible. I've also listed my own releases, all of which I like, and all of which have been reviewed here and there online. Please consider ordering any of these, and supporting Fire Museum and its releases, many of which I find amazing. The Fire Museum site, with other listings, is at <http://www.museumfire.com/> . And please pass this on to anyone you think might be interested.

Thanks, Alan, info -

Music from Fire Museum Records

Nai Htaw Paing Ensemble - Mon Music of Burma (FM 02):

The rarely recorded traditional music of the Mon people is vanishing and endangered, highly developed, and barely known even to Asian traditional music connoisseurs. Historically the Mon were a dominant, highly cultured, and influential people in Burma more than a thousand years ago.

There are several instruments peculiar to the Mon. Most recognizable is the Kyam (crocodile zither), a 3-string long zither with frets that is shaped like a crocodile. Another is the Batt Kine, a row of 14 or so pitched gongs that is upturned at both ends like a crescent. Also, there is the Mon violin, a 3-string fiddle with a western-like body played upright. This is incredible music with a unique character!

Recorded in Yangon, Burma by noted musicologist Rick Heizman, the Nai Htaw Paing Ensemble are recognized as masters of traditional Mon music. There is currently an effort by concerned Mon people to revive and preserve Mon culture, language, and identity, and this recording will help further this effort.

INSTRUMENTATION:

Kyam - The kyam is perhaps the most distinctive Mon instrument. It is often referred as the crocodile zither, and in Burmese language it is called migyaung, mi kyaung or mijaun. A 3-string, long, fretted zither, the body is carved into a crocodile shape.

Bat Kine - Another uniquely Mon instrument is the row of gongs known as the Bat Kine. Rather than the circular set of tuned gongs used in Burmese, Thai, Cambodian, and Laotian music, the Bat Kine is shaped like a quarter full moon, upturned steeply on both ends.

Pone Pon - Underpinning most Mon (and Burmese) music is a small set of drums played by one player. This set is known as the Hta Bone Pone Pon. It has 4 small drums, a medium drum, and a large drum.

Graw - This 'Upright Viola' is an old and rare Mon traditional instrument. It has a western-looking body, but is strung with only 3 strings. Before the British colonizers came there were some traditional 2 or 3 string fiddle instruments, afterwards musicians copied the body stylings of the western violin.

Battala - 23-key bamboo xylophone. The keys are soaked for up to three years to elicit the best timbre.

Kha dae-Kha bart - In almost all Mon and Burmese music one hears the small cymbals and the wood clacker that serve a time-keeping function.

Khanwe - a double reed oboe-like instrument.

Talutt - A bamboo flute of various sizes and types of bamboo.

BIO OF NAI HTAW PAING:

The leader of this ensemble, he currently serves as an assistant lecturer at Yangon Cultural University. He Started studying Mon traditional musical instruments, singing, and dance from his father, Nai Khin Maung Gyi, in 1965. Regularly performs on Mon National Days, Mon State Day, Union Day, and other important receptions. He occasionally teaches the new generation of musicians but has difficulty finding time given the economic situation of the profession. He would like more Mon nationals to be aware of both their own music, Myanmar traditional music and other world musics. He is passionate about rediscovering and preserving the endangered arts of the Mon culture.

to order: <http://www.museumfire.com/burma.htm>

Alan Sondheim/Ritual All 770 - The Songs (FM 04):

First ever reissue of "The Songs", the debut recording by Alan Sondheim & Ritual All 770, originally released on Riverboat Records (later recordings appeared on ESP Disk). Recorded in March 1967 and included on the legendary Nurse With Wound list of experimental recordings, on this album Alan Sondheim played Electric Guitar, Violin, Flute, Suling, Xylophone, Alto Saxophone, Classical Guitar, Clarinet, Shenai, Bass Recorder, Mandolin, So-na, Hawaiian Guitar, Koto, Sopranino Recorder, Chimta, Cor Anglais, Sitar and Bansari.

Joined by Barry Sugarman (Tabla, Dholak & Naquerra), Chris Mattheson (Bass), Robert Poholek (Trumpet & Cornet), Ruth Ann Hutchinson (Vocals), June Fellows (Vocals) and J.Z. (Jazz Drums); Ritual All 770 were a group of improvisors living in Providence, Rhode Island. (Perhaps they could be considered the sonic forebearers of the Fort Thunder scene...) Rejecting the notion that avant garde music was solely the realm of isolated academia, they delved fearlessly and joyously into their music, creating a work that sounds fresh nearly 40 years later.

FROM THE LINER NOTES:

This work is a single improvised performance in which one of the performers sings "Oratorio on the end of illusions", although, in my libretto the words were originally "Oratorio on the end of visions". A libretto of eight pages was prepared. The vocalists were not told how to sing it. They could go backward or repeat any section if they wanted to. There was no score. The only instruction given to the instrumentalists was this: no playing behind the koto or classical guitar. I had several rehearsals with each of them, mostly individually. The

session lasted through two takes, this is the second. After the master was made, I added reverberation and volume controlling; other than that, all of the music heard here is from the live performance.

Dan Wharburton of Paris Transatlantic said of the reissue of The Songs:

"an endearingly ramshackle melting pot of free jazz, blues and folk (if Eugene Chadbourne later described his work as "free improvised country & western bebop" then this is "free improvised Hawaiian flamenco gospel blues music theatre).. its influence resonates (indirectly, one imagines, unless there are more copies of the original vinyl in circulation than I imagine) in the free folk of today's New Weird America scene."

Now listeners have the opportunity to hear for themselves the present day song form manifestations of this overlooked creative master.

to order: <http://www.museumfire.com/sondheim.htm>

XXXXXXXXXXXXXXXXXXXX

Alan Sondheim - Ski/nn (FM 07):

The return of Alan Sondheim!

A recording of solo acoustic guitar and alpine zither songs, this release will delight those familiar with his early Riverboat (reissued as FM 04) and ESP Disc recordings as well as the audience for experimental solo guitar - while creating an audience for experimental solo alpine zither! On this release, Alan performs on the 1927 martin tenor guitar, 19th century parlor guitar, 1920s prime alpine zither and 1860s elegie alpine zither.

to order: <http://www.museumfire.com/skinn.htm>

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Alan Sondheim - Boojum (mm 9):

Boojum was our cat, who died recently at 18, and is missed terribly. Most tracks are recorded mono directly from a Yamaha keyboard output. This is the 'pure' sounding of the machine; there's no stereo enhancement or graphic equalization. I determine the state of the machine, that's called playing it. The accompaniment is automated but its figuration is not. The keyboard is touch-sensitive, but as you know, touch on an acoustic keyboard translates not only into volume, but also harmonic structures and envelope. Here touch is volume only. Note that all playing is live.

The Cluster track is recorded from a very large Beowulf computer cluster which generates considerable electromagnetic radiation in the radio spectrum. These are recorded acoustically from a Realistic Patrolman SW-60 radio slowly tuned across various SW, VHF, and UHF bands. This is the sound of the machine in

air, transformed into audio signals within the range of human hearing.
Machine-states and machine exist in the imaginary. Emanents exist within and without the machine..

Think of the true world in all its glory.

to order: <http://www.majmua.museumfire.com/boojum.htm>

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

9/2- Crazy Dreams Band, Hex Nine, Serpents of Wisdom @ Danger Danger Gallery

9/28 - Pekka Airaksinen, Alexei Borisov & Anton Nikkil?, Kotra & Color is Luxury @ The Rotunda

more info: <http://www.museumfire.com/events>

| current internet text file: <http://www.alansondheim.org/qf.txt> | Alan Sondheim
Mail archive: <http://sondheim.rupamsunyata.org/> | Webpage (directory) at
<http://www.alansondheim.org> | [REDACTED], [REDACTED], tel US [REDACTED] !
<http://www.facebook.com/alan.sondheim>

[↑ Contents](#)

66. **aaron tieger**

PHANTASMAL REPEATS by Guillermo Parra

Mon 10 Aug 2009

Petrichord Books is very pleased to announce the release of Guillermo Parra's second chapbook, PHANTASMAL REPEATS. Spare, abstract, thoughtful, the poems in PHANTASMAL REPEATS move sneakily within an insular, ambient framework. They are self-referential to an extent but still viscerally linked to the world at large.

PHANTASMAL REPEATS is available in two eye-catching color schemes: red on curry or red on pool. If you have a preference, please specify when ordering. The price is \$6 (incl. s/h). Purchase via paypal at

<http://petrichord.com/titles.php>

or send a check made payable to Aaron Tieger to the address on the webpage.

Thank you!

SAMPLE POEM:

I sit alone in the house all day
Recurring rhythms make paste
My ears hummingbird control

An autobiography of loss
Forced into spy situations
On occasion, the rain clouds gather
Graphic proof serial songs
I write fitting spaces
For the sake of secrecy's map

[↑ Contents](#)

67. **Adam Katz**

Re: Critical works on homophonic translation?

Mon 10 Aug 2009

Melnick's *Men in Aida* is dealt with on page 24 of Perelman's *The Marginalization of Poetry: Language Writing and Literary History*

[↑ Contents](#)

68. **Ron Starr**

Re: Critical works on homophonic translation?

Tue 11 Aug 2009

There's an essay by Harry Mathews that might provide a useful starting point in situating homophonic translation within a larger context of translation practices:

Mathews, Harry. "Translation and the Oulipo: The Case of the Persevering Maltese." In his *The Case of the Perservering Maltese: Collected Essays*. Dalkey Archive Press, 2003. There's an electronic version at <http://www.electronicbookreview.com/thread/electropoetics/ethno-linguist> -- don't know if it differs from the printed version.

As far as works, there is, of course, David Melnick's "Men in Aida" conveniently archived on Eclipse (<http://english.utah.edu/eclipse/projects/AIDA/aida.html>).

On a smaller scale, there is my homophonic translation of Martin Luther's explanation of the Ten Commandments from the Small Catechism in my book, *A Map by a Dim Lamp* (http://www.amazon.com/Map-Dim-Lamp-Ron-Starr/dp/0977616266/ref=sr_1_4?ie=UTF8&s=books&qid=1249971843&sr=1-4).

Cheers,
Ron

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

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

Behalf Of judith goldman

Sent: Thursday, August 06, 2009 12:00 PM

To:

Subject: Critical works on homophonic translation?

Hello all,

I'm looking for critical works on homophonic translation--also, trying to build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

[↑ Contents](#)

69. **UbuWeb**

Question about Zukofsky's "A" Index

Tue 11 Aug 2009

Does anyone know why Zukofsky didn't index every instance of "a" or "the" or any number of other words? "a" appears on page 21 and is not listed in the index. And of course there are hundreds of instances of the word "the" beginning on page 1, not only between the pages of 175 and 563 in the 826 page book as indexed.

Here's the listings for a:

a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203, 212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282, 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380-382, 385, 391-394, 397, 402, 404-407, 416, 418, 426, 433, 434, 435, 436, 438, 448, 457, 461, 463, 465, 470, 473, 474, 477-481, 491, 493-497, 499, 500, 505, 507, 508-511, 536-539, 560-563

and the listings for the:

the, 175, 179, 181, 182, 184, 187, 191-193, 196, 199, 202, 203, 205, 206, 208, 211, 215, 217, 221, 224-226, 228, 231, 232, 234, 238, 239, 241, 243, 245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321-324, 327, 328, 336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407, 412, 416, 426-428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474, 476-479, 494, 496, 497, 499, 506-511, 536-539, 560-563

With appreciation and many thanks in advance.

UbuWeb

<http://ubu.com>

[↑ Contents](#)

70. **Jennifer Karmin**

Plath Profiles: Volume 2 now online

Tue 11 Aug 2009

Plath Profiles seeks to represent Sylvia Plath studies on an international and interdisciplinary scale. We publish biographical and critical essays, Plath-inspired poetry and fiction, Plath-inspired artwork, youth work, pedagogy, book reviews, and discussion topics.

<http://www.iun.edu/~plath>

Volume 2 Contributors:

Maria Johnston, Toni Saldivar, Nephie Christodoulides, Brittney Moraski, Kristina Zimbakova, Dianne M. Hunter, Ralph Didlake, Chetan Deshmane, Kim Bridgford, Sheila Hamilton, Christine Walde, Teresa Laye, Jim Long, Jennifer Karmin, Jennifer Yaros, Laurie Eckhout, W. K. Buckley, Smita Agarwal, Ana Osan, Neil Newton, S. Kivrak, Brittany Scott, Gail Crowther, Peter K. Steinberg, Amanda Golden, George Fitzgerald, Jamie E. Bourne, Kerry Wood, Luke Ferretter, Isabel Pérez Montalván

[↑ Contents](#)

71. **Camille Martin**

new on Rogue Embryo's blog

Tue 11 Aug 2009

New on Rogue Embryo:

Tom Clark: [Sometimes children get lost . . .](#)

[Byou drift over enormous buildings . . .](#)

Adam Zagajewski, [Fire](#)

Zydeco Gallery Two

Ray DiPalma, [Sequel #17](#)

Finds at www.collageart.org

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

72. { **brad brace** }

21 PLEATED PLAID PAMPHLETS PUBLISHED!

Tue 11 Aug 2009

151 Sad Sameness Sad Smile Sadistic Cruelty
152 Sadistic Pleasure Sadly Abridged Sadly Certain
153 Sadly Eroded Stones Sadly Fear Sadly Need Mending
154 Sadly Vitiating Safe Combinations Safe Custody of Names
155 Safe Distance Safe Haven Safe Keeping
156 Safe Place Safe Side Safety Scissors
157 Safetys Sake Sagging Distance Sagging String
158 Sahara Sand Sahelian Savannas Said and Done
159 Said Ceiling Said Establishments Said Nothing
160 Said So Sail Away Sail Forbidden Seas
161 Sailor Sweethearts Smell Sails Were Set Saintly Radiance
162 Salacious Days Salad Fork Salad Plates Salad Sandwiches
163 Salient Parts Salient Points Saline Soils Saline Solution
164 Sallied Out Sallies Forth Salmon Spawning
165 Salon Recitals Salt Lagoons Salt Sea Salt Shakers Salt Sold Salt Whiff
166 Salted Pork Salty Aftertaste Same Ancient
167 Same Defect Same Dull Voice Same Evening Hour Same Extent
168 Same Fate Same Game Same General Make Same Ilk Samittle Squeaks
170 Same Long Regularly Same Mistake Same Nature Sae Image
169 Same Ineffable Smile Same Instant Same Kind Same Lme Peculiar Charm
171 Same Private Cypher Same Reason Same Respite Same Seas Same
Section

21 PLEATED PLAID PAMPHLETS PUBLISHED!

ppp151-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-151-no-2/7518049>

ppp152-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-152-no-2/7518110>

ppp153-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-153-no-2/7518154>

ppp154-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-154-no-2/7518194>

ppp155-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-155-no-2/7518262>

ppp156-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-156-no-2/7518316>

ppp157-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-157-no-2/7518375>

ppp158-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-158-no-2/7518445>

ppp159-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-159-no-2/7518493>

ppp160-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-160-no-2/7518556>

ppp161-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-161-no-2/7518609>

ppp162-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-162-no-2/7518663>

ppp163-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-163-no-2/7518728>

ppp164-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-164-no-2/7518799>

ppp165-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-165-no-2/7518852>

ppp166-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-166-no-2/7519354>

ppp167-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-167-no-2/7519469>

ppp168-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-168-no-2/7519535>

ppp169-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-169-no-2/7519605>

ppp170-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-170-no-2/7519668>

ppp171-2

<http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-171-no-2/7519728>

/:b

[↑ Contents](#)

73. **Aaron Vidaver**

"Poets in Vancouver" (1963): Tallman on Creeley, Duncan, Olson, Levertov, Whalen, Avison, Ginsberg

Tue 11 Aug 2009

A 2300-word piece from the Warren Tallman fonds, with notes.

<http://filller.blogspot.com/2009/08/warren-tallman-poets-in-vancouver-1963.html>

[↑ Contents](#)

74. **Alan Sondheim**

Palin, Beck, Limbaugh: The Rabid Responders (fwd)

Tue 11 Aug 2009

This stuff is so scary, we should all be aware of it - Alan

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

Date: Tue, 11 Aug 2009 18:29:08 -0400

From: [REDACTED]

To: [REDACTED]

Subject: Palin, Beck, Limbaugh: The Rabid Responders

Over the Top and Beneath Contempt

By: Roger Simon

Politico.com - August 11, 2009 04:44 AM EST

<http://www.politico.com/news/stories/0809/25991.html>

Today, we live in the age of rabid response.

Not rapid response. Rapid response was yesterday. Rapid response was the political tactic of responding quickly to all attacks, no matter how outrageous or unbelievable.

Those who did not respond rapidly, those who told themselves the public would not believe outright lies, failed to win higher office. (Thus Democrats still blame John Kerry for not responding rapidly enough in 2004 to the attacks of the Swift Boat Veterans for Truth.)

Rabid response is different.

The purpose of rabid response is to scorch the earth, to raise the stakes, to go nuclear in the hope that your opponent will be so shellshocked he can make no response at all. The purpose of rabid response is to grab the public by the throat and not let go.

Have concerns over Barack Obama's health care plan? I don't doubt it. The plan is very long and very complicated and still a work in progress.

But there is one thing we do know about it: It will establish "death panels."

These death panels will determine whether you, your baby, your parents or your grandparents will receive health care or be left to die. In the street. Like a dog.

How will the death panels operate? Who will be on them? Will they validate parking? We do not know. We know only that the death panels will judge each individual's "level of productivity in society" and render a life or death judgment.

So says Sarah Palin on her Facebook page.

In olden times, Palin might have made this claim at a speech or during a news conference where reporters might have asked questions like: "What proof do you have?" or "Aren't you just trying to scare people?"

But Palin does not risk that. She takes no questions. She has done her duty as a rabid responder. She has rung the tocsin, sounded the alarm, lit the signal fire.

Truth? Accuracy? Responsibility?

Not her territory.

Glenn Beck is a rabid responder on race. "This president, I think, he has exposed himself as a guy over

and over and over again who has a deep-seated hatred for white people or the white culture," Beck says. "This guy is, I believe, a racist."

Rush Limbaugh is a rabid responder on Nazis and swastikas. He knows a lot about swastikas. He sees them everywhere. He looks at the Obama health care logo - which incorporates the familiar medical symbol of twin serpents on a staff - and sees it as being "damn close to a Nazi swastika logo." Speaker of the House Nancy Pelosi muddied the waters - surprise! - by saying those who oppose Obama's health care plan "are carrying swastikas and symbols like that to a town meeting on health care."

But Limbaugh had a rabid response for that: "There are far more similarities between Nancy Pelosi and Adolf Hitler than between these people showing up at town halls to protest a Hitler-like policy that's being heralded by a Hitler-like logo."

And then, out of left (or right) field, came this: "Ted Kennedy's dad, by the way, Joe Kennedy, sympathetic to Hitler, sympathetic to the Nazis," Limbaugh said.

But Limbaugh was not done with the Nazis or Hitler. In the world of rabid response, invoking the ultimate symbols of evil to describe one's political opponents is routine.

It doesn't matter what you say, as long as it is over the top and beneath contempt.

"Adolf Hitler, like Barack Obama, also ruled by dictate," Limbaugh said. "Hitler said he didn't need to meet with his Cabinet; he represented the will of the people. He was called the messiah. He said the people spoke through him."

Which means, I guess, if Hitler were alive today, he would be a talk show host.

[Roger Simon is POLITICO's chief political columnist.]

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Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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[↑ Contents](#)

75. **David Hadbawnik**

satoko abe

Wed 12 Aug 2009

Hello--

I'm looking for contact info on Satoko Abe

a Japanese writer who has written on and translated Diane di Prima, for a special feature I'm putting together on di Prima. If anyone has a current e-mail address for Satoko, please back-channel to me.

Thanks

David Hadbawnik

[↑ Contents](#)

76. **Jeffrey Side**

History of music website

Wed 12 Aug 2009

I found a website detailing a history of music genres and styles, with album reviews going back years. It is the most complete music site I have seen. A must for all who like music:

<http://www.scaruffi.com/usmusic.html>

[↑ Contents](#)

77. **susan maurer**

FW: PERFECT DARK by Susan Maurer, published by Lar's Palm's Ungovernable Press

Wed 12 Aug 2009

From: [REDACTED]

To: [REDACTED]

Subject: PERFECT DARK by Susan Maurer, published by Lar's Palm's Ungovernable Press

Date: Mon, 10 Aug 2009 10:04:33 -0400

Thanks to both this listserv and poet. essayist, translator and editor Lars Palm for the publication of PERFECT DARK. Talk about meeting cute. I had put a note on this listserv that anyone interested in publishing a full length book mss, should backchannel me, And Lar's response was terrific.

Express your personality in color! Preview and select themes for Hotmail®. Try it now. _____

Windows Live™: Keep your life in sync. http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF_BR_sync:082009

[↑ Contents](#)

78. **Rob McLennan**

2 new chapbooks from above/ground press

Wed 12 Aug 2009

Veralum

by Phil Hall

\$4

Our / Are Carried Invisibles

by Roland Prevost

\$4

publisht in Ottawa by above/ground press. a/g subscribers receive a complimentary copy. To order, add \$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.

Roland Prevost recieved the 2006 John Newlove Poetry Award (judge: Erin Mour). His poetry has been published in two previous chapbooks: Metafizz, Bywords, 2007; Dragon Verses, Dusty Owl , 2009. He has also appeared in Ottawater 3.0, and Ottawater 5.0, above/ground press, Variations Art Zine,

Bywords Quarterly Journal, Peter F. Yacht Club, Angel House Press, among others. He was the managing editor of poetics.ca for two years, and currently acts as the managing editor for 17 seconds, an online journal of poetry & poetics. Late at night, he loves to look at the deep sky through his various telescopes.

Phil Hall was born in 1953 & raised on farms in the Kawarthas region of Ontario. He attended the University of Windsor in the 70s, where he received an MA in English & Creative Writing. His first book, *Eighteen Poems*, was published in Mexico City in 1973. Since then he has published 13 other books of poems, 4 chapbooks, & a cassette of labour songs. He is also a publisher of broadsides & chapbooks under his Flat Singles Press imprint. In the early 80s he was a member of The Vancouver Industrial Writers Union. In the early 90s he was Literary Editor at *This Magazine*, & also edited a shortlived literary journal called *Dont Quit Yr Day-Job*. Among his titles are: *Homes* (1979), *Old Enemy Juice* (1988), *The Unsaid* (1992), & *HearthedralA Folk-Hermetic* (1996). *Trouble Sleeping* (2000) was nominated for the Governor Generals Award for poetry. In 2005, Brick Books (celebrating 20 years as Halls publisher) brought out *An Oak Hunch*, which was nominated for the Griffin Poetry Prize in 2006. Hall has taught writing & literature at the Kootenay School of Writing, York University, Ryerson Polytechnical University, & many colleges. He has been poet-in-residence at the University of Western Ontario, the Sage Hill Writing Experience (Sask.), The Berton House in Dawson City, Yukon, & elsewhere. In 2007, Book Thug published Halls new long poem, *White Porcupine*, & also issue a revised second edition of his essay/poem, *The Bad Sequence*. Over the years, Hall has collected two full decks of random playing cards from the streets, numerous albums of found photographs, & too many boxes of paper ephemera. He calls all this junk *The Pedestrian Archives*. He is learning to play clawhammer banjo.

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

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

79. **Jade Hudson**

ToxicPoetry.com Exhibition 1

Wed 12 Aug 2009

Dear Poets,

We have just constructed our first exhibition of mp3 poetry.

Really, check it out.

We'd be downright depressed if you didn't.

Plus, it's free.

When viewing Exhibition 1, please remember that the table of contents leads you to separate sections of the edition (there are 6 sections altogether). If you want to see artists that are not in 1-1, but in 1-3 or 1-4, etc., you need to click the artist name (in 1-1) to be transported to the section in which the artist is located. We're also including links to each individual section (for additional convenience).

Here is a link to Exhibition 1-1 (where the first section as well as the table of contents can be found):

<http://viewer.zmags.com/publication/bc2498b9#/bc2498b9/1>

Here are links to the additional 5 sections

Section 2:

<http://viewer.zmags.com/publication/bc25b83d#/bc25b83d/1>

Section 3:

<http://viewer.zmags.com/publication/b0a2b9f9#/b0a2b9f9/1>

Section 4:

<http://viewer.zmags.com/publication/9020b5eb#/9020b5eb/1>

Section 5:

<http://viewer.zmags.com/publication/902494eb#/902494eb/1>

Section 6:

<http://viewer.zmags.com/publication/b42498b9#/b42498b9/1>

If you would like to be advertised in the upcoming issue, e-mail [REDACTED] and include "advertising" in the subject line. If you would like to crosslink, follow the same e-mail procedure, only include "crosslink" in the subject line.

Toxic Toasts,

Jade Hudson & Nathan Kinsman

Co-Editors of ToxicPoetry.com

*P.S. If you have trouble loading the player, there are three things that we suggest: *

Downloading the adobe software that is on the initial screen, viewing the file with Firefox instead of Explorer, and or refreshing the section.

[↑ Contents](#)

80. **Joel Weishaus**
"The Gateless Gate" Pages 29-30

Wed 12 Aug 2009

Dear Friends and Colleagues;

Here are the next two pages (one screen) of the Gateless Gate:

Pages 29-30

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2029-30.htm>

Mirror site:

<http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2029-30.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/Gate/Intro.htm>

Please let me know if you wish to be deleted from these periodic notices.

Comments are always welcome.

-Joel

[↑ Contents](#)

81. **CA Conrad**
walking to Whitman's house with Joey

Wed 12 Aug 2009

I dream'd in a dream, I saw a city invincible to the attacks of the whole of the rest of the earth; I dream'd that was the new City of Friends; Nothing was greater there than the quality of robust love--it led the rest; It was seen every hour in the actions of men of that city, And in all their looks and words.

(from Leaves of Grass)

Our good friend Joseph Yearous-Algozin is moving to Buffalo on Monday morning, but today we took a pilgrimage we've been threatening to make for a long time. Walking across the Benjamin Franklin Bridge to Camden in the intense heat was exhausting, so we stopped off at the Walt Whitman Center to hang out on a couch in the air conditioned theater, and to fill our water bottles with the disgusting tap water in the bathroom. NOT that I've ever eaten a urinal cake mind you, but I do believe this water is what it would taste like.

The folks working at the center for some reason had no idea that Mickle Boulevard, where Whitman's house sits, no longer exists as Mickle Boulevard. I've walked to this house before over the years and know that it's right across the street from the prison, which is why I was confused standing on Dr. Martin

Luther King Boulevard CERTAIN that we were in the right place. Joey asked a couple pushing a stroller who told us the boulevard was renamed after King. Maybe the WALT WHITMAN CENTER needs to know this?

The walk through the streets of Camden was a sad walk, sadder than I ever remember it being. When we arrived at the house it was closed, but we looked through the mail slot to peer at a portrait of the gray poet on a wall.

We decided to sit on the front steps in the shade of a tree, where we were soon joined by men begging for change from anyone who walked past. 20 cents asked for, then 30 cents. "I dream'd in a dream..." There were a dozen plastic beer can rings strewn over the sidewalk in front of the house, and a parade of men with the unmistakable, unsettling glaze of crack-cocaine in their eyes. It's not just in the eyes of course, but in the unsteady gait and a musculature not entirely owned by the men, somewhere, inside the bodies. Few things frighten me more than that jagged, zombie strut.

This was the saddest visit I've ever made to Walt Whitman's house. In the past I've witnessed women and children standing in front of his house to motion their homemade sign language to loved ones at the windows of the prison across the street. It was too hot today for sign language, but we saw women and children leaving the prison after their visits. One boy, no more than six, wiping tears from his face with the backs of his fists, trying to push the tears back inside his head or keep them from coming out, or both, and a young woman -- possibly his sister -- texting on her cell phone several paces ahead of him, seemingly unaware of, or uninterested in his overwhelmed state. That little boy was the saddest sight of all, incredibly depressing, and the kind of sight you see and wonder WHAT CAN BE DONE to help people have their needs met?

When I say this was the saddest visit I've ever made, it felt more like visiting Dante than the body electric celebrations of gentle Walt.

Walt Whitman's dream of a city invincible was either a terribly wrong prediction, or a dream he hoped for his fellow citizens which the future had no intention of honoring. A day among broken, breaking souls for Joey and I, but of course Camden is Camden everyday, and we were just visitors. The boulevard is renamed after Dr. Martin Luther King, the new address for Walt Whitman's house, but changing the name of the street is hardly the answer to anyone's misery.

And I'm not saying I have answers, but I am wondering WHY the city's leadership is spending time and energy and money changing maps, and buying all these shiny new boulevard signs when the bail bonds shops are blossoming in the neighborhood, and building after building is boarded up? And drug addicts continue to be somebody's child, brother, father, uncle, lost in such a way it's hard to imagine how to ever bring them back. Camden, were you even

the city Whitman dream'd in his dream? Was he dreaming of another city? But the poem is quoted in granite on the tower of Camden's city hall, and again in the train station.

The city CLAIMS the poem without apology, towering above all heads are these words, and you don't need to squint to read the massive carved letters. You can see it everyday I DREAMED A CITY INVINCIBLE. It's a pox upon all who attempt to thrive here, endless days of misery, which from my gauge is getting ever more miserable with each visit I make. I'm feeling despair for our world tonight, and cannot listen to the news with all the ASSHOLE Republicans talking about Americans NOT NEEDING proper health care, not needing care, not what? Not what? Not needing? The need is immense, it's almost too painful to examine just how many needs are not being met while these SCUM bargain down the price while bargaining down the 20/20 vision of the world around us, here, everyday in Camden, and elsewhere.

I'm sleeping with nightmares of Whitman's house tonight, and all his neighbors awaiting "the quality of robust love."

CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

82. **Jim Andrews**

videogames as literary devices...

Thu 13 Aug 2009

here are a couple of articles i wrote that have not been online as they're published in books. i see today that the articles do appear, however, in books.google.com, so here are the links to the pdfs.

'videogames as literary devices' appears in 'videogames and art' (<http://tinyurl.com/p56ywo>), a book edited by andy clarke and grethe mitchell (intellect books, u of chicago press, 2007). the essay looks at degrees of subordination of game to art in four online art games: Natalie Bookchin's 'The Intruder'; Regina Célia Pinto's 'Viewing Axolotls'; Neil Hennessey's 'Pac Mondrian'; and my 'Arteroids'.

another essay of mine, 'language explosion: poetry and entertainment in arteroids' was published in 'gamers' (<http://tinyurl.com/lqbhhy>), a book edited by shanna compton (soft skull press, brooklyn, 2004). the essay is a significant rewrite and tightening up of <http://vispo.com/arteroids/onarteroids.htm>

ja
http://vispo.com

[↑ Contents](#)

83. **steve dalachinsky**
rashied ali

Thu 13 Aug 2009

great drummer (with coltrane etc) friend and human
has passed away on aug 12
as did les paul today

[↑ Contents](#)

84. **steve russell**
Eathlings/Consider The Lobster/David Foster Wallace/vegan vs. vegetarian ... language

Thu 13 Aug 2009

for anyone struggling with vegan/vegetarian issues, please rent "Earthlings," perhaps the most powerful expose on animal welfare issues ever ... whenever ... the revolting images are too powerful to ignore, & ignoring the consequences of our actions, as the late David Foster Wallace points out, are an easy, cheap, lazy, and cowardly ploy (see essay, Consider the Lobster, book, same title.). Concerning language and nonhuman mammals, Wallace writes:

The fact that even the most highly evolved nonhuman mammals can't use language to communicate with us about their subjective mental experience is only the first layer of additional complication in trying to extend our reasoning about pain and morality to animals. And everything gets progressively more abstract and convoluted as we move farther and farther out from the highertypes mammals into cattle and swine and dogs and cats and rodents, and then birds and fish, and finally invertebrates like lobsters.

[↑ Contents](#)

85. **Séamas Cain**
... the art of disappearing

Thu 13 Aug 2009

Two new books by the Irish poet Gabriel Rosenstock, published by CSP (Cambridge Scholars Publishing) will be launched in Dún Laoghaire, County Dublin, Ireland on 29 August 2009 in the Kingston Suite of the Royal Marine

Hotel at 7:00 p.m. This event is a part of the Festival of World Cultures in Dún Laoghaire.

Rosenstock's books are titled "Haiku Enlightenment" & "Haiku, the Gentle Art of Disappearing." They are the poets contemplations & musings about haiku & the form(s) of haiku. Early versions of these texts were serialised in the electronic journal World Haiku Review.

Gabriel Rosenstock believes that "there is something going on in the literary & artistic energies at the eastern & western extremes of Europe which have shamanistic/druidic forces as part of their DNA, so to speak, energies that produce a vital poetry that is not a commentary on life, as such, but life itself, the living, breathing spirit ... one of the reasons I love haiku is because it offers an entrance into the pervading spirit of a place, a temenos ..."

With this e-announcement, there is a way of getting a 50% reduction for advance orders of these new books by Rosenstock! Though this 50% off will be good only up to the August 29th launch-event in Ireland.

To claim the 50% discount on either or both titles, orders can be made online at the CSP (Cambridge Scholars Publishing) web-site ...

1.) "Haiku Enlightenment"

<http://www.c-s-p.org/Flyers/Haiku-Enlightenment1-4438-0521-1.htm>

2.) "The Gentle Art of Disappearing"

<http://www.c-s-p.org/Flyers/Haiku--The-Gentle-Art-of-Disappearing1-4438-1133-5.htm>

The customer should select the title, add it to the shopping basket, & then use the following:

Login: (blank)

Password: haiku50%

Alternatively, purchases can be made directly through Vlatka Kolic of Cambridge Scholars Publishing at



or



Disappearingly,

Séamas Cain

<http://www.freewebs.com/seamascain>

[↑ Contents](#)

86. **Justin Katko**

Critical Documents Moving Sale

Thu 13 Aug 2009

Dear List members:

Critical Documents is moving! And before everything gets transported across the North Atlantic, I'm offering a buy one get one free offer. Buy any book in stock and get another book free. The offer is good from now until August 20 (i.e. ONE week). Here is the current stock:

Plantarchy 2 (restocked!) <http://plantarchy.us/Plantarchy_2.html> cris cheek.
The Church—The School—The Beer<http://plantarchy.us/Plantarchy_3.html>
cris cheek. part: short life housing (a box of them just arrived from the The Gig)
Plantarchy 4 (restocked!) <http://plantarchy.us/Plantarchy_4.html> Keith
Tuma. The Paris Hilton <<http://plantarchy.us/paris.html>> Tom Raworth. Let
Baby Fall <<http://plantarchy.us/let-baby-fall.html>> Sara Crangle. wild
ascending lisp <<http://plantarchy.us/wal.html>>

Just note in your paypal message which other book wish to receive. Note that you can't purchase cheek's Part: Short Life Housing from the site, so that one only works as your free one.

Jow's Xena Fan-Fic will be restocked within the next few months (apologies to those of you with outstanding orders for it), and the next book I'll be putting out is Ryan Dobran's DING DING. If you believe that you have an outstanding order, or you didn't receive contributor/subscription copies of anything, please let me know and I'll fix it. School's ever-rolling liquid carpet of bittersweet poisons has continually made it difficult to keep up.

And finally, please note the new mailing address, good as of September:

Critical Documents
c/o Justin Katko
Queens' College
Cambridge, CB3 9ET
United Kingdom

Thanks
Justin

[↑ Contents](#)

87. **charles alexander**
still going for it!

Thu 13 Aug 2009

Hi everyone,

We're still HUNDREDS away from our goal of one thousand small donors by end of the year. And soon, like right now, would be really good, as we are hoping to get books by Linh Dinh and Jane Sprague to press right away!

It's tax deductible and oh so juicy. \$5 or \$10, please! Smaller is ok, too! We love lots and lots of people -- our readers, supporters, YOU!

DO IT at <http://chax.org/donate.htm> -- or send something to address below!

You can also go to chax.org and buy a book or two or three or so.

charles alexander



chax press / poetry & the book arts

411 n seventh ave ste 103 / tucson, az 85705-8388

presenting Norma Cole & Charles Alexander on Sept 17 2009

Linh Dinh, Steph Balzer, and Jonathan Rothschild on Oct 30 2009

Jane Sprague & Kate Greenstreet on Nov 4 2009

Ron Silliman & Marilyn Crispell on Jan 30 2010

DONATE TO CHAX PRESS at <http://chax.org/donate.htm>

[↑ Contents](#)

88. **David Kirschenbaum**
Boog Festival's Final Sked, 9/9-13

Thu 13 Aug 2009

Hi,

From Wed., Sept. 9 through Sun. Sept. 13, we'll be putting on the third annual Welcome to Boog City poetry and music festival. It will feature 55 poets, 23 musical acts, 17 small presses, 11 panelists, and 11 playwrights over the five days.

You can visit the below url to view the festival logo and at-a-glance schedule:

<http://www.welcometoboogcity.com/wbc3sked.pdf>

Among the festival highlights are:

—a live performance of The Magnetic Fields' 69 Love Songs for its 10th anniversary by 13 different musical acts;

- a night devoted to South Boston, Mass. small press Rope-a-Dope Press;
- our first Poets' Theater night, featuring performances of eight short plays
- our 6th annual small, small press fair, with exhibits from 16 different small presses, and readings by their authors;
- a discussion on Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown; and
- Washington, D.C. small press luminary Buck Downs in conversation with renowned poet Anselm Berrigan

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].

as ever,
David

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

3rd annual

Welcome to Boog City
5 Days of Poetry and Music

WEDNESDAY SEPTEMBER 9, 7:00 P.M.

For its 10th Anniversary,
The Magnetic Fields' 69 Love Songs album performed live by:

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

Volume 1

Admiral of the Narrow Sea

1. Absolutely Cuckoo
2. I Don't Believe in the Sun
3. All My Little Words
4. A Chicken with Its Head Cut Off
5. Reno Dakota

Kathy Zimmer

6. I Don't Want to Get Over You
7. Come Back from San Francisco
8. The Luckiest Guy on the Lower East Side
9. Let's Pretend We're Bunny Rabbits
10. The Cactus Where Your Heart Should Be

Ben Krieger

11. I Think I Need a New Heart
12. The Book of Love
13. Fido, Your Leash Is Too Long
14. How Fucking Romantic
15. The One You Really Love

Adam Ferretti

16. Punk Love
17. Parades Go By
18. Boa Constrictor
19. A Pretty Girl Is Like...
20. My Sentimental Melody

Sara Lautman and Yoko Kikuchi

21. Nothing Matters When We're Dancing
22. Sweet-Lovin' Man
23. The Things We Did and Didn't Do

Volume 2

1. Roses
2. Love Is Like Jazz
3. When My Boy Walks Down the Street

Andrew Hoepfner

4. Time Enough for Rocking When We're Old
5. Very Funny
6. Grand Canyon

Genan Zilkha

7. No One Will Ever Love You
8. If You Don't Cry
9. You're My Only Home
10. (Crazy for You But) Not That Crazy
11. My Only Friend
12. Promises of Eternity

Stephanie Nilles

13. World Love
14. Washington, D.C.
15. Long-Forgotten Fairytale
16. Kiss Me Like You Mean It
17. Papa Was a Rodeo

The Trouble Dolls

18. Epitaph for My Heart
19. Asleep and Dreaming
20. The Sun Goes Down and the World Goes Dancing
21. The Way You Say Good-Night
22. Abigail, Belle of Kilronan

Maynard and the Musties

23. I Shatter

Volume 3

1. Underwear
2. It's a Crime
3. Busby Berkeley Dreams
4. I'm Sorry I Love You

OPEN SLOT

5. Acoustic Guitar
6. The Death of Ferdinand de Saussure
7. Love in the Shadows
8. Bitter Tears
9. Wi' Nae Wee Bairn Ye'll Me Beget

A Brief View of the Hudson

10. Yeah! Oh, Yeah!
11. Experimental Music Love
12. Meaningless
13. Love Is Like a Bottle of Gin
14. Queen of the Savages

Gracefully

15. Blue You
16. I Can't Touch You Anymore
17. Two Kinds of People
18. How to Say Goodbye
19. The Night You Can't Remember

Andrew Hoepfner

20. For We Are the King of the Boudoir
21. Strange Eyes
22. Xylophone Track
23. Zebra

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

THURSDAY SEPTEMBER 10, 7:00 P.M.

d.a. levy lives: celebrating the renegade press

Rope-a-Dope Press
(South Boston, Mass.)

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

Free

Event will be hosted by
Rope-a-Dope editors

Robert daVies and poet Mary Walker Graham, eds.

featuring readings from

Mary Walker Graham
Kate Schapira
Sampson Starkweather
Chris Tonelli

and music from
Erik Schoster

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 11, 7:00 P.M.

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

7:00 p.m. Elinor Nauen
7:15 p.m. Sandra Beasley
7:35 p.m. Tara Hack-music
8:15 p.m. The Tet Offensive-music
9:10 p.m. Boog Poets' Theater, featuring plays by:

Charles Bernstein
Charles Borkhuis
Corina Copp and Dana Ward
Mashinka Firunts and Jeremy Thompson
Kristen Kosmas
Filip Marinovich and Nathaniel Siegel
Urayoán Noel
Kristen Prevallet

11:10 p.m. Dan Machlin
11:25 p.m. Serena Jost-music
11:55 p.m. The Low and the Lonesome-music

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 12, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

6th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

12:00 p.m. Rachel Levitsky, Ugly Duckling Presse
12:10 p.m. Wil Hallgren, Stubborn Plant Press
12:20 p.m. Lydia Cortes, Straw Gate Books
12:30 p.m. Jill Magi, 2nd Avenue
12:40 p.m. Ivy Johnson, Portable Press at Yo-Yo Labs
12:50 p.m. Austin Alexis, Poets Wear Prada
1:00 p.m. Douglas Manson, little scratch pad press
1:10 p.m. Stacy Szymaszek, Litmus Press

1:20 p.m. Mina Pam Dick, Futurepoem
1:30 p.m. Geoffrey Olsen, EOAGH: A Journal of the Arts
1:40 p.m. Norman Lock, Ellipsis Press
1:50 p.m. Christopher Stackhouse, Corollary Press
2:00 p.m. Andrew Hughes, BookThug
2:10 p.m. Jennifer L. Knox, Bloof Books
2:20 p.m. Marcella Durand, Belladonna*
2:30 p.m. Karin Falcone, artICHOKÉ Press
2:40 p.m. Dan Wilcox, A.P.D.

2:50 p.m. Jesse Schoen-music
3:20 p.m. Ammiel Alcalay
3:35 p.m. Danielle Le Gros Georges
3:55 p.m. Ryan Walker
4:15 p.m. Jim Dunn
4:35 p.m. Phoebe Kreutz-music
5:05 p.m. Karen Weiser
5:20 p.m. Katie Yates
5:40 p.m. Dana Ward
6:00 p.m. Anselm Berrigan
6:15 p.m. Anselm Berrigan in conversation with Buck Downs
6:45 p.m. Buck Downs
7:05 p.m. Gracefully-music
7:35 p.m. Jean-Paul Pecqueur
7:50 p.m. Brenda Coultas
8:05 p.m. Mike County
8:25 p.m. Ish Klein

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.

Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY SEPTEMBER 13, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Paul Foster Johnson
12:15 p.m. Eric Gelsinger
12:30 p.m. Joanna Sondheim
12:45 p.m. Tracey McTague

1:00 p.m. Alan Semerdjian-music

1:30 p.m. Martha King

1:45 p.m. Brendan Lorber

2:00 p.m. Dan Wilcox

2:20 p.m. Basil King

2:35 p.m.-2:45-break

2:45 p.m. Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown

Greg Fuchs moderates a discussion on the meaning of community with a group of New York activists, artists, filmmakers, poets, and writers: Antonino D'Ambrosio, Mariana Ruiz Firmat, Alan Gilbert, Erica Kaufman, Eileen Myles, Tim Peterson, Marc Andre Robinson, Michele Madigan Somerville, Chris Stackhouse, and Stacy Szymaszek.

4:30 p.m.-4:40-break

4:40 p.m. Corina Copp

4:55 p.m. Lewis Warsh

5:10 p.m. Hailey Higdon

5:30 p.m. Shanna Compton

5:45 p.m. Angela Veronica Wong

6:10 p.m. Dorit-music

6:30 p.m. Cristiana Baik

6:50 p.m. Paolo Javier

7:05 p.m. Sara Wintz

7:20 p.m. Ryan Murphy

7:35 p.m. Gary Parrish

7:50 p.m. Justin Marks

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.

Venue is bet. Prospect Pl./St. Marks Ave.

****Welcome to Boog City 3 Bios and Websites****

***Wednesday**

****A Brief View of the Hudson**

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

Nick Nace, Ann Enzminger, and Joel Herzig are the folk/country powerhouse that is A Brief View of the Hudson.

****Admiral of the Narrow Sea <http://www.myspace.com/admiralofthenarrowsea>**

Admiral of the Narrow Sea is a Staten Island-based performance group. The

songs are centered around a ukulele, and based on English and French idioms. The act draws a heavy influence from alternative country, and Staten Island guidos. Their sound is best described as nautical glock pop.

****Adam Ferretti** <http://www.myspace.com/poton> Adam Ferretti is currently a full time research biologist, part time cake maker, rock singer, ghost bunny painter, solo artist, and violinist. This is the first time he will step out from behind his post apocalyptic rock band The Rabbits and his solo moniker Poton, to perform under his own name.

****Gracefully** <http://goodbyebetter.com> Psychedelic lounge pop from the isle of Manhattan, Gracefully is the butterfly metamorphose from the caterpillar So L'il. Part of (and oft augmented by) the Goodbye Better Collective (which also includes I feel tractor, Aydin, and Drifting In the Cinema), they just released their first full-length this past May on Goodbye Better.

****Andrew Hoepfner** <http://www.creakyboards.com/> Andrew Hoepfner has done all his New York City songwriting under the moniker Creaky Boards, which is currently in a coma. Andrew plays keys as one of Shilpa Ray's Happy Hookers. He takes pride in helping mothers and wives of New York City who are in strife. Andrew has been exploring drawing and meditation this year.

****Ben Krieger** <http://www.benkrieger.com/> Ben Krieger came to New York in 1997 to be a schoolteacher. He brought an electric guitar and a 4-track, too. He has written for The Deli, Block Magazine, Urban Folk, and was the editor at Jezebel Music for two years. He plays a weekly show at the Sidewalk—the club he books—at around 3:00 a.m. each Tuesday. He still works with children (including his own). He is an avid music collector who doesn't believe in guilty pleasures. He's antifolk, but not always.

****Sara Lautman and Yoko Kikuchi**
<http://www.myspace.com/yokokikuchi>
<http://www.myspace.com/saralautman>

Sara and Yoko have been playing, writing and singing together as two-thirds of the band Lady Bright since July 2008. Cat owners both, they openly admire their little cats' capri pants and low pony, respectively.

****Maynard and the Musties** <http://www.myspace.com/maynardandthemusties> Maynard and the Musties have been playing around the city for about three years now. Their first album-length release, *So Many Funerals*, is available through amazon.com or [itunes](http://itunes.com). Joe Maynard wrote all songs except for "Shallow Water Warning," whose lyrics were penned by poet Helen Adam. Maynard also provides lead vocals and acoustic guitar. The Musties are Mo Botton, lead guitar; Dennis Shealy, bass; Jim Thomas, Drums; and the hottest fiddle this side of the crescent city, Naa Koshie Mills. Our rock star ringer, Ryan

Adams, provided lapsteel and piano on the song “Elvis Museum” and co-produced the song “Rocky & Bessie.”

****Stephanie Nilles** <http://www.myspace.com/stephanienilles> Stephanie Nilles is an independent musician constantly on the move. At 17, she was a finalist at the Young Concert Artists’ International Competition. At 22, she had graduated from the Cleveland Institute of Music with a Bachelor of Music in classical piano performance. These days, she's performing her own politically influenced jazz/folk tunes, described by listeners as “Ella Fitzgerald on speed beating the shit out of Regina Spektor” and “Tom Waits on helium,” in her adopted home base of New York City and out on the road in a hatchback with a Roland.

****The Trouble Dolls**

<http://www.troubledolls.com/a/>

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

The Trouble Dolls are a pop band from Brooklyn. The Trouble Dolls are Cheri, Matty, Chris and sometimes Pam. The Trouble Dolls do not smoke. The Trouble Dolls will release their second album, *The Tiniest Entertainers in the World*, in 2010. The Trouble Dolls’ first album, *Sticky*, is available in finer used CD stores everywhere.

****Genan Zilkha** <http://www.myspace.com/genanisfabulous> Genan is currently a (full-time) law student, (part-time) musician, although it is questionable whether she is particularly good at either. She is also the same height as Stephin Merritt, which makes her proud and especially qualified to play this show.

****Kathryn Zimmer** <http://www.kathyzimmermusic.com/> Kathryn Zimmer grew up singing folk music with a musical family in rural Nebraska, where some of her first gigs were rodeos, parades, and county fairs. The winding road of her musical exploration eventually led her to classical music, and it is with that layer of influence she now creates music she calls “cosmopolitan folk”—music that is sophisticated yet naïve, polished yet quirky. Now a resident of New York City, Kathryn performs often with her two backup singers, the Sugar Bowls, and her band, the Sunshine Banned. She has independently released three albums, *Under Your Spell*, *dreamin’*, and *Spare Key*.

***Thursday**

****Rope-a-Dope Press** <http://rope-a-dope-press.blogspot.com> Founded in the spring of 2007 by painter Robert daVies and poet Mary Walker Graham, Rope-a-Dope Press fosters collaboration between artists, writers, and their communities through the publication of handmade, letterpress printed broadsides, chapbooks, and artist’s books.

****Mary Walker Graham** <http://distilleryboston.com> Mary Walker Graham was born in the Blue Ridge Mountains of Virginia and now lives in a restored rum distillery in South Boston. The cofounder and editor of Rope-a-Dope Press, her poems have appeared in Free Verse, OCHO, PFS Post, Poetry Magazine, and Poetry Daily.

****Kate Schapira** Kate Schapira lives in Providence, R.I. where she writes, teaches, and organizes the Publicly Complex Reading Series. In addition to her chapbooks with Rope-A-Dope Press, Case Fbdy. and The Painting, she's the author of The Saint's Notebook (Flying Guillotine Press), Heroes & Monsters (Portable Press at Yo-Yo Labs), and Phoenix Memory (horse less press). Her work has most recently appeared in why are we not in paradise?

****Erik Schoster** <http://www.hecanjog.com/> Erik Schoster (r.) is a composer and sound artist based in Brooklyn by way of Madison, Wisc. Middlemarch, his second full-length record as He Can Jog (entitled) is out now on Audiobulb Records. Earlabs praises it as a "heartfelt, entertaining, and perplexing flurry of sonic excitement." He is writing and recording a new record under his given name for Ian Hawgood's excellent Home Normal imprint. This performance is based in part on that work. More information and mp3s can be found at the above site.

****Sampson Starkweather** Sampson Starkweather is the author of three chapbooks, The Heart is Green from So Much Waiting forthcoming from Immaculate Disciples, City of Moths a Rope-a-Dope Press production, and The Photograph from horse less press.

****Chris Tonelli** <http://thesteinachoperation.blogspot.com/> Chris Tonelli co-curates The So and So Series and is the author of four chapbooks, most recently No Theater (Brave Men Press) and For People Who Like Gravity and Other People (Rope-A-Dope Press). New work can be found in LIT, SIR!, and the Tusculum Review. He teaches at North Carolina State University in Raleigh, where he lives with his wife Allison.

***Friday**

****Sandra Beasley** <http://www.sandrabeasley.com/> Sandra Beasley is the author of I Was the Jukebox, winner of the 2009 Barnard Women Poets Prize, selected by Joy Harjo and forthcoming from W. W. Norton. Her first collection, Theories of Falling, won the 2007 New Issues Poetry Prize judged by Marie Howe. Other awards include the Maureen Egen Exchange Award from Poets & Writers and a Walter E. Dakin Fellowship from the Sewanee Writers' Conference. She lives in Washington, D.C., where she writes for The Washington Post Magazine and is working on Don't Kill the Birthday Girl: Tales from an Allergic Life, forthcoming from Crown.

****Charles Bernstein**

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

The Lenny Paschen monologue, from The Lenny Paschen Show

The three librettos I wrote for Ben Yarmolinsky in the early 1990s used vernacular American forms to create contemporary operas with a social and historical address. *Blind Witness News* (1990) and *The Lenny Paschen Show* (1992) used the typical format of late-night TV, while *The Subject* (1991) starts with a psychoanalytic session.

Lenny is the final work of the trilogy. Much of the opening monologue, to be presented at this event, was cut, for reasons of length, from the final libretto.

In its typical process of canceling sense, television is, of course, the offense to meaning that is addressed in *The Lenny Paschen Show*. Lenny Paschen is a gladiator in an electronic age—a hot fighter in a cool medium (and he may also cut against the grain of the lyric impulse within opera). Lenny is trapped from the start, yet his struggle for moral discourse makes this opera a *fin de* millennia version of *Die Meistersinger*—sans masters, sans paradise, all songs. Lenny seems to preach that we can get beyond the puppetry of TV personas, but, as he also insists, he remains a puppet of his own devices. *The Lenny Paschen Show* uses the tools at hand, especially the tradition of black, often abrasive, comedy to explore the worlds flaunted by, and also hidden within, one of the central formats of commercial TV.

Charles Bernstein's books include *Blind Witness: Three American Operas* (Factory School), new in 2008; *Girly Man* (University of Chicago Press), now in paperback; *Shadowtime* (Green Integer), libretto for an opera on Benjamin; *Republics of Reality: 1975-1995* (Sun & Moor Press), *Content's Dream: Essays 1975-1984* (Northwestern), and *Controlling Interests* (Roof). He is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

****Charles Borkhuis** <http://writing.upenn.edu/pennsound/x/Borkhuis.php> Barely There A woman finds herself having retreated into her "inner cave" with her invisible "power animal" ROAR-SHOCK by her side. It is a little bit of Paradise where she tries to relax, forget her problems, and just chill. But as an actor, she treats her "inner cave" as a proscenium stage with an attendant audience, for whom she performs herself, trying to win their acceptance and recognition. Yet once performing, she must account for herself. Even though she has no back-story or "character" as such, she keeps peeling away layers of her presence in an attempt to be remembered before the lights go down.

Charles Borkhuis is a playwright, poet, screenwriter, and essayist. His books of poems include *Afterimage*, *Savoir-fear*, *Alpha Ruins*, *Proximity* (Stolen Arrows), *Dinner with Franz*, and *Hypnogogic Sonnets*. Fanny Howe selected *Alpha Ruins*

as a finalist for the William Carlos Williams Book Award. *Disappearing Acts* is his latest book of poems. His essays on contemporary poetics have appeared in *Telling it Slant* and *We Who Love to Be Astonished* (University of Alabama Press). His stage and radio plays have been produced widely, and he is the recipient of a Dramalogue Award. His plays are published in four collections, *Mouth of Shadows*, *The Sound of Fear Clapping*, *Stage This*, and *Poets' Theater*. His CD *Black Light* contains two radio plays produced for NPR (see above link). He curated poetry readings for the Segue Foundation for 15 years, most recently at The Bowery Poetry Club in New York City.

****Corina Copp** <http://www.fauxpress.com/e/> Corina Copp's short dance-theater text, "A Week of Kindness," was produced in the 2007 Tiny Theater Festival at the Ontological-Hysteric Theater. Recent work has appeared in *Aufgabe*, *Antennae*, *Puppy Flowers*, *6x6*, *Poets on Painters* (Ulrich Museum of Art, Wichita, Kan.), *Denver Quarterly*, *Fence*, *The Germ*, and other lovely places. Her e-book, *Carpeted*, can be found at the above link. She is currently pursuing her M.F.A. in Playwriting with Mac Wellman at Brooklyn College, and is the editor of *The Poetry Project Newsletter*.

****Mashinka Firunts** <http://www.mashinkafirunts.com/> ****Jeremy James Thompson** <http://www.autotypograph.com/> Extra! V Organza They are inked up. They are hot off the press. Spinning good yarns. Penciling a National Angle. News Items: His Woman Girl of the Fridays Years (1940) (1942) closes the press box; some curtains. Gets in the wired room; word-ringers, face reporters, and gossipmongers gum up the works. The Rumor Mill, an RSS feed, Perez Hilton, and teeny Tweets are seen slurping Manhattan at the Savoy Saturday. This weak head lines: Wild Parties in Pictureland. Weekend Orgies of the Stars of the Silver Sheet! Singed Startlet Warns of Winding Celluloid Road to Ruin! 80 stab and jab beached bodies, the best and worth less of 1990, the Forbes Celebrity [REDACTED]. There's something very important on the teletype, six or seven items back. The Obits read: Bolshevik sweetheart dead, a relation, you knew her.

Mashinka Firunts is a graduate student in the Columbia University Modern Art program, and she is concurrently investigating the sustainability of the scholarly spectacle.

Jeremy James Thompson is an instructor at New York's Center for Book Arts, as well as curator of the reading series TEXTFORM. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde.

****Tara Hack** <http://www.tarahack.com/> Singer-songwriter Tara Hack, a 21-year-old native New Yorker, worked with producers Joe and Jack Napoli of Cloud 9

Recording on her album, *See You Soon*, available online, on iTunes, and in Penn Station and stores in the Northeast.

Her latest single, "Saya Tidak Bersalah," is about Australian Schapelle Corby who was wrongfully imprisoned. Tara's song has fired the human rights movement to free Schapelle. It's been featured in *The Sydney Morning Herald*, *Brisbane Times*, *2GB Radio Sydney*, *The Joey Reynolds Show*, and CWA at the University of Colorado. She is in the studio working on her next album.

****Serena Jost** <http://www.myspace.com/serenajost> Singer-songwriter and cellist Serena Jost was raised between Michigan and Switzerland. Her debut CD, *Closer Than Far*, was produced by Brad Albetta (Martha Wainwright) and released to a sold-out show at Joe's Pub.

Time Out NY noted "she writes gently eccentric songs and sings them in an elegant alto, often accompanying herself on cello, but it isn't quite right to call her a singer-songwriter. The term art song—normally tied to 19th-century concert music—usefully characterizes Jost's carefully arranged pieces and succinct lyrics, neither quite rock nor folk." Formerly of Rasputina, she has collaborated with poet Dan Machlin, dancers, and other artists.

****Kristen Kosmas H-O-R-S-E**, a text for speaking An imaginary 12-course meal leads to a bus tour, that leads to a seaplane ride, that leads to a party, that leads to a fight, that ends in a rosebush on the way to basketball practice. Kristen Kosmas tries desperately not to tell you all the things she really wants to tell you in H-O-R-S-E.

Kristen Kosmas is a playwright and performer. She has had plays commissioned by Performance Space 122, Seattle University's SITE Specific, Dixon Place, and New City Theater.

Her plays include *This from Cloudland*, *Hello Failure*, *Chapter of Accidents*, *The Mayor of Baltimore*, *Anthem*, and *Palomino*.

She is the writer and performer of four critically acclaimed solo shows, *The Scandal!*, *Slip*, *Again*, and *Blah Blah Fuckin Blah*, which have been performed at numerous venues in New York, Austin, Boston, Seattle, and Chicago.

Forthcoming publications include *Hello Failure* (Ugly Duckling Presse), *This From Cloudland* (Play a Journal of Plays), and *The Mayor Of Baltimore and Anthem* (53rd State).

****Dan Machlin** <http://www.uglyducklingpresse.org/page-dearbody.html> Dan Machlin was born and raised in New York City and is currently growing cukes, savory, and snap peas in his community garden. His most recent book is *Dear Body*: (Ugly Duckling Presse). With singer/cellist Serena Jost he has released a full-length CD project *Above Islands* and set HD, Paul Blackburn, and his own

poetic texts to music. His poems and reviews have appeared in Boog Literature, Crayon, Critiphoria, Antennae, Soft Targets, and The Brooklyn Rail. He is the founding editor and publisher of Futurepoem books, and recently joined the conspiracy at Table X: A Publishing Commune.

****Filip Marinovich**

****Nathaniel Siegel**

Bastille Day 2009 Meditations On Homosexuality is a ritual performed in praise of the gay muse, for everybody.

Filip Marinovich is a poet living in New York. Author of Zero Readership (Ugly Duckling Presse), various poems on the web, and plays performed throughout New York. He has performed his poetry in New York, Paris, and San Francisco. He is at work on a new book of poems.

Nathaniel Siegel is a gay poet writing from his life experience in New York City.

****Elinor Nauen** <http://www.elinornauen.com/> Elinor Nauen is the author of the poetry collections American Guys and Cars, and editor of Diamonds Are a Girl's Best Friend: women writers on baseball and Ladies, Start Your Engines: women writers on cars and the road. Her most recent books are the forthcoming So Late Into the Night and Marriage A to Z. She is a freelance journalist for the Saturday Evening Post, AARP.com, and other national publications. She lives in the East Village, where she does daily battle with rats, fleas, and her husband, Johnny Stanton. Check out her latest poetry, articles and adventures at the above site.

****Urayoán Noel** <http://www.myspace.com/urayoannoel> The Commonest Many Fester is a team play for As and Bs. It could be a foray: many-festooned. To where poiesis meets polis: as pop lists. The cast is human and non-human (with room for excluded thirds). Less positive than Common, it cures no colds. Kinda polyvocal, sorta glocal, but never lo-cal. A laughtractatus in hi-density politics for many playas. Sorry, no program.

Urayoán Noel is the author of Boringkén (Ediciones Callejón/La Tertulia) and Kool Logic/La lógica kool (Bilingual Press), a contributing editor of Mandorla, and a founding member of Spanic Attack. His other works include the artist book Las flores del mall and a CD and DVD of text-sound collaborations with composer Monxo López.

He recently presented selections from Hi-Density Politics—an assemblage of (cheap) digital poetics, (mis) translation, and (pro forma) performance—at the University of Puerto Rico Interdisciplinary Studies Program, the Latin American Studies Association Conference in Rio de Janeiro, and The Dirty Dirty artspace in Brooklyn. He is completing In One Breath, a book-length study of Nuyorican

poetry, on and off the page, from the 1960s to the present. Originally from San Juan, Puerto Rico, he teaches at the University at Albany, SUNY.

****Kristin Prevallet**

http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/performance/prevallet-burnett.html The Block is a story about love in the paranoid era of Bush's America. Language fails, the muse rebels, the thief enters, and the furniture gets rearranged. Will Lacy and Ben survive?

Kristin Prevallet is a poet, essayist, and educator whose most recent book is *I, Afterlife: Essay in Mourning Time* (Essay Press). She is the editor of *A Helen Adam Reader* and received a 2007 New York Foundation for the Arts fellowship in poetry. She lives in Brooklyn.

****Nathaniel Siegel**

(see Filip Marinovich)

****The Low and the Lonesome** <http://www.myspace.com/thelowandthelonesome>
The Low and the Lonesome play country and western music and wail their hearts out down by the Gowanus Canal. They are Donna Lichaw, low and lonesome electric guitar; Lana Carroll, cryin' and weepin' pedal steel; Jason Bertone, walkin' and talkin' electric bass; Julian of Nowherr, howlin' and yodelin', finger-pickin' acoustic; and Naomi Clark, bucket and washboard, tambourine and traps. Sounds like dark country comin' out a fuzzy radio, on a train, on a boat.

****The Tet Offensive** <http://www.briansamuelrobinson.com/tet.html> In January of 2002, David Kirschenbaum approached his friend, classical composer Brian Robinson, to write an arrangement of "Stay Away" for a Nirvana tribute concert at the Knitting Factory in N.Y.C. Brian responded with an arrangement that was as hard and fast as his rock band counterparts, and The Tet Offensive was born. The group counters the traditional lush sound of string ensembles with driving arrangements full of giddy dissonance and moments of thrashing atonality, covering an array of bands from The Bee Gees to Soundgarden.

****Jeremy James Thompson**

(see Mashinka Firunts)

****Dana Ward** <http://www.cypresspoetry.com/> Dana Ward is the author of the *Drought* (Open 24 Hours), *Roseland* (Editions Louis Wain), and other scattered books. He lives in Cincinnati where he edits Cy Press and works as an advocate for adult literacy at the Over-the-Rhine Learning Center.

***Saturday**

****Ammiel Alcalay** <http://www.loggernaut.org/interviews/ammialcalay/> Ammiel Alcalay is a poet, translator, critic, and scholar. His books include *Scrapmetal*

(Factory School), from the warring factions (Beyond Baroque), After Jews and Arabs (University of Minnesota), the cairo notebooks (Singing Horse), and Memories of Our Future: Selected Essays, 1982-1999 (City Lights). His translations include Sarajevo Blues and Nine Alexandrias by Bosnian poet Semezdin Mehmedinovic; Keys to the Garden: New Israeli Writing; and, with Oz Shelach, Outcast, by Shimon Ballas. The novel Islanders (City Lights) and book of essays A Little History (Beyond Baroque) are forthcoming.

****Austin Alexis, Poets Wear Prada**

<http://poetswearpradanj.home.att.net/AustinAlexis.html>

<http://poetswearprada.blogspot.com> Austin Alexis' 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. His chapbook Lovers and Drag Queens was released by PWP and a collection of his short stories is due out this fall. 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 e-books and limited edition, high-quality chapbooks. Her words appear off and on the net, in two print anthologies The Bandana Republic, A Literary Anthology by Gang Members & Their Affiliates (Soft Skull Press) and Love After 70 (Wising Up Press), both released last year, and can be heard in the 2005 indie flic Love and the Vampire, directed and produced by David Gold and starring Rick Poli. A former Wall Street investment banker, she runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazz poetry Series. Since then, they have added 18 additional chapbook titles and their first annual anthology, The Bug Book, will be released this fall. Authors include the well-established New York poets Peter Chelnik, Susan Maurer, and Carol Wierzbicki, as well as promising up and comers like Jee Leong Koh, Laura Vookles, Austin Alexis, and Karen Neuberg.

****Anselm Berrigan** [http://www.writing.upenn.edu/pennsound/x/Berrigan-](http://www.writing.upenn.edu/pennsound/x/Berrigan-Anselm.php)

[Anselm.php](http://www.writing.upenn.edu/pennsound/x/Berrigan-Anselm.php) Anselm Berrigan's book of poetry Free Cell will be published by City Lights in the fall of '09. Other books include Zero Star Hotel and Some Notes on My Programming, as well as the slim and recent volume To Hell With Sleep. He is poetry editor for The Brooklyn Rail, teaches at some places, and used to direct The Poetry Project at St. Mark's Church. He has lived much of his

life in the East Village, where he was raised and lives currently, and he is in love with poetry come what may.

****Lydia Cortes, Straw Gate Books** <http://www.leafscape.org/strawgatebooks/> Lydia Cortes was raised Puerto Rican in Williamsburg, with Manhattan her longtime home. She has received numerous fellowships and awards for her poetry, fiction, and essays. Works in all these forms have been anthologized. Ten Pell Books published her poetry volume, "Lust for Lust." Her current book of poems, "Whose Place," has just come out from Straw Gate Books.

Straw Gate Books is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new authors and authors whose work is under-served.

****Brenda Coultas** <http://tsky-reviews.blogspot.com/2008/06/brenda-coultas-marvelous-bones-of-time.html> Brenda Coultas is the author of *The Marvelous Bones of Time* and *A Handmade Museum* (both from Coffee House Press), the latter of which won The Norma Farber Award from The Poetry Society of America, and a Greenwall Fund publishing grant from the Academy of American Poets. Her writing can be found in many publications, including *Conjunctions*, *The Brooklyn Rail*, *Trickhouse*, and *The Denver Review*. Other books include *Early Films* (Rodent Press) and *A Summer Newsreel* (Second Story Press). She received a New York Foundation for the Arts fellow and was a Lower Manhattan Cultural Council artist-in-residence.

****Mike County** <http://www.myspace.com/flatnineboston> Mike County is a musician and poet who lives with his wife Tanya his daughter Lucy, and one on the way, in Boston. He's the author of *Three- Deckers*, *Copper*, and, most recently, *Another Alley*, published by Pressed Wafer. By day he works with adults with developmental disabilities around Boston. At night he plays in Flat 9, a band that sounds like Leonard Cohen had a bastard child with Black Sabbath.

****Mina Pam Dick, Futurepoem**
http://www.drawingcenter.org/viewingprogram/share_portfolio.cfm?pf=1550
<http://futurepoem.com/about.html> Mina Pam Dick (aka Nico Pam Dick, aka Pam Dick) is a writer, artist, and philosopher living in New York City and the author of *Delinquent* (Futurepoem books, Fall 2009). She holds an M.F.A. in Painting and an M.A. in Philosophy from the University of Minnesota, Minneapolis; and did her undergraduate work at Yale. Her visual art has been exhibited in Minneapolis, Milwaukee, and New York City; her sculptural book *Babel* is part of the Walker Art Center's artists' books collection. She received a Jacob K. Javits Fellowship in art and was a two-time Bush Artist Fellowship finalist. Her philosophical work has been published in Vienna in connection with the

Austrian Wittgenstein- Symposium (Kirshberg-am-Wechsel) and her work has recently appeared in *Tantum* and *Bomb*.

Futurepoem is dedicated to creating a greater public awareness and appreciation of innovative literature. Through their imprint Futurepoem books, they publish innovative poetry, prose, and cross- genre literature by important new and accomplished writers. A unique component of the Futurepoem series is also their communal approach to editorial decision-making. Each year they invite a distinguished guest panel of accomplished writers, artists, and curators to read work submitted as part of an open reading period and select authors for the next publication season.

Recent and forthcoming Futurepoem authors include Ronaldo Wilson, Mina Pam Dick, Shanxing Wang, Marcella Durand, Ara Shirinyan, Jill Magi, and Rachel Levitsky.

****Buck Downs** <http://buckdowns.com/> Buck Downs lives and works in Washington D.C. Edge Books has previously published his collections *Ladies Love Outlaws* and *Marijuana Softdrink*. Poems have recently appeared in *The Brooklyn Rail*, *Cannibal*, and *The Columbia Poetry Review*. Buck Downs “has become known as one of the true risk-takers in small press poetry publishing” says the gang at Small Press Distribution. His readings peel paint—a potent collage of admonition and delight, delivered in tight packages.

****Jim Dunn** <http://chax.org/eoagh/issuefour.html> Bootstrap Productions published Jim Dunn’s latest book, *Soft Launch*, last year. His other books of poetry include *Convenient Hole* (Pressed Wafer) and *Insects In Sex* (Falling Angels Press). His poems have appeared in *Meanie Magazine*, *Can We Have Our Ball Back?*, *Shampoo*, *Poetry Motel*, *Cafe Review*, *CARVE*, and *EOAGH*. Born in Philadelphia, he now resides on the North Shore outside of Boston.

****Marcella Durand, Belladonna*** <http://translationworkshop.blogspot.com/> <http://www.belladonnaseries.org/> Marcella Durand’s recent books are *Traffic & Weather* (Futurepoem), *AREA* (Belladonna), and *The Anatomy of Oil* (Belladonna). Other books include *Western Capital Rhapsodies*, *City of Ports*, and *Lapsus Linguae*. Her poems and essays have appeared in *Conjunctions*, *The Canary*, *Denver Quarterly*, *Chain*, *The Poker*, *Verse*, *NYFA Current*, and other journals. She has given talks on the intersections of poetry and ecology at Kelly Writers House, Small Press Traffic, Dactyl Foundation, Stella Adler Studio of Acting, and other venues. Excerpts from her ongoing collaboration with Tina Darragh, based on environmental science, *Deep Ecology* and *Francis Ponge*, have appeared in *Anomaly*, *How(2)*, and *Ecopoetics*. She was a writer-in-residence at the Lower Manhattan Cultural Council in 2006, and in 2005 organized a reading and panel on the inter-relations between astronomy and poetry as part of the *Inspiration of Astronomical Phenomena* Conference at the

Adler Planetarium in Chicago. She is translating Michèle Métail's *Les horizons du sol/Earth's Horizons*, a history of the geological formation of Marseille written within a Oulipian formal constraint; a section of her translation appeared last year in *The Nation*. She lives in the East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa. She is 2009 Poetry Artist Fellowship recipient of the New York Foundation for the Arts. This reading is co-sponsored by Artists and Audiences Exchange, a NYFA public program.

Belladonna is a reading series and small press that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language.

****Danielle Legros Georges**

http://www.lesley.edu/gsass/faculty/georges/georges_index.html Danielle Legros Georges is a writer and author of the collection of poems *Maroon* (Curbstone Press). Her work has appeared widely in literary journals and other publications. She is an associate professor in the creative arts in learning division of Lesley University.

****Gracefully**

(see Wednesday)

****Wil Hallgren, Stubborn Plant Press** <http://wilhallgren.com/> Wil Hallgren was born in Niskayuna, raised in the Town of Ballston, and currently lives in Brooklyn (all in New York state). He attended Union College as an undergraduate and earned an M.F.A. from Brooklyn College, where he was also awarded the Bonnie Perlsweig Mintz Memorial Award. He was one of the founding editors of *The National Poetry Magazine* of the Lower East Side, and has published his work in *Big Bridges*, *Brooklyn Review*, *Downtown Brooklyn*, *Erato*, *The Rockhurst Review*, *nycpoetry.com*, and *BigCity Lit.com*, among others. In 2007 he published the collection of poetry *Broken Film*. He also has three chapbooks in print, *Heroache*, *The Panther*, and *Bumblin' King George's Bedtime Book* (volume one). He is married to the painter Neddi Heller. In the mid-eighties he started Stubborn Plant Press to accommodate occasional and other works not meant for inclusion in book-length collections.

****Andrew Hughes, BookThug**

<http://puppyflowers.com/11/andy.html>

<http://www.bookthug.ca/>

Andrew Hughes is the author of *Sweethearts of the Great Migration* (BookThug) and *Rural Radio* (Scantly Clad Press), a collaboration with the poet Whit Griffin. His work has appeared in *Cannibal*,

Puppyflowers, String of Small Machines, Spell, and others. His first full-length collection is forthcoming from BookThug.

BookThug is an independent literary publisher that operates out of Toronto's west end. Founded by Jay MillAr in the mid '90s, the press was inspired by the idea that "if you build it they will come." Since then poets and writers of all kinds have popped up in the literary landscape through the operations of the press. They and their readers make up what they like to think of as BookThug Nation—people who scour bookstores looking for unexpected literature, who desire to participate in a different kind of readership. Poetry, visual literature, conceptual literature, translation, the lyric, critical texts and fiction—BookThug makes them all available in publications that come in a variety of shapes and sizes and origins, but each one is distinctly BookThug. BookThug is fully aware that their books are not for just anybody. So why not become somebody today? Editio Durus Natio Semper!

****Ivy Johnson, Portable Press at Yo-Yo Labs**

<http://yoyolabs.com/>

Ivy Johnson is a recent graduate of Eugene Lang College and is living and working in Brooklyn.

Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions—dynamic in awareness—luminous in form. Emphasis: diversity and interconnection— social, cultural, environmental, and aesthetic.

****Ish Klein** <http://unionbook.blogspot.com/> Ish Klein's book, Union! came out in April from Canarium Press. Her poems have been published in The Canary, Gare du Nord, The Hat, X- connect, Bridge, and Spork and are also online. She also makes movies and lives in Philadelphia.

****Jennifer L. Knox, Bloof Books** <http://www.jenniferlknox.com/>

<http://www.bloofbooks.com/> Jennifer L. Knox was born in Lancaster, Calif.—where absolutely anything can be made into a bong. Her poems have appeared in the anthologies The Best American Poetry (1997, 2003, and 2006), Great American Prose Poems: From Poe to Present, Free Radicals: American Poets Before Their First Books, and The Best American Erotic Poems: From 1800 to the Present. She has taught poetry writing at New York University and Hunter College, and is available for children's parties, séances, and tradeshow booth demonstrations.

Bloof Books is a poetry press based in Central New Jersey, publishing perfect-bound paperbacks as well as limited-edition handmade books and chapbooks. Founded in 2007, they have published Jennifer L. Knox, Danielle Pafunda, Sandra Simonds, and Shanna Compton, and have new books from Jennifer L. Knox, Anne Boyer, and Peter Davis in the works for 2009-2010.

****Phoebe Kreutz** <http://www.phoebekreutz.com/> Phoebe Kreutz plays regularly as a performer of her original joke folk. She's released four albums and tours hither and yon. Songwriting credits include Les Freres Corbusier's Dance Dance Revolution and Disney's Johnny and the Sprites, both with Gary Adler, and the rock opera Gilgamesh!. Her band Urban Barnyard is kickass, as is her dance troupe Unterthrust, which has performed at Carnegie Hall, thank you very much.

****Rachel Levitsky**, Ugly Duckling Presse

<http://writing.upenn.edu/pennsound/x/Levitsky.html>

<http://www.uglyducklingpresse.org> Futurepoem books published Rachel Levitsky's first full-length volume, *Under the Sun*, in 2003. She is the author of five chapbooks of poetry—*Dearly* (a+bend), *Dearly 356*, *Cartographies of Error* (Leroy), *The Adventures of Yaya and Grace* (PotesPoets), and *2(1x1)Portraits* (Baksun). Levitsky writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Her work is published in publications including *The Recluse*, *Sentence*, *Fence*, *The Brooklyn Rail*, *Global City*, *The Hat*, *Skanky Possum*, *Lungfull!* and the anthologies *The Portable Boog Reader* (vol. I & II), *Bowery Women*, and *19 Lines: A Drawing Center Writing Anthology*. Recently her work was translated into Icelandic for the anthology *131.839 Slög Med Bilum* by Eiríkur Örn Nordahl. Online poetry and critical essays can be found on such sites as *Narrativity*, *Duration Press*, *How2*, and *Web Conjunctions*. She has taught poetry workshops at Woodland Pattern, Naropa University, Poets House, the Poetry Project, and The Pratt Institute. She is the founder and co-director of *Belladonna**, an event and publication series of feminist avant-garde poetics. She serves as the CPW Fellow in Poetics and Poetic Practice at the University of Pennsylvania.

Ugly Duckling Presse is a nonprofit art and publishing collective producing small to mid-size editions of new poetry, translations, lost works, and artists' books. UDP favors emerging, international, and "forgotten" writers with well-defined formal or conceptual projects that are difficult to place at other presses. Its full-length books, chapbooks, artists' books, broadsides, magazine, and newspaper all contain handmade elements, calling attention to the labor and history of bookmaking.

****Norman Lock**, Ellipsis Press <http://www.normanlock.com/>

<http://www.ellipsispress.com/> Norman Lock is the author of *The King of Sweden* (Ravenna Press), *Shadowplay* (Ellipsis Press), *A History of the Imagination* (FC2), 'The Book of Supplemental Diagrams' for Marco Knauff's *Universe* (Ravenna Press), *The Long Rowing Unto Morning* (Ravenna Press), *Two Plays for Radio* (Triple Press), and—writing as George Belden—*Land of the Snow Men* (Calamari Press).

Ellipsis Press was started in 2007 with a mission to publish innovative prose work. They especially like novels that look normal but aren't (more than those that look weird but are actually quite normal); those that are successful at bypassing or evolving the seemingly necessary but often tired elements of character and/or plot; and those that respond in some way to the history of the novel as genre and form.

****Jill Magi, 2nd Avenue** <http://sites.google.com/site/jillmagi/http://2ndavepoetry.com/> Jill Magi works in text and image and is the author of *Threads* (Futurepoem), *Torchwood* (Shearsman), *Cadastral Map* (Portable Press at Yo-Yo Labs), and *Poetry Barn Barn!* (2nd Avenue). Her writing has been anthologized in *Letters to Poets: Conversations on Poetics, Politics, and Community* (Saturnalia Books), *Fiction from the Brooklyn Rail* (Hanging Loose Press), and the forthcoming *Eco-language Reader* (Portable Press at Yo-Yo Labs). Visual work has been exhibited with The Brooklyn Arts Council, The Lower Manhattan Cultural Council, Apex Art, and The International Meeting of Visual Poetry. She teaches at Eugene Lang, City, and Goddard colleges, and runs Sona Books, a chapbook press that is now taking a short sabbatical.

Formed in 2002, Second Avenue is a tiny press interested in diverse, innovative, and interdisciplinary language art practices. A publisher of broadsides, online chapbooks, and an online journal, *Second Avenue*, edited by Paolo Javier, will be launching its inaugural series of print chapbooks by Jill Magi, R. Zamora Linmark, Peter Quartermain, Jeremy Thompson, and Tim Peterson in the fall/winter of '09.

****Douglas Manson, little scratch pad press**
<http://dougfinmanson.blogspot.com/>
Douglas Manson is a poet and publisher. His most recent publication is *The Table*. He has just this minute moved to Brooklyn with his two cats, his chap-caddy, and a song in his heart of the heart.

The mission of little scratch pad press is to provide new and emerging poets the opportunity to publish a significant, and often their first, collection of writings. The press began years and years ago, but it wasn't a going concern until 2005 with the publication of Aaron Lowinger's *Autobiography: Perfect Game*. The most recent title from the press is Jonathan Skinner's *With Naked Foot*.

****Geoffrey Olsen, EOAGH: A Journal of the Arts**
<http://adishtowel.blogspot.com/>
<http://chax.org/eoagh>
Geoffrey Olsen lives in Greenpoint, Brooklyn. He is the author of the chapbook *End Notebook* (Petrichord Press). New work is forthcoming in EOAGH.

EOAGH, edited by Tim Peterson, is an online and print journal published yearly. They're especially interested in reading as a process, the productive chaos of investigative poetic work, acts of attention that explore the close listening inherent not just in writing but also in being written. These are active, embodied experiences ("Reading is a gymnast's act") that encourage and provoke, responses that engage one's environment by blending lines between media through ekphrasis, phenomenology, and more. Recent critical articles include a feature on Charles Olson: Language as Physical Fact and a panel on Language Poetry & The Body. Themed issues have included In Remembrance of Jackson Mac Low and Queering Language.

****Jean-Paul Pecqueur** http://sporkpress.com/4_1/Pieces/Pecqueur.htm Alice James Books published Jean-Paul Pecqueur's first book of poetry, *The Case Against Happiness*. New poems and reviews have recently appeared in *The Hat*, *Rain Taxi*, *Cranky*, and *Gulf Coast*. He lives in Bay Ridge, Brooklyn, where he teaches writing at the Pratt Institute.

****Jesse Schoen**

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

Dystopian sci-fi, inept technicians, and the universe's tendency toward chaos inspire Jesse Schoen's songs. He lives in Chelsea.

****Christopher Stackhouse**, Corollary Press

<http://www.readab.com/cstackhouse.html>

<http://www.corollarypress.blogspot.com> Christopher Stackhouse is the author of *Slip* (Corollary Press), and co-author of *Seismosis* (1913 Press), a collaboration with writer/ professor John Keene that features Stackhouse's drawings in dialogue with Keene's text. He holds an M.F.A. in Writing/Interdisciplinary Studies from Bard College. His essay "Everyone's Own Color Red," which compares the poetry of Hart Crane and Bob Kaufman, was published in the Spring 2008 issue of *American Poet: The Journal of the Academy of American Poets*. Through the program "New Voices, New York @ Chashama's ABC Gallery" in New York City, he co-curates with Kelly Kivland and Alisoun Meehan the current group exhibition "Contranym," featuring artists Robert Delford Brown, Victoria Fu, Brian Kim Stefans, John Cage, and Stephanie Loveless. In January he performed with John Keene during the month-long writing and performance festival "When Does It or You Begin? (Memory as Innovation)" at the performance space Links Hall in Chicago. He was also a guest faculty member in Naropa University's 2009 Summer Writing Program at its Jack Kerouac School of Disembodied Poetics in Boulder, Colo. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn.

Corollary Press is a small chapbook series devoted to new work by writers of color. Sueyeun Juliette Lee edits the series and specifically seeks out work that challenges the boundaries of suitably “raced” writing, such as Christopher Stackhouse’s lyric meditations on the line as a graphic element and structure for thought in *Slip*, or Summi Kaipa’s explorations into identity politics and language in *The Language Parable*. All books are stab-stitched by hand.

****Stacy Szymaszek, Litmus Press**

<http://poetryproject.org/>

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

Stacy Szymaszek is the author of *Emptied of All Ships* (Litmus) as well as many chapbooks, most recently *Orizaba: A Voyage With Hart Crane* (Faux) and *Stacy S: Autoportraits* (OMG!). *Hyperglossia* was just published by Litmus Press. She is the editor of *Gam* and the artistic director of The Poetry Project at St. Mark’s Church.

Litmus Press is the publishing program of Ether Sea Projects, a 501(c) (3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, they hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

****Ryan Walker** <http://www.bathybius.com/> In spring 2009, Ryan self-published a book of poetry, *You Will Own It Permanently*. He limited himself to one week to collect, edit, design and release the book. He is working at a more leisurely pace on another edition, due out in Summer/Fall 2009. His work has appeared in *Ambit*, *Anomaly*, *Submodern Fiction*, *Phoebe*, and in the chapbook *Enjoy Potion* (The Interrupting Cow). He lives in Washington, D.C. and blogs at the above url.

****Dana Ward**

(see Friday)

****Karen Weiser**

<http://www.puppyflowers.com/9/weiser.html>

Ugly Duckling Presse will release Karen Weiser's first full-length collection, *To Light Out*, early next year.

****Dan Wilcox, A.P.D.** <http://www.dwlcx.blogspot.com/>  Poet and photographer Dan Wilcox is the host of the Third Thursday Poetry Night at the Social Justice Center in Albany, N.Y. and is a member of the poetry performance group 3 Guys from Albany. As a photographer, he claims to have the world's largest collection of photos of unknown poets. He has been a featured reader at all the important poetry venues in the Capital District and throughout the Hudson Valley, and is an active member of Veterans for Peace. He also publishes poetry under the imprint, A.P.D. (albany's poetic device, another pleasant day, etc.). His own poems have been published in Out of the Catskills, Post Traumatic Press 2007, Chronogram, Poetica, and in numerous small press journals and anthologies, on the internet, and in self-published chapbooks. You can read his blog at the above link.

A.P.D., under the direction of Wilcox, has been publishing the works of local and regional poets since 1989. Among the works published by A.P.D. are Distant Kinships by Anthony Bernini, Suddenly Sapphires by Dina Pearlman, Three Sides to the Looking Glass by Rachel Zitomer, and, most recently, To the Husband I Have Not Yet Met, by Mary Kathryn Jablonski.

****Katie Yates** <http://homepage.mac.com/kdyates/Personal78.html> Katie Yates grew up in French West Africa and lives near New Haven, Conn. with Michael Forstrom (her husband) whom she met in college, Martin and Anna (Michael's children), and her own children little Juliette Claire and the even littler Gabriel Lake. Academic credentials fall under the rubric of poetry mostly with Doctor of Arts, University at Albany, English Studies; M.F.A. Naropa University, Writing and Poetics; and B.A. Carleton College, English Literature. She teaches for CTU Online and is very much taken with virtual works. Most recently she did Morning Stories, a book of poetry and watercolors with Julian Wong. thelemonade (Christopher Funkhouser and Stephen Cope) visited Equinunk, Penn. wherein an incredibly lovely High Watermark Salo(o)n took place (see www.highwatermarksalon.com). Her interests besides writing are meditation and web book building.

***Sunday**

****Cristiana Baik** <http://pressgangsters.com/> Cristiana Baik resides in Boston, works as an editorial assistant at The Boston Review, and works with Sara Wintz on the :: the press gang ::. She's published one chapbook with Blue Hour Press, The Victory of the Strange Heart Beating, and has been published in several journals. She hopes to one day move to a house, so she can buy a Vandercook and print in her spare time.

****Shanna Compton** <http://www.shannacompton.com/> Shanna Compton is the author of For Girls (& Others) (Bloof), Down Spooky (Winnow), GAMERS (Soft Skull), and several chapbooks. Her poems and essays have appeared in such

publications as LIT, Tight, Abraham Lincoln, Coconut, Court Green, and No Tell Motel, as well as the anthologies Best American Poetry 2005, Bowery Women, and Poets Bookshelf II, among others. She lives in Central New Jersey.

****Corina Copp**
(see Friday)

****Antonino D'Ambrosio** <http://www.lalutta.org/> Antonino D'Ambrosio is the author Let Fury Have the Hour: The Punk Politics of Joe Strummer; the film version will be released in 2010 and features original art and animation by Shepard Fairey and original music from a wide range of today's brightest musicians including Antibalas, Saul Williams, Chuck D, and Thievery Corporation. His most recent short film is No Free Lunch, starring comedian Lewis Black. His writing appears in The Progressive, The Believer, and The Nation, among many others. Based in Brooklyn and San Francisco, D'Ambrosio is the founder/executive director of La Lutta NMC, a new media and production nonprofit picked by The Nation as one of the top independent media groups in the country. Honored by New York University as a Gallatin Lecturer—an honor bestowed upon a contemporary artist creating innovative and social engaging work— D'Ambrosio is the artist-in-residence at the Center for Contemporary Arts in Santa Fe, N.M.

****Dorit** <http://www.myspace.com/sweetdorit> Dorit is a performing artist who is a proud native New Yorker. Born and raised in the Bronx, she is first generation American in a very multi-culti family. In 2009 she released her first music video honoring her lifelong obsession with Wonder Woman. As a solo singer/songwriter/musician her influences range from classic Middle Eastern Music to African to Melodic Metal. After a number of years performing solo she is planning to record her original album in the near future. Aside from her solo career, she is starting up a heavy rock band that is in the writing process and is yet to be named. Dorit was the winner of "Bellydancer of the Universe." She is an internationally recognized and respected Middle Eastern dancer and teacher. She is grateful to all her students for helping and supporting her in her music and dance careers.

****Mariana Ruiz Firmat** <http://www.alternet.org/authors/9353> Mariana Ruiz Firmat is a union organizer, writer, and editor. She is an organizer with Local 1000 of CSEA/AFSCME, organizing direct care workers, a predominately Caribbean and African-American workforce. Mariana was the Politics section editor for Clamor Magazine for almost three years. She edited and conceptualized some important Clamor issues, most notably the Body Issue which featured a section of stories attacking the labor policies of American Apparel. Committed to the independent and small press movement, she recently began her foray as a publisher with Three Sad Tigers press. Their first

chapbook is forthcoming this fall. Mariana's poetry has been published in various magazines and presses. Open 24 Hours Press published her chapbook *Another Strange Island*. Most recently she has contributed to *Make/ Shift Magazine* with her article "Misdiagnosis-a political memoir" about the impacts of environmental justice on women's reproductive health. She has also blogged for BBN News.

****Greg Fuchs** <http://www.gregfuchs.com/> Greg Fuchs is the author of *Came Like It Went*, *Metropolitan Transit*, *New Orleans Xmas*, *Rolling Papers*, and *Temporary*. He is a member of Subpress publishing collective. With John Coletti, Fuchs co-edits *Open 24 Hours*, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He serves as the president of the board of directors of The Poetry Project.

****Eric Gelsinger**

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

Eric Gelsinger is a member of House Press and the editor of the cheap print snappy prose zine *The Happy Generations*. You can subscribe to the zine at the above url. It's very cheap and very good.

****Alan Gilbert** <http://bostonreview.net/BR34.2/gilbert.php> Alan Gilbert is the author of *Another Future: Poetry and Art in a Postmodern Twilight*. His writings on poetry and art have appeared in a variety of publications, including *Artforum*, *The Believer*, and *The Village Voice*. His poems have appeared in *Bomb*, *Boston Review*, and *The Nation*, among others. He received a 2009 New York Foundation for the Arts Fellowship in Poetry and a 2006 Creative Capital Foundation Award for Innovative Literature.

****Hailey Higdon** <http://www.palinodeproject.blogspot.com/> Hailey Higdon is the author of *The Palinode Project*, which can be read at the above url. She is originally from Nashville, Tenn. and has lived and worked in many places, including Boston, Madison Wisc., and parts of South Africa. She now lives in Philadelphia, where she teaches pre-kindergarten. Recently she started what to us (press) and released the chapbook *The Third Word*, by Lewis Freedman this past February.

****Paolo Javier** <http://myspace.com/paolojavier> Paolo Javier is the author of *LMFAO (OMG!)*, *Goldfish Kisses* (Sona Books), *60 lv bo(e)mbs* (O Books), and *the time at the end of this writing* (Ahadada). He is printed matter editor for *Boog City* and publishes 2ndavepoetry.com. He lives in New York City.

****Paul Foster Johnson** <http://apostrophebooks.org/books-designs/refrains-unworkings/> Paul Foster Johnson's first collection of poetry, *Refrains/Unworkings*, was published last year by Apostrophe Books. With E. Tracy Grinnell, he is the author of the g-o-n-g press chapbook *Quadriga*. His poems have appeared in a number of literary journals, including *GAM*, *EOAGH*,

Pom2, Fence, The Portable Boog Reader 2, Antennae, Bird Dog, and Octopus. From 2003 to 2006, he curated the Experiments and Disorders reading series at Dixon Place. He is an editor at Litmus Press and lives in the Lower East Side.

****Erica Kaufman**

<http://ericajane0808.googlepages.com/>

Erica Kaufman is the author of censored impulse (Factory School).

****Basil King** Basil King attended Black Mountain College as a teenager, and completed apprenticeship as an abstract painter in San Francisco and New York. Although he didn't begin to write until 1986, he may be the only living person who studied writing with Charles Olson, Robert Duncan, and Robert Creeley. Some of his paintings can be seen on the web at Spuyten Duyvil, Light & Dust, and Jacket. Recent books include *mirage*, *77 Beasts: Basil King's Beastiary*, and two excerpts from his on-going *Learning to Draw: Twin Towers* and *In the Field Where Daffodils Grow*.

****Martha King** Martha King was born Martha Winston Davis in Charlottesville, Va. in 1937, attended Black Mountain College as a teenager and married the painter Basil King in 1958. She's lived in New York City since then. Her recent books are *Imperfect Fit: Selected Poems* and *North & South*, a collection of short stories. She edited a zine, *Giants Play Well in the Drizzle*, from 1983 to 1993, curates a prose reading series with Elinor Nauen, at the Telephone Bar, and just guest edited *Local Knowledge #4* but the Web site isn't live yet.

****Brendan Lorber** <http://www.lungfull.org/> 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 baby 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 10 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. Are you still reading this bio? Why? It's not exactly Anna Karenina now is it? 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.

****Justin Marks** <http://justinanselmmarks.blogspot.com/> Justin Marks' first book is *A Million in Prizes* (New Issues Press). He is also the author of several chapbooks, the most recent being *Voir Dire* (Rope-a-Dope Press). New work can be found in the *Harp & Altar*, *Raleigh Quarterly*, and *Tusculum Review*. He is the founder and editor of *Kitchen Press Chapbooks* and lives in New York City with his wife and their infant son and daughter.

****Tracey McTague** Tracey McTague lives at the geographic apex of Brooklyn on Battle Hill where she curates a reading series of the same name. She is also coeditor and consiglieri of *Lungfull! Magazine*. She is a writer and visual artist whose work includes a number of chapbooks. A longer book, about urban dog mind, will be published this fall by *Overlook Press*. Tracey is currently at work on a project called *Super Natural*. She vandalizes private property on a regular basis.

****Ryan Murphy** <http://www.openlooppress.org/interviews/ryan-murphy/> Ryan Murphy is the author of *Down with the Ship* from *Otis Books/ Seismicity Editions*, as well as the chapbooks *The Gales*, *Ocean Park*, and *On Violet Street*. His second book, *The Redcoats*, is forthcoming from *Krupskaya*. He has received awards from *Chelsea Magazine* and *The Aldrich Museum of Contemporary Art*, as well as a grant from *The Fund for Poetry*. He is an editor for *Four Way Books* and teaches at *Pratt Institute*. He lives in New York City.

****Eileen Myles** <http://www.eileenmyles.com/> Eileen Myles is the author of more than 20 books of poetry and prose, including *Chelsea Girls*, *Cool for You*, *Sorry, Tree*, and *Not Me*, and is the coeditor of *The New Fuck You*, an anthology of lesbian writing. Myles was head of the writing program at *University of California, San Diego* from 2002 to 2007. Most recently, she received a fellowship from the *Andy Warhol/Creative Capital Foundation*. Myles ran for president in 1992.

****Gary Parrish** <http://farfallapress.blogspot.com/> Former 82nd Airborne Paratrooper, Gary Parrish received his bachelor's degree from *Naropa University* and his master of fine arts from *Long Island University*, where he won the school's *Ester Hynaman Award for Poetics*. *Bowery Arts and Sciences* awarded Parrish the 2006 *Pedro Pietri Memorial Prize*. He cocurated the yearlong *Bowery Broadside Reading Series* at the *Bowery Poetry Club*, featuring broadsides with original artwork by *George Schneeman*. *The Meek*, a long poem, was translated into Italian by *Tiziano Fratus* and published in the journal *Ludwig* (*Torino Poesia Press*). Two chapbooks, *Dwarf Stars* (*Scantly Clad Press*) and *Cartoon Logic* (*Erudite Fangs*), are forthcoming this year. Parrish is a cofounder and last man standing at *Farfalla Press*, *McMillan*, and *Parrish*, located in *Bedford-Stuyvesant, Brooklyn*.

****Tim Peterson** <http://www.chax.org/eoagh/> Tim Peterson is a poet, critic, and editor. Peterson is the author of *Since I Moved In*, which received the Gil Ott Award from Chax Press. Peterson also edits *EOAGH: A Journal of the Arts* and curates the *Tendencies* talks series at CUNY Graduate Center. A new chapbook, *Violet Speech*, is forthcoming from 2nd Avenue Poetry.

****Marc Andre Robinson**

<http://www.lmcc.net/art/residencies/workspace/2008/robinson/index.html> Marc Andre Robinson works in sculpture, drawing, video, and interactive public projects that revolve around a psychology of belonging: familial, cultural, and historical. Robinson, whose mother is white South African and father is African-American, imbues his eclectic body of work with a strong sense of temporal and cultural flux. Playing with the dialogue between art and artifact, he collects discarded furniture and transforms it into sculptural assemblages with complex and delicately balanced symbology. Robinson's two-dimensional works are often marked by meticulous patterning and repetition, while his public projects have involved creating arenas for members of the community to voice their historical reflections.

Born in Los Angeles, Robinson earned a B.F.A. from The Pennsylvania Academy of Fine Arts and an M.F.A. from The Maryland Institute College of Art. He participated in The Whitney Independent Study Program and was artist-in-residence at The Studio Museum in Harlem, The Lower Manhattan Cultural Council and The Rocktower in Kingston, Jamaica. Robinson has exhibited extensively in the U.S. and abroad at venues including the New Museum of Contemporary Art in NYC; The Contemporary Museum in Baltimore; and The Centre for Contemporary Arts in Glasgow. His work has been featured in *Art Forum*, *Art News*, *Paris Vogue*, *The New York Times*, and other international publications. Robinson was recently awarded an Art Matters grant to travel to South Africa in 2010, and he has upcoming exhibitions in NYC, Tokyo, Long Island, Baltimore, and Philadelphia. He lives and works in Brooklyn.

****Alan Semerdjian** <http://www.alansemerdjian.com/> NYC musician and poet Alan Semerdjian's work seems to always find its way into the lives of music enthusiasts and creative and interesting people all over the world. With close to a thousand performances and readings, television, film, radio, and CMJ credits, and several studio and live albums over the past 13 years, he may be one of the best singer/songwriters you've never heard of.

****Michele Madigan Somerville** <http://www.michelemadigansomerville.com/> Native New Yorker Michele Madigan Somerville is the author of the book-length poem *Wisegal* (Ten Pell Books) and *Black Irish*, her first collection of verse, forthcoming this fall from Plainview Press. Her verse has appeared in *Hanging Loose*, *Mudfish*, *Pagan Place*, *Downtown Brooklyn*, and *Puerto Del Sol*.

Her essay “Born Again Catholic in Brooklyn” recently appeared in The New York Times online Happy Days series.

Somerville won an honorable mention in Dublin, Ireland’s Eason Books Poetry Competition in 2003, first place in The W.B. Yeats Society poetry competition in 2000, a MacArthur scholarship for poetry at Brooklyn College in 1987, and The Louise B. Goodman Award for Women- Centered writing at Brooklyn College. She has curated readings at The Old Stone House in Park Slope, Ceol Bar in Cobble Hill, and Cornelia Street Café in Manhattan. She has given many public performances of her work.

Somerville recently completed two collections of verse—Glamorous Life and Stations of Light. She is working on two books of prose, a novel, Sucker Punch and a yet untitled memoir about being Catholic.

Somerville worked for 14 years as a teacher in New York City elementary and high schools, the City University of New York, and at the State University of New York at Purchase. She lives in Brooklyn with her husband and three children.

****Joanna Sonndheim** <http://www.harpendaltar.com/interior.php?t=p&i=1&p=23&e=71> Joanna Sonndheim’s work has appeared in Unsaid, can we have our ball back, sonaweb, Harp & Altar, The Portable Boog Reader 2, and Bird Dog, among others. Her chapbooks, The Fit and Thaumatrope, were published by Sona Books. She lives in Jackson Heights, Queens.

****Christopher Stackhouse**
(see Saturday)

****Stacy Szymaszek**
(see Saturday)

****Lewis Warsh** <http://www.lewiswarsh.org/> Lewis Warsh is the author of numerous books of poetry, fiction, and autobiography, including Inseparable: Poems 1995-2005, The Origin of the World, Touch of the Whip, A Free Man, Avenue of Escape, and Ted’s Favorite Skirt. He is the coeditor of The Angel Hair Anthology, editor and publisher of United Artists Books, and director of the M.F.A. program in creative writing at Long Island University in Brooklyn. A new novel, A Place in the Sun, is forthcoming from Spuyten Duyvil this fall.

****Dan Wilcox**
(see Saturday)

****Angela Veronica Wong** <http://smartstuff.blogspot.com> Angela Veronica Wong is the author of two recently published chapbooks, All the Little Red Girls on Flying Guillotine Press, and stars do a peculiar thing:/ heat up before cooling down on Cy Gist Press. Her poetry has also appeared in Denver Quarterly,

Court Green, and Barrow Street. She is currently working on a YA novel about a character who is neither popular nor unpopular, but supercute. She enjoys ellipses and small, pink Japanese things.

****Sara Wintz** <http://ceptuetics.blogspot.com/2007/11/sara-wintz-on-ceptuetics.html> Sara Wintz is cohort of :: the press gang :: and lead singer of the pretty panicks press. Other writings can be found in Shampoo Poetry, Cricket Online Review, mid(rib, EOAGH, Ecopoetics, Interrobang?!, The Poetry Project Newsletter, The Portable Boog Reader 3, Tight, and on Ceptuetics, with Kareem Estefan. She lives and learns in Brooklyn.

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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)

[↑ Contents](#)

89. **amy king**

From prison to poetry....

Fri 14 Aug 2009

WASHINGTON — R. Dwayne Betts is having coffee at Busboys and Poets, a coffeehouse/bookstore/neighborhood hangout here in the trendy U Street area. He's talking about his wife, his 20-month-old baby boy, his freshly minted degree from the University of Maryland and his new book, *A Question of Freedom: A Memoir of Learning, Survival and Coming of Age in Prison* (Avery, \$23). At 16, Betts was sent to prison for nine years. Now 28, he is living such a radically different life even he is astonished by how far he has traveled. "I still remember my mom crying in the courtroom when I was sentenced," he says. "I didn't want that image to be the only thing I remembered the rest of my life." VIDEO: See Betts read some of his poetry [Con't --](http://www.usatoday.com/life/books/news/2009-08-12-betts-freedom_N.htm)

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

90. **Ruth Lepson**

Re: walking to Whitman's house with Joey

Fri 14 Aug 2009

Coming to Williamstown
Museum now. Thank you

Sent from my iPhone

On Aug 12, 2009, at 5:36 PM, CA Conrad <[REDACTED]> wrote:

*I dream'd in a dream, I saw a city invincible to the attacks of the
whole of the rest of the earth;
I dream'd that was the new City of Friends;
Nothing was greater there than the quality of robust love--it led
the rest;
It was seen every hour in the actions of men of that city,
And in all their looks and words.*

(from Leaves of Grass)

Our good friend Joseph Yearous-Algozin is moving to Buffalo on Monday morning, but today we took a pilgrimage we've been threatening to make for a long time. Walking across the Benjamin Franklin Bridge to Camden in the intense heat was exhausting, so we stopped off at the Walt Whitman Center to hang out on a couch in the air conditioned theater, and to fill our water bottles with the disgusting tap water in the bathroom. NOT that I've ever eaten a urinal cake mind you, but I do believe this water is what it would taste like.

The folks working at the center for some reason had no idea that Mickle Boulevard, where Whitman's house sits, no longer exists as Mickle Boulevard. I've walked to this house before over the years and know that it's right across the street from the prison, which is why I was confused standing on Dr. Martin Luther King Boulevard CERTAIN that we were in the right place. Joey asked a couple pushing a stroller who told us the boulevard was renamed after King. Maybe the WALT WHITMAN CENTER needs to know this?

The walk through the streets of Camden was a sad walk, sadder than I ever remember it being. When we arrived at the house it was closed, but we looked through the mail slot to peer at a portrait of the gray poet on a wall.

We decided to sit on the front steps in the shade of a tree, where we were soon joined by men begging for change from anyone who walked past. 20 cents asked for, then 30 cents. "I dream'd in a dream..." There were a dozen plastic beer can rings strewn over the sidewalk in

front of the house, and a parade of men with the unmistakable, unsettling glaze of crack-cocaine in their eyes. It's not just in the eyes of course, but in the unsteady gait and a musculature not entirely owned by the men, somewhere, inside the bodies. Few things frighten me more than that jagged, zombie strut.

This was the saddest visit I've ever made to Walt Whitman's house. In the past I've witnessed women and children standing in front of his house to motion their homemade sign language to loved ones at the windows of the prison across the street. It was too hot today for sign language, but we saw women and children leaving the prison after their visits. One boy, no more than six, wiping tears from his face with the backs of his fists, trying to push the tears back inside his head or keep them from coming out, or both, and a young woman -- possibly his sister -- texting on her cell phone several paces ahead of him, seemingly unaware of, or uninterested in his overwhelmed state. That little boy was the saddest sight of all, incredibly depressing, and the kind of sight you see and wonder WHAT CAN BE DONE to help people have their needs met?

When I say this was the saddest visit I've ever made, it felt more like visiting Dante than the body electric celebrations of gentle Walt.

Walt Whitman's dream of a city invincible was either a terribly wrong prediction, or a dream he hoped for his fellow citizens which the future had no intention of honoring. A day among broken, breaking souls for Joey and I, but of course Camden is Camden everyday, and we were just visitors. The boulevard is renamed after Dr. Martin Luther King, the new address for Walt Whitman's house, but changing the name of the street is hardly the answer to anyone's misery.

And I'm not saying I have answers, but I am wondering WHY the city's leadership is spending time and energy and money changing maps, and buying all these shiny new boulevard signs when the bail bonds shops are blossoming in the neighborhood, and building after building is boarded up? And drug addicts continue to be somebody's child, brother, father, uncle, lost in such a way it's hard to imagine how to ever bring them back. Camden, were you even the city Whitman dream'd in his dream? Was he dreaming of another city? But the poem is quoted in granite on the tower of Camden's city hall, and again in the train station.

The city CLAIMS the poem without apology, towering above all heads are these words, and you don't need to squint to read the massive carved letters. You can see it everyday I DREAMED A CITY INVINCIBLE. It's a pox upon all who attempt to thrive here, endless days of misery, which from my gauge is getting ever more miserable with each visit I make.

I'm feeling despair for our world tonight, and cannot listen to the news with all the ASSHOLE Republicans talking about Americans NOT NEEDING proper health care, not needing care, not what? Not what? Not needing? The need is immense, it's almost too painful to examine just how many needs are not being met while these SCUM bargain down the price while bargaining down the 20/20 vision of the world around us, here, everyday in Camden, and elsewhere.

*I'm sleeping with nightmares of Whitman's house tonight, and all his neighbors awaiting "the quality of robust love."
CAConrad*

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

91. **amy king**

A Lovely Poetry Action elsewhere & other news around here upcoming ...

Fri 14 Aug 2009

Lovely poetry action in Warsaw:

<http://www.youtube.com/watch?v=3VJ03FBhoy0>

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New Ben Gibbard Project, "One Fast Move or I'm Gone:  
Kerouac's Big Sur"

[http://www.deathcabforcutie.com/news/367/new\\_ben\\_gibbard\\_project,\\_one\\_f](http://www.deathcabforcutie.com/news/367/new_ben_gibbard_project,_one_f)

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FOGGED CLARITY

A Manhattan night out - worth it's weight (plus tickets are moving fast):

Five sets of music & two readings:

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Samantha Farrell

Strand of Oaks

Karisa Wilson

Amir Darzi

Michael Tyrell

Amy King

Judson Claiborne

Â

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Sunday, September 13, 2009 @ 9 pm

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The Living Room

154 Ludlow St.

New York, NY 10002

Â

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INFO -- <http://www.livingroomny.com/artist/fogged-clarity>

TICKETS -- <http://foggedclarity.com/>

Â

Â

** Iâ€™ll be reading from my new book, *Slaves to do These Things*.

~~~~~

STAIN OF POETRYÂ

Saturday, August 22nd @ 7 p.m.

Â

~ Emily Kendal Frey, Phil Memmer, Jeni â€œetruck darlingâ€  
Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky

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Goodbye Blue Monday

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013

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J M Z trains to Myrtle Ave  
or J train to Kosciusko St

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Pour some poems on your steamy late August with Emily  
Kendal Frey, Phil Memmer, Jeni "œtruck darling" Olin, Zachary Schomburg,  
JodiAnn  
Stevenson & Janaka Stucky!

Â

Emily Kendal Frey lives in Portland, Oregon and teaches at Portland  
Community College. She is the author of AIRPORT (Blue Hour Press, 2009).

Â

Philip Memmer is the author of three collections of poems: Lucifer: A  
Hagiography, winner of the 2008 Idaho Prize for Poetry; Threat of Pleasure,  
winner of the 2008 Adirondack Literary Award for Poetry, and Sweetheart,  
Baby, Darling. His work has been published in many journals, including Poetry  
Magazine, Epoch, and Mid-American Review, and has been included in several  
anthologies, including 180 More: Extraordinary Poems for Every Day and  
Don't Leave Hungry: Fifty Years of Southern Poetry Review.

Â

Truck Darling (published as "œJeni Olin" lives in NYC where she rages in  
posh isolation with her dog named Good Times. Truck received her BA & MFA  
from Naropa University. Her first full-length book BLUE COLLAR HOLIDAY was  
published by Hanging Loose in 2005. Her most recent publication is a chapbook  
of pharmaceutical sonnets about antidepressants titled THE PILL BOOK from  
Faux Press, 2008. Her next book called HOLD TIGHT! will be published this  
April 2010 by Hanging Loose.

Â

Zachary Schomburg is the author of Scary, No Scary (Black Ocean 2009) and  
The Man Suit (Black Ocean 2007), and the co-editor of Octopus Magazine and  
Octopus Books. A collaborative chapbook with Emily Kendal Frey called Team  
Sad will be published by Cinematheque Press in the fall. He lives in Portland,  
OR.

Â

JodiAnn Stevenson makes her home in Bay City, Michigan where she is an Assistant Professor of writing and poetry at Delta College. She founded Binge Press, to showcase women's work, in 2004 and 27 rue de fleurs, an online journal of women's poetries in 2005. Her first collection of poetry, *The Procedure*, was published in the fall of 2006 by March Street Press. Her second collection of poetry, *We, the Emperors* was a finalist in the Gertrude Press Chapbook Award in 2008. An excerpt of her *Kamikaze Death Poetry* is forthcoming in the "œfaux histories" issue of SPECS. Her recent blog project, *Ms. Fish, the relentless*, can be found at: <http://msfishtherelentless.blogspot.com>. Some of her visual poetry resides at [www.bowlofmilk.com](http://www.bowlofmilk.com).

Â

Janaka Stucky is practicing the perfection of effort while working on silent relationships with knives, hairpins, & a history of tentacles. Other passions include whiskey and pugilism. He is also the Publisher of *Black Ocean* and its literary magazine, *Handsome*. Some of his poems have appeared in *Cannibal*, *Denver Quarterly*, *Fence*, *Free Verse*, *No Tell Motel*, *North American Review*, *Redivider* and *VOLT*.

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Goodbye Blue Monday  
1087 Broadway  
(corner of Dodworth St)  
Brooklyn, NY 11221-3013



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J M Z trains to Myrtle Ave  
or J train to Kosciusko St

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

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INFO -- <http://stainofpoetry.com/>

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RSVP -- <http://www.facebook.com/event.php?eid=108933376886>

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Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

92. **amy king**

***PLEASE POST YOUR POEM FOR SEPTEMBER'S GOODREADS' CONTEST***

*Fri 14 Aug 2009*

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PLEASE POST YOUR POEM FOR SEPTEMBER'S GOODREADS' CONTEST  
<http://www.goodreads.com/topic/show/193301-please-post-your-poem-for-september-s-goodreads-contest>

Amy

---

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

93. **Mark Weiss**

***Re: History of music website***

*Fri 14 Aug 2009*

---

Unless they like classical music. Its take is more than a little weird.

At 11:05 AM 8/12/2009, you wrote:

>I found a website detailing a history of music genres and styles, with album  
>reviews going back years. It is the most complete music site I have seen. A  
>must for all who like music:

>

><http://www.scaruffi.com/usmusic.html>

>

[↑ Contents](#)

94. **Paul Nelson**

***Language as critical to a society's health***

*Fri 14 Aug 2009*

---

Dear SUNY-Buffaloers,

I am working on a project which is in need of some solid scholarship on this point, among others:

Skillful use of  
language is critical to a society's health.

Feel free to backchannel me at pen (at) splab (dot) org or let the opinions rip on the list. Looking for something accessible and experiential more than theoretical.

Grazie,

Paul Nelson

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA 

[↑ Contents](#)

95. **Noah Eli Gordon**

***Call for book submissions***

*Fri 14 Aug 2009*

---

Last day! See below:

Subito Press of the University of Colorado  
invites submissions to its annual book competition.

We will publish two books of innovative writing, one each of fiction and poetry.

Submissions will be accepted from June 1 to August 15, 2009 (postmark date).

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a \$20 reading fee and an SASE for notification of results.

Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number.



All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible.

<http://www.colorado.edu/English/crw/faculty/index.html>

Simultaneous submissions are ok; please notify Subito immediately if your ms. is accepted elsewhere.

Winners will give a reading at the University of Colorado in the Spring of 2010.

Notification of winners will occur by January of 2010.

Send mss. to:

Subito Press

Department of English

226 UCB

Boulder, Colorado 80309-0226

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

Subito Press is a nonprofit literary publisher based in the Creative Writing Department at the University of Colorado at Boulder. We look for innovative fiction and poetry that at once reflects and informs the contemporary human condition, and we promote new literary voices as well as work from previously published writers. Subito Press encourages and supports work that challenges already-accepted literary modes and devices

<http://www.colorado.edu/English/crw/>

Subito Press 2008 Book Competition Winners

F-Stein, by L.J. Moore

Self-Titled Debut, by Andrew Farkas

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Windows Live™: Keep your life in sync.

[http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF\\_BR\\_sync:082009](http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF_BR_sync:082009)

[↑ Contents](#)

96. **Alan Sondheim**

***My publish-on-demand works (please post, thanks)***

*Sat 15 Aug 2009*

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My publish-on-demand works

My publish-on-demand books from Blue Lion, Fort/Da, Blazevox, and Alt-X - Please consider ordering. The Blue Lion is just now coming out (over 500

pages), and The Accidental Artist appeared a few months ago. These books are the soul of my work (such as it is); I'm close to them and I've been lucky that the publishers gave me free reign over content.

Azure, Nature, Digital: Blue Lion

Description - two sections: The first, with Sandy Baldwin, is on the phenomenology of the analog/digital, and the second is culled from the entire Internet Text, presenting literary/codework texts with peripheral philosophical content. I'm really happy that Blue Lion gave me the opportunity to do this, since it shows how my work hangs together and actually 'goes somewhere,' says something. Thanks to Peter Ganick and Jukka-Pekka Kervinen.

<http://www.lulu.com/content/paperback-book/azure-nature-digital/7428344>  
<http://stores.lulu.com/bluelionbooks> (download and print)

The Accidental Artist: Fort/Da

<http://www.lulu.com/content/paperback-book/the-accidental-artist/4965130>  
<http://stores.lulu.com/publicdomaininc>

This is a short and intense collection of writings around Second Life and the phenomenology of the virtual - I really love these texts, thanks to Robert Cheatham who went over them with me.

Vel: Blazevox

<http://www.blazevox.org/bk-as.htm>  
<http://www.blazevox.org/catalog.htm>

These texts were produced in relation to West Virginia University's Virtual Environments Laboratory, and deal with motion capture, virtual modeling, and scanning. But the texts are codework themselves, and virtuality is embedded within them. Thanks to Geoffrey Gatza for this opportunity.

.echo: Alt-X

<http://www.altx.com/ebooks/echo.html>  
(goes both to download and Print On Demand)

This was the first of the POD books, thanks to Ron Sukenick and Mark Amerika. The texts include the entire Nikuko Parable series (Nikuko and others appear throughout the other works as well) and other avatar- oriented texts.

Please consider purchasing any of the above. Please note that all of these publishers have amazing publications (including a great book by Sandy Baldwin from Blazevox) and need your support in general. And thanks of course.

(Finally, please note I have a paperback, The Wayward, available from Salt, which is beautifully typeset and covers a great deal of ground.)

This is the end of the self-promotion material - apologies if I've offended anyone.

- Alan

[↑ Contents](#)

97. **Obododimma Oha**  
***Re: History of music website***

Sat 15 Aug 2009

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Many thanks for this, Jeffrey. It's going to be one of my favorite sites! -- Obododimma.

On Wed, Aug 12, 2009 at 8:05 AM, Jeffrey Side <[REDACTED]> wrote:

*I found a website detailing a history of music genres and styles, with album reviews going back years. It is the most complete music site I have seen. A must for all who like music:*

*<http://www.scaruffi.com/usmusic.html>*

--

Obododimma Oha  
<http://udude.wordpress.com/>

Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED];  
[REDACTED].

[↑ Contents](#)

98. **{ brad brace }**  
***36 PLEATED PLAID PAMPHLETS PUBLISHED!***

Sat 15 Aug 2009

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{ brad brace }

Pleated Plaid Pamphlets  
Volumes 172-207 Number 2  
[accompaniment to insatiable abstraction engine]

<http://www.bbrace.net/abstraction-engine.html>



brad brace, bbrace, architecture, engineering, biography,  
memoir, illustration, map, creative, writing, drama, opera,  
puzzles, games, samizdat, artists' books, poetry, fluxus,  
contemporary, art, design, fiction, musical

ppp172-2

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ppp173-2

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ppp174-2

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ppp175-2

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ppp176-2

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ppp177-2

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ppp178-2

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ppp179-2

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ppp180-2

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ppp181-2

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ppp182=2

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2/7532991

ppp183-2

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ppp184-2

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ppp185-2

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ppp186-2

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ppp187-2

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ppp188-2

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ppp189-2

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ppp190-2

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ppp191-2

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ppp192-2

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ppp193-2

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ppp194-2

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ppp195-2

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ppp196-2

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ppp197-2

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ppp198-2

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ppp199-2

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ppp200-2

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ppp201-2

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ppp202-2

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ppp203-2

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ppp204-2

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ppp205-2

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2/7535532

ppp206-2

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ppp207-2

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[↑ Contents](#)

99. **mIEKAL aND**

***Book of Trembling***

*Sat 15 Aug 2009*

---

Book of Trembling

Reordering the House of Alphabets to coincide with accidental assumptions one might tender regarding language production & its aftermath. Serifs signal effective infection of the very strokes of letterdom.

Another is a progression of MOTIONTEXT, this one after Andrew after Nico.

<http://filevillage.info/2009/08/07/the-book-of-trembling/>

[↑ Contents](#)

100. **Peter**

***Gallery Night Providence reception - 'The Virtual Landscape: Pigment Prints by Peter Ciccariello'***

*Sat 15 Aug 2009*

---

On the chance that any of you will be in Providence, RI on August 20th, Please stop by and say hello.

\*Gallery Night Providence reception\*

\*Thursday, August 20 from 5 to 8:30pm.\*

BankRI Gallery

One Turks Head Place. Providence, RI

August 6 - September 2

'The Virtual Landscape: Pigment Prints by Peter Ciccariello'

Mark Armstrong will play guitar and refreshments will be served.

Best,

-- Peter Ciccariello

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

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

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

<http://uncommon-vision.blogspot.com/>

You can find my art and writing updates on Twitter

<https://twitter.com/ciccariello>

[↑ Contents](#)

101. **Dan Wilcox**

***Third Thursday Poetry Night, August 20, Georgranna Millman***

*Sun 16 Aug 2009*

---

the Poetry Motel Foundation  
presents

Third Thursday Poetry Night

at  
the Social Justice Center  
33 Central Ave., Albany, NY

Thursday, August 20  
7:00 sign up; 7:30 start

Featured Poet: Georganna Millman

Georganna Millman's poetry has been published widely in poetry journals and her poetry chapbook, "Formulary" was published this year by Astounding Beauty Ruffian Press (Stuart, VA).

-- with an open mic for community poets before & after the feature: \$3.00 donation, suggested; more if you got it, less if you can't.

Your not-yet-tan host: Dan Wilcox.

[↑ Contents](#)

102. **Andrew Zawacki**  
***VERSE 26: first portfolio number***  
*Sun 16 Aug 2009*

---

[↑ Contents](#)

103. **Halvard Johnson**  
***Re: History of music website***  
*Sun 16 Aug 2009*

---

Mostly good for those addicted to lists.

Hal

"What if everything is an illusion and nothing exists?  
In that case, I definitely overpaid for my carpet."

--Woody Allen

Halvard Johnson

=====

████████

<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Wed, Aug 12, 2009 at 10:05 AM, Jeffrey Side <████████> wrote:



*I found a website detailing a history of music genres and styles, with album reviews going back years. It is the most complete music site I have seen. A must for all who like music:*

<http://www.scaruffi.com/usmusic.html>

[↑ Contents](#)

104. **Loretta Clodfelter**  
***Call for Submissions: There***  
*Sun 16 Aug 2009*

---

There, an online journal focused on poetry/art/essays/activism with a focus on place/location/observation/innovation, is seeking submissions for a new issue. Send work to [REDACTED]. Visit <http://www.therejournal.com> for more information.

Also, There is excited to announce its first full-length book of poetry: Planned by Sarah Trott. (Check out <http://www.therejournal.com/ordersarahtrottplanned.html> for more information.)

P.S. If you've submitted work in the recent past to There and haven't heard anything, please feel free to resubmit or send a reminder.

[↑ Contents](#)

105. **Maria Damon**  
***Re: walking to Whitman's house with Joey***  
*Sun 16 Aug 2009*

---

conrad, this is just beautiful, and heartbreaking.

CA Conrad wrote:

- > I dream'd in a dream, I saw a city invincible to the attacks of the
- > whole of the rest of the earth;
- > I dream'd that was the new City of Friends;
- > Nothing was greater there than the quality of robust love--it led the rest;
- > It was seen every hour in the actions of men of that city,
- > And in all their looks and words.
- >
- > (from Leaves of Grass)
- >
- >

> Our good friend Joseph Yearous-Algozin is moving to Buffalo on Monday  
> morning, but today we took a pilgrimage we've been threatening to make  
> for a long time. Walking across the Benjamin Franklin Bridge to Camden  
> in the intense heat was exhausting, so we stopped off at the Walt  
> Whitman Center to hang out on a couch in the air conditioned theater,  
> and to fill our water bottles with the disgusting tap water in the  
> bathroom. NOT that I've ever eaten a urinal cake mind you, but I do  
> believe this water is what it would taste like.  
>  
> The folks working at the center for some reason had no idea that  
> Mickle Boulevard, where Whitman's house sits, no longer exists as  
> Mickle Boulevard. I've walked to this house before over the years and  
> know that it's right across the street from the prison, which is why I  
> was confused standing on Dr. Martin Luther King Boulevard CERTAIN that  
> we were in the right place. Joey asked a couple pushing a stroller who  
> told us the boulevard was renamed after King. Maybe the WALT WHITMAN  
> CENTER needs to know this?  
>  
> The walk through the streets of Camden was a sad walk, sadder than I  
> ever remember it being. When we arrived at the house it was closed,  
> but we looked through the mail slot to peer at a portrait of the gray  
> poet on a wall.  
>  
> We decided to sit on the front steps in the shade of a tree, where we  
> were soon joined by men begging for change from anyone who walked  
> past. 20 cents asked for, then 30 cents. "I dream'd in a dream..."  
> There were a dozen plastic beer can rings strewn over the sidewalk in  
> front of the house, and a parade of men with the unmistakable,  
> unsettling glaze of crack-cocaine in their eyes. It's not just in the  
> eyes of course, but in the unsteady gait and a musculature not  
> entirely owned by the men, somewhere, inside the bodies. Few things  
> frighten me more than that jagged, zombie strut.  
>  
> This was the saddest visit I've ever made to Walt Whitman's house. In  
> the past I've witnessed women and children standing in front of his  
> house to motion their homemade sign language to loved ones at the  
> windows of the prison across the street. It was too hot today for sign  
> language, but we saw women and children leaving the prison after their  
> visits. One boy, no more than six, wiping tears from his face with the  
> backs of his fists, trying to push the tears back inside his head or  
> keep them from coming out, or both, and a young woman -- possibly his  
> sister -- texting on her cell phone several paces ahead of him,

> seemingly unaware of, or uninterested in his overwhelmed state. That  
> little boy was the saddest sight of all, incredibly depressing, and  
> the kind of sight you see and wonder WHAT CAN BE DONE to help people  
> have their needs met?  
>  
> When I say this was the saddest visit I've ever made, it felt more  
> like visiting Dante than the body electric celebrations of gentle  
> Walt.  
>  
> Walt Whitman's dream of a city invincible was either a terribly wrong  
> prediction, or a dream he hoped for his fellow citizens which the  
> future had no intention of honoring. A day among broken, breaking  
> souls for Joey and I, but of course Camden is Camden everyday, and we  
> were just visitors. The boulevard is renamed after Dr. Martin Luther  
> King, the new address for Walt Whitman's house, but changing the name  
> of the street is hardly the answer to anyone's misery.  
>  
> And I'm not saying I have answers, but I am wondering WHY the city's  
> leadership is spending time and energy and money changing maps, and  
> buying all these shiny new boulevard signs when the bail bonds shops  
> are blossoming in the neighborhood, and building after building is  
> boarded up? And drug addicts continue to be somebody's child, brother,  
> father, uncle, lost in such a way it's hard to imagine how to ever  
> bring them back. Camden, were you even the city Whitman dream'd in his  
> dream? Was he dreaming of another city? But the poem is quoted in  
> granite on the tower of Camden's city hall, and again in the train  
> station.  
>  
> The city CLAIMS the poem without apology, towering above all heads are  
> these words, and you don't need to squint to read the massive carved  
> letters. You can see it everyday I DREAMED A CITY INVINCIBLE. It's a  
> pox upon all who attempt to thrive here, endless days of misery, which  
> from my gauge is getting ever more miserable with each visit I make.  
> I'm feeling despair for our world tonight, and cannot listen to the  
> news with all the ASSHOLE Republicans talking about Americans NOT  
> NEEDING proper health care, not needing care, not what? Not what? Not  
> needing? The need is immense, it's almost too painful to examine just  
> how many needs are not being met while these SCUM bargain down the  
> price while bargaining down the 20/20 vision of the world around us,  
> here, everyday in Camden, and elsewhere.  
>  
> I'm sleeping with nightmares of Whitman's house tonight, and all his

> neighbors awaiting "the quality of robust love."  
> CAConrad  
>  
>  
>

[↑ Contents](#)

106. **Cain, Amina**

***Poetic Research Bureau reading: Amina Cain and Amar Ravva***

*Sun 16 Aug 2009*

---

The Poetic Research Bureau presents...

Amina Cain & Amarnath Ravva

Sunday, August 23 2009 at 4:00pm

@ The Poetic Research Bureau

3702 San Fernando Blvd

Glendale, CA 91206

Doors open at 4:00pm

Reading starts at 4:30pm

\$5 donation requested

Amina Cain is the author of *I Go To Some Hollow* (Les Fignes Press, 2009), a collection of stories that revolve quietly around human relationality, landscape, and emptiness. She is also a curator, most recently for *When Does It or You Begin?* (Memory as Innovation), a month long festival of writing, performance, and video, and a teacher of writing/literature. Her work has appeared or is forthcoming in publications such as *3rd Bed*, *Action Yes*, *Denver Quarterly*, *Dewclaw*, *The Encyclopedia Project*, *La Petite Zine*, *Sidebrow*, and *Wreckage of Reason: An Anthology of Contemporary Xxperimental Prose by Women Writers*, and was recently translated into Polish on MINIMALBOOKS. She lives in Los Angeles.

Amarnath Ravva has performed (as part of the ambient improvisational ensemble *Ambient Force 3000*) at LACMA, Los Angeles; *Machine Project*, Los Angeles; and *Betalevel*, Los Angeles. He has exhibited work at *Telic*, Los Angeles; *Acorn Gallery*, Los Angeles; *Pond*, San Francisco; and *Keith & Janet Kellogg University Art Gallery*, Cal Poly Pomona. In addition to presenting his work in numerous readings, he has writing online at *PennSound*, *LA-Lit* and *Drunken Boat #10*, and work forthcoming in *Encyclopedia* vol. 2, and *Indivisible: An Anthology of Contemporary South Asian American Poetry*. He is on the board of advisors for *nocturnes (re)view* of the literary arts and is a curator at *Betalevel*.

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

[↑ Contents](#)

107. **Jennifer Karmin**

***Aug 21: Hudson reading w/ Bernadette Mayer & friends***

*Sun 16 Aug 2009*

---

FRIDAY, AUGUST 21

7pm

Cara Benson

Lee Ann Brown

Laynie Browne

Jennifer Karmin

Bernadette Mayer

SPOTTY DOG BOOKS & ALE

440 Warren Street

Hudson, New York

<http://www.thespottydog.com>

**\*\*free\*\***

CARA BENSON edits the online journal Sous

Rature(<http://www.necessetics.com/sousrature.html>). Two poem books, (made)

and Protean Parade, are forthcoming from BookThug and Black Radish

respectively. Other work includes: "Quantum Chaos and Poems: A

Manifest(o)ation" (BookThug), Belladonna Elders Series #7 with Anne Waldman

and Jayne Cortez (Belladonna), "UP" (Dusie), and "Spell/ing ( ) Bound" with Kai

Fierle-Hedrick and Kathrin Schaeppi (ellectrique press). Benson edited the

interdisciplinary book Predictions forthcoming from Chain. She teaches poetry

in a NY State Prison.

LEE ANN BROWN is a poet who works with multiple forms including songs and

films. Her books include Polyverse (Sun & Moon Press) and The Sleep That

Changed Everything (Wesleyan University Press). She divides her time

between NYC where shes goes to tons of poetry readings, and teaches at St.

John's University, and Marshall, NC where she runs the French Broad Institute

(of Time & the River) with Tony & Miranda Torn.

LAYNIE BROWNE is the author of seven collections of poetry and one novel.

Her most recent publications include The Scented Fox, (Wave Books 2007,

winner of the National Poetry Series), Daily Sonnets (Counterpath Books, 2007)

and Drawing of a Swan Before Memory, (University of Georgia Press, 2005,

winner of the Contemporary Poetry Series). Two collections are forthcoming:

Roseate, Points of Gold, from Dusie Books and The Desires of Letters, from

Counterpath. She has taught creative writing at The University of Washington, Bothell, at Mills College in Oakland and at the Poetry Center at the University of Arizona, where she is currently developing a new a poetry-in-the-schools program for K-5 schools.

JENNIFER KARMIN's text-sound epic Aaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S. and Japan. At home in Chicago, Karmin teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the public schools. New poems are published in the journals Cannot Exist, Otoliths, Plath Profiles, and anthologized in Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

BERNADETTE MAYER is a poet and prose writer. In 1967, she received a BA from New School for Social Research. She has since edited the journal 0 TO 9 with Vito Acconci and the United Artists Press with Lewis Warsh, and worked as Director of St. Mark's Poetry Project. She is also known for her wonderful dancing. Her latest collection of writing is titled Poetry State Forest (New Directions).

---

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

[↑ Contents](#)

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108. **Pam Brown**  
*calling a reviewer for jacket magazine*  
Mon 17 Aug 2009

---

Dear Poeticists,

If you would like to write a review of Barbara Henning's new novel 'Thirty Miles To Rosebud' (published by BlazeVOX) please contact me at Jacket magazine

██████████

Thirty Miles To Rosebud depicts a series of imploding families and fast interstates. Barbara Henning's landscapes-- a rust-belt childhood, a nearly forgotten East Village Bohemia and the arid Southwest streaked with the setting sun—are populated by runaways, lost loves and lifelong betrayals. In this remarkable novel, Henning's eye for detail and her emotional honesty enables the past to loom in the rear-view mirror long after the car has sped by.

Further information :

<http://www.blazevox.org/bk-bh.htm>

Thanks,

Pam Brown

---

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

website : <http://pambrownbooks.blogspot.com/>

associate editor : <http://jacketmagazine.com/>

---

[↑ Contents](#)

109. **susan maurer**

**Re: Ecopoetics Question**

Mon 17 Aug 2009

---

Assume you know of the journals ISLE and Isotope , both of which do ecopoetics. susaan maurer

*Date: Mon, 10 Aug 2009 15:27:00 -0400*

*From: [REDACTED]*

*Subject: Ecopoetics Question*

*To: [REDACTED]*

*Hi, Jonathan.*

*Thanks for the tip on the bookstore in Paris. Unfortunately, I didn't get there -- we were out in the sticks for a wedding in my wife's family (in the northeast). I'll keep it in mind for next year's trip, though.*

*I have another question for you. I am participating in our Environmental Studies program's Intro to ES course this year, a course that is required of all students new to the program. It is co-taught by faculty from the program, with the goal of introducing students to various approaches to ES from the different disciplines. So, faculty from History, Psychology, Environmental Science, Political Science, and so on, each teach a two week block. I will be doing the "humanities" section, and I basically expect to ground the discussion in the ideas and practices of ecopoetics. You, of course, are far more expert in that than I am, and I was wondering if you had any thoughts/suggestions about how to approach such an opportunity. The students are mostly first or second years who likely have little experience with poetry/lit (the program tends to draw scientists and poli-sci types); I get them for four course meetings of 80minutes/each.*

*Any ideas you might have would be MUCH appreciated.*

*All best,*

*Robert*

Windows Live:

Keep your friends up to date with what you do online.

<http://windowslive.com/Campaign/SocialNetworking?>

[ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI\\_SB\\_online:082009](http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009)

[↑ Contents](#)

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

***A call for submissions for an anthology of Flash Fiction stories for teenagers***

*Mon 17 Aug 2009*

Edited by Tom Hazuka, Christine Perkins and Mark Budman

To be published by Persea Books in 2010. The target audience is students grades 8 to 12. Stories cover a broad range of topics of interest to contemporary teens such as growing up, budding sexuality, finding a place in society, etc. The main criteria for the stories are literary/artistic values, teen interests and a length of 1000 words or shorter. Various POVS are acceptable as long as the stories focus on teens.

We are looking for more diverse stories (African American, Asian American, Native American, LGBT, Jewish, Muslim, etc.), and more stories about, or at least featuring, current technology (cell phones, computers, etc.).

Previously published stories are fine, but you must hold the rights.

Please submit electronically an RTF attachment to Mark Budman at [editor\\_AT\\_stny.rr.com](mailto:editor_AT_stny.rr.com) and copy Tom Hazuka at [hazukaj\\_AT\\_ccsu.edu](mailto:hazukaj_AT_ccsu.edu)

\*\*\*\*\*

Ravi Shankar

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

Poet-in-Residence

Associate Professor

CCSU - English Dept.



[↑ Contents](#)



111. **Aryanil Mukherjee**

**David Rosenmann-Taub**

Mon 17 Aug 2009

---

Anyone in this listserv has heard about Chilean poet & musician David Rosenmann-Taub ?

Any inputs would be greatly appreciated.

I came to hear about David Rosenmann-Taub from younger poets Subhro Bandopadhyay (India) and Violeta

Media (Chile) when they met in Kolkata last month. It came to our notice that an independent foundation called fundacion Corda, based in NYC, had taken the responsibility of preserving and promoting the work of his great Chilean poet, perhaps the finest to come along after Neruda & Mistral.

Rosenmann-Taub has lived in the US for the past several decades - a life of exile - so to speak, during which he had produced a significant body of work in Spanish but had shown no interest to promote it. English translations of his poetry is not available in book form.

Recently the Corda Foundation sent me a packet full of Rosenmann-Taub's work which prompted me to write a brief article in the IEPI blog.

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

Aryanil Mukherjee

[↑ Contents](#)

112. **Alan Sondheim**

**The brutal truth about America's healthcare (fwd)**

Mon 17 Aug 2009

---

These texts should be better distributed; I know they don't apply directly to Poetics, but they do apply to Poets, who are often completely uninsured. We live in a country of slaughter.

- Alan

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

Date: Mon, 17 Aug 2009 22:00:57 -0400

From: [REDACTED]

To: [REDACTED]

Subject: The brutal truth about America's healthcare

The brutal truth about America's healthcare

An extraordinary report from Guy Adams in Los Angeles at the music arena that has been turned into a makeshift medical centre

Saturday, 15 August 2009 The Independent [UK]

<http://www.independent.co.uk/news/world/americas/the-brutal-truth-about-americas-quos-healthcare-1772580.html>

They came in their thousands, queuing through the night to secure one of the coveted wristbands offering entry into a strange parallel universe where medical care is a free and basic right and not an expensive luxury. Some of these Americans had walked miles simply to have their blood pressure checked, some had slept in their cars in the hope of getting an eye-test or a mammogram, others had brought their children for immunisations that could end up saving their life.

In the week that Britain's National Health Service was held aloft by Republicans as an "evil and Orwellian" example of everything that is wrong with free healthcare, these extraordinary scenes in Inglewood, California yesterday provided a sobering reminder of exactly why President Barack Obama is trying to reform the US system.

The LA Forum, the arena that once hosted sell-out Madonna concerts, has been transformed - for eight days only - into a vast field hospital. In America, the offer of free healthcare is so rare, that news of the magical medical kingdom spread rapidly and long lines of prospective patients snaked around the venue for the chance of getting everyday treatments that many British people take for granted.

In the first two days, more than 1,500 men, women and children received free treatments worth \$503,000 (#304,000). Thirty dentists pulled 471 teeth; 320 people were given standard issue spectacles; 80 had mammograms; dozens more had acupuncture, or saw kidney specialists. By the time the makeshift medical centre leaves town on Tuesday, staff expect to have dispensed \$2m worth of treatments to 10,000 patients.

The gritty district of Inglewood lies just a few miles from the palm-lined streets of Beverly Hills and the

bright lights of Hollywood, but is a world away. And the residents who had flocked for the free medical care, courtesy of mobile charity Remote Area Medical, bore testament to the human cost of the healthcare mess that President Obama is attempting to fix.

Christine Smith arrived at 3am in the hope of seeing a dentist for the first time since she turned 18. That was almost eight years ago. Her need is obvious and pressing: 17 of her teeth are rotten; some have large visible holes in them. She is living in constant pain and has been unable to eat solid food for several years.

"I had a gastric bypass in 2002, but it went wrong, and stomach acid began rotting my teeth. I've had several jobs since, but none with medical insurance, so I've not been able to see a dentist to get it fixed," she told The Independent. "I've not been able to chew food for as long as I can remember. I've been living on soup, and noodles, and blending meals in a food mixer. I'm in constant pain. Normally, it would cost \$5,000 to fix it. So if I have to wait a week to get treated for free, I'll do it. This will change my life."

Along the hall, Liz Cruise was one of scores of people waiting for a free eye exam. She works for a major supermarket chain but can't afford the \$200 a month that would be deducted from her salary for insurance. "It's a simple choice: pay my rent, or pay my healthcare. What am I supposed to do?" she asked. "I'm one of the working poor: people who do work but can't afford healthcare and are ineligible for any free healthcare or assistance. I can't remember the last time I saw a doctor."

Although the Americans spend more on medicine than any nation on earth, there are an estimated 50 million with no health insurance at all. Many of those who have jobs can't afford coverage, and even those with standard policies often find it doesn't cover commonplace procedures. California's unemployed - who rely on Medicaid - had their dental care axed last month.

Julie Shay was one of the many, waiting to slide into a dentist's chair where teeth were being drilled in full view of passers-by. For years, she has been crossing over the Mexican border to get her teeth done on the cheap in Tijuana. But recently, the US started requiring citizens returning home from Mexico to produce a passport (previously all you needed was a driver's license), and so that route is now closed. Today she has two abscesses and is in so much pain she can barely sleep. "I don't have a passport, and I can't afford one. So my husband and I slept in the car to make sure we got seen by a dentist. It sounds pathetic, but I really am that desperate."

"You'd think, with the money in this country, that we'd be able to look after people's health properly," she said. "But the truth is that the rich, and the insurance firms, just don't realise what we are going through, or simply don't care. Look around this room and tell me that America's healthcare don't need fixing."

President Obama's healthcare plans had been a central plank of his first-term programme, but his reform package has taken a battering at the hands of Republican opponents in recent weeks. As the Democrats have failed to coalesce around a single, straightforward proposal, their rivals have seized on public hesitancy over "socialised medicine" and now the chance of far-reaching reform is in doubt.

Most damaging of all has been the tide of vociferous right-wing opponents whipping up scepticism at town hall meetings that were supposed to soothe doubts. In Pennsylvania this week, Senator Arlen Specter was greeted by a crowd of 1,000 at a venue designed to accommodate only 250, and of the 30 selected speakers at the event, almost all were hostile.

The packed bleachers in the LA Forum tell a different story. The mobile clinic has been organised by the remarkable Remote Area Medical. The charity usually focuses on the rural poor, although they worked in New Orleans after Hurricane Katrina. Now they are moving

into more urban venues, this week's event in Los Angeles is believed to be the largest free healthcare operation in the country.

Doctors, dentists and therapists volunteer their time, and resources to the organisation. To many US medical professionals, it offers a rare opportunity to plug into the public service ethos on which their trade was supposedly founded. "People come here who haven't seen a doctor for years. And we're able to say 'Hey, you have this, you have this, you have this'," said Dr Vincent Anthony, a kidney specialist volunteering five days of his team's time. "It's hard work, but incredibly rewarding. Healthcare needs reform, obviously. There are so many people falling through the cracks, who don't get care. That's why so many are here."

Ironically, given this week's transatlantic spat over the NHS, Remote Area Medical was founded by an Englishman: Stan Brock. The 72-year-old former public schoolboy, Taekwondo black belt, and one-time presenter of Wild Kingdom, one of America's most popular animal TV shows, left the celebrity gravy train in 1985 to, as he puts it, "make people better".

Today, Brock has no money, no income, and no bank account. He spends 365 days a year at the charity events, sleeping on a small rolled-up mat on the floor and living on a diet made up entirely of porridge and fresh fruit. In some quarters, he has been described, without too much exaggeration, as a living saint.

Though anxious not to interfere in the potent healthcare debate, Mr Brock said yesterday that he, and many other professionals, believes the NHS should provide a benchmark for the future of US healthcare.

"Back in 1944, the UK government knew there was a serious problem with lack of healthcare for 49.7 million British citizens, of which I was one, so they said 'Hey Mr Nye Bevan, you're the Minister for Health... go fix it'. And so came the NHS. Well, fast forward now 66 years, and we've got about the same

number of people, about 49 million people, here in the US, who don't have access to healthcare."

"I've been very conservative in my outlook for the whole of my life. I've been described as being about 90,000 miles to the right of Attila the Hun. But I think one reaches the reality that something doesn't work... In this country something has to be done. And as a proud member of the US community but a loyal British subject to the core, I would say that if Britain could fix it in 1944, surely we could fix it here in America.

Healthcare compared

Health spending as a share of GDP

US 16%

UK 8.4%

Public spending on healthcare (% of total spending on healthcare)

US 45%

UK 82%

Health spending per head

US \$7,290

UK \$2,992

Practising physicians (per 1,000 people)

US 2.4

UK 2.5

Nurses (per 1,000 people)

US 10.6

UK 10.0

Acute care hospital beds (per 1,000 people)

US 2.7

UK 2.6

Life expectancy:

US 78

UK 80

Infant mortality (per 1,000 live births)

US 6.7

UK 4.8

Source: WHO/OECD Health Data 2009

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Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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[↑ Contents](#)

## 113. **Asian Cha**

### ***Cha: An Asian Literary Journal Issue #8***

*Tue 18 Aug 2009*

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Cha: An Asian Literary Journal Issue #8

<http://www.asiancha.com>

We are pleased to announce that the eighth issue of Cha: An Asian Literary Journal has now been launched. It features work by the following writers/artists: Steve Ausherman, Nigel Beale, Amy Cheng, Patrick Donnelly, Viki Holmes, Luisa A. Igloria, Lillian Kwok, Franky Lau, Larry Lefkowitz, Eva Leung, Pierre Lien, Belle Ling Hoi Ching, Christopher Luppi, Jonathan Mendelsohn, Stephen D. Miller, Nikesh Murali, Ng Yi-Sheng, O Thiam Chin, Divya Rajan, Prashani Rambukwella, Vaughan Rapatahana, Kate Rogers, Steven Schroeder, Rohith Sundararaman, Gillian Sze, Kok-Meng Tan, Anne Tibbitts, David C.E. Tneh, Lynn van der Velden-Elliott and Les Wicks.

We would like to thank our guest editor Royston Tester for his fantastic help putting the issue together. He has also kindly arranged to launch the new issue in Beijing later this month. If you happen to be in the city, please do attend.

More information about this will be posted on the Asian Cha blog:

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

We would also like to point out that we are continuing to build our Reviews section under the leadership of our Reviews Editor Eddie Tay. If you have a book you would like reviewed or you would like to review a book, please contact Eddie at [REDACTED]. You may also wish to follow us on Twitter @asiancha, where we send updates about literary news from Asia and the rest of the world. CHA is still looking for "Lost Teas" to publish. These are previously published works which appeared in journals which have now folded. If you have a piece that is now lost but you would like it to be re-found, please read our submission guidelines and send it along to [REDACTED].

Finally, our second anniversary issue is due out in November of this year. We are very happy to announce that once again, poet, novelist and historian Reid Mitchell will lend us his expertise in the role of guest poetry editor and Jonathan Mendelsohn will be guest prose editor. The deadline for submissions is October 1st. If you have a piece you think would be right for CHA, please do not hesitate to submit.

We hope that you enjoy the new issue.

Tammy Ho & Jeff Zroback  
Cha: An Asian Literary Journal  
www.asiancha.com

[↑ Contents](#)

114. **Lars Palm**  
***Felino A. Soriano from Ungovernable press***  
*Tue 18 Aug 2009*

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Dear all,

ungovernable press is delighted to announce the publication of its 25th book

Altered Aesthetics by Felino A. Soriano

shall we go for 50? anyway, Felino's ebook is a lovely addition to the ungovernable collection. go read it, as always it's free

cheers,

lars

<http://ungovernablepress.weebly.com>

<http://mischievoice.blogspot.com>

[↑ Contents](#)



115. **Patrick Dillon**

**Re: History of music website**

Tue 18 Aug 2009

---

I think the All Music Guide website is still more complete, no?

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

On Sun, Aug 16, 2009 at 5:23 PM, Halvard Johnson <[REDACTED]> wrote:

*Mostly good for those addicted to lists.*

*Hal*

*"What if everything is an illusion and nothing exists?  
In that case, I definitely overpaid for my carpet."*

*--Woody Allen*

*Halvard Johnson*

=====

[REDACTED]

<http://sites.google.com/site/halvardjohnson/Home>

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*I found a website detailing a history of music genres and styles, with  
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*reviews going back years. It is the most complete music site I have seen.*

*A*

*must for all who like music:*

<http://www.scaruffi.com/usmusic.html>

*guidelines*

[↑ Contents](#)

116. **Emily Carr**  
***dandelion magazine!***  
*Tue 18 Aug 2009*

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after nearly a year's hiatus, \*dandelion \*magazine (western canada's oldest literary magazine) is back on-line & looking for "literature & art on the edge" for issues 35.1 & 35.2! past issues have featured work by Sina Queyras, Nicole Brossard, Christine Stewart, Caroline Bergvall, and Erin Mouré alongside emerging Canadian and American writers and visual artists\*. \*visit [www.dandelionmag.ca](http://www.dandelionmag.ca) for submission deadlines & information on upcoming features...

Emily Carr  
Assistant Editor  
\*dandelion \*magazine

[↑ Contents](#)

117. **Halvard Johnson**  
***Re: History of music website***  
*Tue 18 Aug 2009*

---

Or put this in your smoke and pipe it:

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

Hal

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--Woody Allen

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*guidelines*

*guidelines*

[↑ Contents](#)

118. **amy king**

***Poet Does Music, et al***

*Tue 18 Aug 2009*

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Friend and poet, Brian Howe, gets airplay on ABC News - he reviews bands for Pitchfork and has become Charles Gibson's darling to be featured! You go, Brian!

<http://abcnews.go.com/video/playerIndex?id=8348160>

--

Stain of Poetry -- This Saturday @ 7 p.m.!

Pour some poems on your steamy late August with Emily Kendal Frey, Phil Memmer, Jeni "œtruck darling" Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky!

Goodbye Blue Monday  
1087 Broadway  
(corner of Dodworth St)  
Brooklyn, NY 11221-3013  


J M Z trains to Myrtle Ave  
or J train to Kosciusko St

<http://stainofpoetry.com>

~~~~~

Sun, Sept. 13th @ 9p.m.

Samantha Farrell
Strand of Oaks
Karisa Wilson
Amir Darzi
Michael Tyrell
Amy King
Judson Claiborne

Three months ago, in an effort to make a large, impersonal stage smaller and more intimate, Fogged Clarity began putting together salon-style events. These events (essentially concerts with poetry readings between sets) feature deeply resonant performers from across the continent, cutting themselves open on stage.

INFO -Â <http://www.livingroomny.com/artist/fogged-clarity>

TICKETS -Â <http://foggedclarity.com/>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

119. **Pam Brown**

Jacket has a reviewer for Barbara Henning's book

Tue 18 Aug 2009

Thanks everyone,

We have appointed a reviewer for Barbara Henning's new book.

All good wishes,

Pam Brown

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

website : <http://pambrownbooks.blogspot.com/>

associate editor : <http://jacketmagazine.com/>

[↑ Contents](#)

120. **mIEKAL aND**

Re: History of music website

Tue 18 Aug 2009

If you shop at ubuweb you get a completely other side to the history of music that is rarely covered by more conventional approaches to the canon.

~mIEKAL

=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

[↑ Contents](#)

121. **Jason Nelson**

Announcing: NetPoetic digital poetry portal

Wed 19 Aug 2009

Announcing a new Electronic Literature/Digital Poetry portal founded by Jason Nelson and Davin Heckman. With over 30 of our best writers, thinkers and artists, NetPoetic is a group conversation, updated near daily with posts, news, theory, artworks and all manner of glorious E-Lit related material. Coming later

this year is the first NetPoetic exhibition and a peer reviewed journal. If you want to take part post a few comments and explore the site then contact Jason Nelson.

The URL: <http://www.netpoetic.com>

[↑ Contents](#)

122. **Jeffrey Side**

Re: History of music website

Wed 19 Aug 2009

Is this for classical music only? I did a search for Bob Dylan and nothing came up?

On Tue, 18 Aug 2009 15:21:35 -0500, Halvard Johnson

<[REDACTED]> wrote:

>Or put this in your smoke and pipe it:

>

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

>

>Hal

>

>"What if everything is an illusion and nothing exists?"

>In that case, I definitely overpaid for my carpet."

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>--Woody Allen

>

>Halvard Johnson

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>[REDACTED]

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>> > > <http://www.scaruffi.com/usmusic.html>

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>> > >
Check
>> > guidelines
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>> guidelines
>> >
>>
guidelines
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>
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[↑ Contents](#)

123. **Jeffrey Side**
Re: History of music website

Wed 19 Aug 2009

I looked on All Music too for Dylan but got only links to song samples, nothing else.

On Tue, 18 Aug 2009 12:54:10 -0500, Patrick Dillon

<[REDACTED]> wrote:

>I think the All Music Guide website is still more complete, no?

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>

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[↑ Contents](#)

124. **Halvard Johnson**
Re: History of music website
Wed 19 Aug 2009

Quite right.

Hal

"What if everything is an illusion and nothing exists?
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--Woody Allen

Halvard Johnson

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<http://filevillage.info>

[↑ Contents](#)

125. **Halvard Johnson**
Re: History of music website
Wed 19 Aug 2009

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Hal

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guidelines

[↑ Contents](#)

126. **Patrick Dillon**

Re: History of music website

Wed 19 Aug 2009

Here is a link to the allmusic entry on Dylan:

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe>

I'm not sure where you ended up on your search for Dylan. Personally, I prefer to navigate the AllMusic site through Google, as I do with many other sites. If I'm going to do a search for Bob Dylan, I don't go to allmusic and then search for "Bob Dylan." I do a Google search for "Bob Dylan allmusic." And that will take me right to the profile.'

Make sure to take note of the tabs, especially discography. There are full reviews of most albums and, for Dylan, most songs.

I do this particularly with AllMusic because I find that it has slow load times.

Here is the text from the Dylan AllMusic Page just cut and pasted into this email: Good bye!

Biography by Stephen Thomas Erlewine

Bob Dylan's influence on popular music is incalculable. As a songwriter, he pioneered several different schools of pop songwriting, from confessional singer/songwriter to winding, hallucinatory, stream of conscious narratives. As a vocalist, he broke down the notion that a singer must have a conventionally good voice in order to perform, thereby redefining the vocalist's role in popular music. As a musician, he sparked several genres of pop music, including electrified folk-rock and country-rock. And that just touches on the tip of his achievements. Dylan's force was evident during his height of popularity in the '60s -- the Beatles<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqw5ldse>>' shift toward introspective songwriting in the mid-'60s never would have happened without him -- but his influence echoed throughout several ... Read More... <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe%7ET1>> -----

<<http://adserver.adtechus.com/adlink/5132/860406/0/170/AdId=389116;BnId=3;itime=705830452;nodecode=yes;link=http://www.eyewonderlabs.com/ct.cfm?ewbust=0&file=http://cdn.eyewonder.com/100125/756848/1104531/NOSCRIPtfailover.jpg&eid=1104531&name=Clickthru-NOSCRIP&num=1&time=0&diff=0&click=http://www.floridasnatural.com/fun-stuff/where-does-your-juice-come-from>>

<[http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=\[TIMESTAMP\];rdclick=>](http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=[TIMESTAMP];rdclick=>) [image: The Freewheelin' Bob Dylan]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:difqxqt5ld0e>> [image: Nashville Skyline]<<http://allmusic.com/cg/amg.dll>>

p=amg&sql=10:gifwxqt5ld0e> [image: Dylan [2007 3-CD Edition]]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wifuxzyhlade>>
[image: Highway 61 Revisited]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:jifqxqt5ld0e>> [image: Biograph]
<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:kifrxqt5ld0e>> [image: Blood on the Tracks]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:fifexqt5ld0e>>
[image: Listen Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:difqxqt5ld0e%7ER>> [image: Listen Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:gifwxqt5ld0e%7ER>>
[image: Listen Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:wifuxzyhlade%7ER>> [image: Listen Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:jifqxqt5ld0e%7ER>>
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----- Other Entries

- Movie Entry <<http://www.allmovie.com/artist/88557>>
- Classical Music Entry<<http://allmusic.com/cg/amg.dll?p=amg&sql=41:65657>>

Member Of

- The Traveling Wilburys<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>>

Similar Artists

- Van Morrison <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqygldhe>>
- Neil Young <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqr5ldfe>>
- John Prine <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifixqr5ldhe>>
- Joni Mitchell<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifexqe5ldte>>
- John Hiatt <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difixe5ld0e>>
- George Harrison<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ld0e>>
- Grateful Dead<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifoxqe5ldke>>
- Fairport Convention<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fifwxqe5ldje>>
- The Byrds <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifqxqw5ldfe>>
- Phil Ochs <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqq5ld6e>>
- Donovan <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxqe5ldhe>>
- Ian Hunter <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifwxqe5ldae>>
- Buffalo Springfield<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxqw5ldde>>
- Tim Hardin <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifoxql5ldte>>
- Buffy Sainte-Marie<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifoxql5ldte>>

p=amg&sql=11:hifwxqq5ldhe> - Leonard
Cohen<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldte>> - A.A.
Bondy <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:gpfyxqwrld6e>> - Fred
Neil <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqq5ld6e>> - The Sir
Douglas Quintet<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difrxqr5ld0e>>
- David Blue <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxql5ldte>> -
Jesse Winchester<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqr5ldfe>>

See Also

- Levon Helm <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3nfuxqr5ldde>> - Robbie
Robertson<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>> -
The Band <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqw5ldse>> -
Joan Baez <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxql5ldte>> -
Tom Wilson <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3zfexqugldte>> -
Brian Blade <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kcfpxqy5ldhe>> -
The Traveling Wilburys<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>> - Ronee
Blakley<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzftxq95ldje>> -
Johnny Cash <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>> -
Jakob Dylan <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fbfyxqq5ldte>> -
Bob Dylan & the Rolling Thunder Revue<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jjfyxqtgldhe>> - Blind Boy
Grunt<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0xfoxqykldhe>>

Influenced By

- Rev. Gary Davis<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e>> - Dave Van
Ronk<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kzfixqw5ldae>> - Elvis
Presley<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqr5ldhe>> - Little
Richard<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifyxqe5ldde>> -
Woody Guthrie<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte>>
- Hank Williams<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje>>
- Blind Lemon Jefferson<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>> - Leadbelly <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifqxq95ld0e>>

Followers

- Died Pretty <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difoxqe5ld6e>>
- Dan Fogelberg<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqe5ldje>>
- John Lennon <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ldde>>
- The Long Ryders<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifixqe5ldde>> - Leon Russell

<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldke>> - Uncle
Tupelo <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldde>> -
World Party <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difwxqr5ldfe>> -
J.P. Jones <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfwxql5ldae>> -
Eddie Vedder <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0zfqxqegld0e>>
- Birddog <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0jfuxqehldke>> -
The Slip <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fpfyxqrkld6e>> -
Will Hoppey <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kpfwxqrkldde>>
- Arlo Leach <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:anfuxqqkldfe>> -
Matthew Friedberger<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqlald6e>> - Coque Malla <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:abfyxqraldke>> - The
Childballads<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jcfqxqydldhe>> -
These United States<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfuxqydldte>> - Scott
Matthews<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jbfwxqqrlade>> -
Sleepy Sun <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fzfwxztgldje>>

Performed Songs By

- Traditional <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzftxqekldte>>
- Jacques Levy <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:gjfwxqu5ldhe>>
- Robert Hunter<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:09frxqw5ldje>>
- Woody Guthrie<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte>>
- Rev. Gary Davis<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e>> - Booker T. Washington
White<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfyxqegld6e>> - Robbie
Robertson<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>> -
Johnny Cash <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>> -
Henry Thomas <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3iftxq95ldae>>
- Richard Manuel<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wifixqlgldae>> - Arthur "Big Boy"
Crudup<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jvfqxqy5ldse>> - Hank
Williams<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje>> -
Sam Shepard <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dpfoxqegld0e>>
- Terry Holmes <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hnfuxqy5ldae>>
- Rick Danko <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:g9fexqt5ldfe>> -
Curtis Mayfield<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difyxqe5ldfe>>
- Jimmie Rodgers<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldde>>
- Blind Lemon Jefferson<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>> - Frank Warner
<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzfexqtjld0e>>

[↑ Contents](#)

127. **mIEKAL aND**

The Longest Poem in the World

Wed 19 Aug 2009

The Longest Poem in the World

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

[↑ Contents](#)

128. **Camille Martin**

new on Rogue Embryo's blog

Thu 20 Aug 2009

New on Rogue Embryo:

Anamorphosis (Creeley/Clemente): Death and the Stuff of Dreams

black asterisk

Zydeco Gallery Three

Square Foot Show, Toronto

The Sword's Brayer

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

129. **Nicholas Karavatos**

JOB - Head of Dept of English at American University of Sharjah, UAE

Thu 20 Aug 2009

Department Head for the Department of English

http://www.aus.edu/employment/faculty_cas.php#a3

The College of Arts and Sciences seeks candidates for a Head of the Department (HOD) opening in the Department of English for Spring 2010. The candidate should currently be an associate professor or professor, have a strong history of scholarly publication, and have at least three years of administrative experience, preferably as a department head. The candidate should have experience in dealing with people from diverse cultural and

educational backgrounds. The candidate should have the background and experience necessary to work with the faculty in recruiting majors and strengthening its curricula. North American teaching experience and a familiarity with the Middle East would be helpful.

The Department of English consists of eighteen full time faculty, twelve in language, five in literature, and one in creative writing. The Department of English offers a Bachelor of Arts in English Language and Literature (BAELL), a Master of Arts Degree in Teaching English to Speakers of Other Languages (MA TESOL) and concentrations and minors in language, literature, and education. The department also offers ESP courses for engineering and business students. More information can be found at:
<http://www.aus.edu/cas/english/>

The HOD receives a three- year administrative contract, renewable at three year increments. However, UAE law prohibits people over 65 from receiving multiple year contracts. Contracts for people over 65 are renewed on a yearly basis. HODs are expected to teach one course per semester, and are responsible for budget development and implementation, department planning, faculty and staff development, personnel evaluations, and curriculum development and facilitation. A full description of HOD duties may be found here:

Representative Duties and Responsibilities (please click here)

The American University of Sharjah (AUS) is a non-profit, coeducational institution of higher education formed on American models. The university is licensed in the United Arab Emirates and incorporated in the state of Delaware in the United States. It is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools, Philadelphia, Pennsylvania, and by the Ministry of Higher Education in the UAE. All instruction (except languages) is in English, and English is widely spoken throughout the United Arab Emirates.

AUS is located 10 miles from the center of Sharjah City and 15 miles from the city of Dubai. The Emirate of Sharjah is situated between the shores of the Arabian Gulf and the Gulf of Oman and has beautiful beaches and lovely varied countryside. The architecturally distinctive campus, located on 316 acres, includes nine academic buildings; administration, library and athletic structures; and accommodations for faculty, staff and students. Academic buildings are equipped with state-of-the art science, engineering and language laboratories, digital studios and computer facilities. Currently, AUS has approximately 5,225 students, 351 full-time faculty and over 400 full-time staff.

Send letters of application, C.V, a two-page statement of the applicant's vision for strengthening the Department of English, and names of three references to

Dean William H Heidcamp, College of Arts and Sciences, American University of Sharjah via [REDACTED]. Application review begins September 1, 2009 and will continue until the position is filled. top

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Get back to school stuff for them and cashback for you.

[http://www.bing.com/cashback?](http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1)

[form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1](http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1)

[↑ Contents](#)

130. **Nicholas Karavatos**

JOB - Head of Dept of Mass Communication at American University of Sharjah, UAE

Thu 20 Aug 2009

Department Head for the Department of Mass Communication

http://www.aus.edu/employment/faculty_cas.php#a4

Desirable Knowledge and Abilities

Knowledge of: principles, practices and trends related to higher education and its administration; facilities development; guidelines and statutes governing educational development and services; student learning and assessment best practices.

In addition to a terminal degree in a media-related field, the Department of Mass Communication expects prospective candidates to provide evidence of:

Extensive professional media experience,

Familiarity with methodology-based faculty evaluation,

Extensive administrative experience in a mass communication context, and

Evidence of exceptional research ability with significant publications/productions.

Position Summary

The department head is the academic and administrative officer of the department and reports to the college/school dean. The department head is responsible for overseeing the activities of the department to ensure

accomplishing the university, academic affairs, college/school, and departmental missions.

Scope

The department head is responsible for the currency, quality, and effectiveness of academic programs; the hiring, retention, and evaluation of faculty; and the efficient and effective use of personnel, fiscal, and physical resources of the department. The department head oversees the operations at the departmental level, and works closely with faculty, administrators, staff, and students. The department head provides leadership for the development of programs and curricula changes, and provides guidance to faculty for improving academic excellence and promotes the use of innovative teaching methods and scholarly/creative activities.

The department head maintains collaborative relationships with a variety of individuals and entities, including: the dean and associate dean, fellow AUS department heads, faculty, students and staff; emirate and national government departments involved with higher education; representatives of local, regional and international agencies, organizations, colleges, and universities. A full description of HOD duties may be found here:

Representative Duties and Responsibilities (please click here)

Send letters of application, C.V, a two-page statement of the applicant's vision for strengthening the Department of Mass Communication, and names of three references to Dean William H Heidcamp, College of Arts and Sciences, American University of Sharjah via [REDACTED]. Application review begins September 1, 2009 and will continue until the position is filled.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail® is up to 70% faster. Now good news travels really fast.

<http://windowslive.com/online/hotmail?>

ocid=PID23391::T:WLMTAGL:ON:WL:en-US:WM_HYGN_faster:082009

[↑ Contents](#)

131. **Wanda Phipps**

New Review of my book in Big Bridge

Thu 20 Aug 2009

Hey:

Check out Svitlana Matviyenko's excellent review of my book *Field of Wanting: Poems of Desire* in the online journal *Big Bridge*:

<http://www.bigbridge.org/BB14/REV-PHIP.HTM>

Best,Wanda

--

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

[↑ Contents](#)

132. **Andrew Zawacki**

VERSE 26: first portfolio number

Thu 20 Aug 2009

Now available:

VERSE

Volume 26

This first number of the journal in its new, annual format features portfolios of work-- poems, translations, essays, interviews, fiction, photographs, editorial projects, daybooks, drafts, etc.-- of up to 30 pages each by the following writers:

Anselm Berrigan

Garrett Caples

Lidija Dimkovska

Rachel Blau DuPlessis

Landis Everson

Kathleen Fraser

Pierre Joris

Philip Lamantia

Gérard Macé
Nathaniel Mackey
Bernadette Mayer
Jennifer Moxley
Ron Padgett
Michael Palmer
Susan Stewart
Catherine Wagner

Copies are \$15. Please send checks, payable to "Verse," to Andrew Zawacki,
Department of English, University of Georgia, Athens, GA 30602.

Edited by Brian Henry and Andrew Zawacki

www.versemag.blogspot.com

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

[↑ Contents](#)

133. **David A. Kirschenbaum**
Small Press Needed for Nov. 24 in Boog NYC Series
Thu 20 Aug 2009

Greetings,

I'm looking for a small press Boog City's never hosted before for our "d.a. levy lives: celebrating the renegade press" series here in nyc to fill our final open slot for season seven (2009-2010). The event will be held on Tues. Nov. 24, 2009 at 6:00 p.m. (FYI, this is two days before Thanksgiving.)

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions, be they for your own or other presses.

Thanks,
David



212-842-BOOG (2664)

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 19th year. I'd like to invite you to take part in season seven of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries ([http:// acagalleries.com/](http://acagalleries.com/)), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

As of this writing, Season 7, our 2009-2010 season will feature:

Alice James Books
Cannibal Books
Eleven Eleven
Forklift, Ohio
Interbirth Books
Lana Turner: A Journal of Poetry and Opinion
Peaches and Bats
Rope-A-Dope Collaborative
Wave Books

The series is held on the last Tuesday of each month at 6:00 p.m. If you're game to partake, please let me know, in order, your top three date preferences. The following date is available:

2009

Tues. Nov. 24

We started the series in August 2003. In our first six seasons we've hosted (or are about to host):

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.

above/ground press (Ottawa, Canada), Rob McLennan, ed.

Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.

Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendekki,

eds.

Ahsahta Press (Boise, Idaho), Janet Holmes, ed.

Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.

Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.

Antennae (Chicago and Berlin), Jesse Seldess, ed.

Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.

Atticus Finch Chapbooks (Seattle), Michael Cross, ed.

Big Game Books (Washington, D.C.), Maureen Thorson, ed.

Bird Dog (Seattle), Sarah Mangold, ed.

BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.

BookThug (Toronto, Canada), Jay Millar, ed.

Braincase Press (Northampton, Mass.), Noah Eli Gordon, ed.

Burning Deck Press (Providence, R.I.), 45th anniversary party,
Rosmarie and Keith Waldrop, eds.

The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and
Nick Twemlow, eds.

Carve (Cambridge, Mass.), Aaron Tieger, ed.

Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander,
ed.

Combo (Providence, R.I.), Michael Magee, ed.

Conundrum (Chicago), Kerri Sonnenberg, ed.

Corollary Press (Philadelphia), Juliette Lee, ed.

Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.

Cy Press (Cincinnati), Dana Ward, ed.

Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.

Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom
Hartman,
and Jason Toogood, eds.

Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.

Dusie Press (Switzerland), Susana Gardner, ed.

Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.

Effing Press (Austin, Texas), Scott Pierce, ed.

Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.

Firewheel Editions/Sentence, a magazine (Danbury, Conn.),
Brian Clements, ed.

Habenicht Press (San Francisco), David Hadbawnik, ed.

House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.

Instance Press (Boulder, Colo.; New York City; Oakland, Calif.),
Stacy Szymaszek, co-ed.

Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.

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

eds.

Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,

Patricia Dienstfrey and Rena Rosenwasser, eds.

Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.

Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.

Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.

Mooncalf Press (Philadelphia), CAConrad, ed.

Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.

New American Writing (Mill Valley, Calif.),

Maxine Chernoff and Paul Hoover, eds.,

O Books (Oakland, Calif.), Leslie Scalapino, ed.

One Less Magazine (Williamsburg, Mass.),

Nikki Widner and David Gardner, eds.

Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.

The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.

Palm Press (Long Beach, Calif.), Jane Sprague, ed.

Paper Kite Press (Kingston, Penn.),

Jennifer Hill-Kaucher and Dan Waber, eds.

Pavement Saw Press (Columbus, Ohio), David Baratier, ed.

The Poker (Cambridge, Mass.), Dan Bouchard, ed.

Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.

Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.

Subpress collective, Greg Fuchs, co-ed.

Talisman House Press (Jersey City, N.J.), Edward Foster, ed.

Talonbooks (Vancouver, Canada).

The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.

3rd Bed (Lincoln, R.I.), Vincent Standlee, ed.

Tougher Disguises (Oakland, Calif.), James Meetze, ed.

Tripwire (San Francisco), David Buuck, ed.

The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.

Beet/Pink Pages, Joe Maynard, ed.

Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.

Cuneiform Press, Kyle Schlesinger, ed.

Cy Gist Press, Mark Lamoureux, ed.

Detour Press, Gary Sullivan, ed.

Explosive magazine/Spectacular Books, Katy Lederer, ed.

Farfalla Press, Gary Parrish, ed.

Fence, Charles Valle, co-ed, and Max Winter, poetry ed.

Fungo Monographs, Ryan Murphy ed.

Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and
Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.
Hope this finds you well.

as ever,
David

--

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

[↑ Contents](#)

134. **Patrick F. Durgin**

The Danny's Reading Series (8th Anniversary Reading with Chicago Indie Presses!)

Thu 20 Aug 2009

The Danny's Reading Series (8th Anniversary Reading with Chicago Indie Presses!)

Wednesday, August 26th
7:30 PM

The writers: Adam Clay, Kathleen Rooney, Steve Halle, Mary Hamilton, Kristen Orser, and Patrick Durgin with Hannah Weiner

The presses: Cinematheque Press, Switchback Books, Cracked Slab Books, Featherproof Books, Dancing Girl Press, and Kenning Editions

Eight years in. It's hard to believe. While we spend a lot of our time hosting poets and writers from elsewhere, as we venture into our ninth season, we thought it appropriate to turn our eye on our hometown. We'd like to celebrate the work of a selection (there are so many more!) of Chicago indie presses and their authors. Diverse in publishing vision, ideals, and execution—all committed to defining quality for themselves, the imagination, to the vast work on the part of the author to bring it to life, and to the vastly detailed work of bringing it to our hands and eyes—we salute and celebrate the necessary parts all of them play in bringing Chicago to life and the world to light. And, as always, celebrating the audience that gives us life and is our light.

Joel Craig & Chris Glomski

Adam Clay is the author of *The Wash* (Parlor Press, 2006) and *A Hotel Lobby at the Edge of the World* (Milkweed Editions, forthcoming). A new chapbook, *In a World of Ideas, I Feel No Particular Loyalty*, is now available from Cinematheque Press. He co-edits *Typo Magazine* and lives in Michigan. Recent poems appear in *Ploughshares*, *The Laurel Review*, *The Tusculum Review*, and elsewhere. (cinemathequepress.com <<http://cinemathequepress.com>>)

Kathleen Rooney is a founding editor of *Rose Metal Press*, and the author, most recently, of the memoir *Live Nude Girl: My Life as an Object* and the poetry collection *Oneiromance* (an epithalamion), winner of the Gatewood Prize from Switchback Books. Founded in 2006, Switchback is a nonprofit feminist press publishing poetry by women. (switchbackbooks.com <<http://switchbackbooks.com>>)

Steve Halle's first collection of poems, *Map of the Hydrogen World* was published by Cracked Slab Books in 2008. Halle edits the online journal *Seven Corners*, which publishes Chicago and Midwestern poets, and he is a staff poetry reviewer for *Oranges & Sardines* (O&S). He holds an MFA from New England College and is currently a PhD candidate at Illinois State University. (crackedslabbooks.com <<http://crackedslabbooks.com>>)

Mary Hamilton has had stories in *SmokeLong Quarterly*, *Wigleaf*, *Storyglossia*, *Thieves Jargon* and others, and is the author of *Flash Flicker Fire*, available from Featherproof Books. She lives in Chicago where she's the co-founder and co-host of the QUICKIES! reading series. Featherproof Books is a young indie

publisher based in Chicago, dedicated to the small-press ideals of finding fresh, urban voices. (featherproof.com <<http://featherproof.com>>)

Kristen Orser is the author of *Squint*, published by Dancing Girl Press. Kristen Orser is anxious. She is probably behind on work and her students are probably wondering what their grades are. She is hoping all clocks will bend backwards and take her somewhere less fast. The Dancing Girl Press Chapbook Series was founded in 2004 to publish and promote the work of women poets and artists through chapbooks, journals, book arts projects, and anthologies. (dancinggirlpress.com <<http://dancinggirlpress.com>>)

Patrick Durgin is a poet, critic, editor, publisher, and educator. His latest book is a collaboration with poet and translator Jen Hofer, *The Route* (Atelos, 2008). He edited the selected works of Hannah Weiner, *Hannah Weiner's Open House*, for Kenning Editions, of which he is the founder and publisher. Weiner (1928-1997) was an influential poet whose work bridged conceptual, intermedia, New York School, and Language school poetics. Her books include *The Fast*, *We Speak Silent*, and *PAGE*. (kenningeditions.com <<http://kenningeditions.com>>)

Danny's Tavern is located at 1951 W. Dickens (near the intersection of Armitage and Damen). 21+ (please have ID) [REDACTED]

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Next Month:

Wednesday, September 23rd

Poetry by Kate Greenstreet and Jared Stanley

[↑ Contents](#)

135. **Alan Sondheim**

The Dispersive Anatomies special issue of Leonardo is up!

Thu 20 Aug 2009

The Dispersive Anatomies special issue of Leonardo is up!

<http://www.leonardo.info/LEA/DispersiveAnatomies/DispersiveAnatomies.html>

Do take a look at this - it has a stunning group of artists, theorists, thinkers of all sorts - we're quite proud of it. Due to editorial changes at MIT, it's been two years in the making, but it's a worthwhile wait!

Thanks for your patience, and please check it out!

Here's a description of the original call for the issue:

**

Dispersive Anatomies

**

Guest Editors: Sandy Baldwin, Alan Sondheim and Mez Breeze

**

Call for papers - LEA Dispersive Anatomies

*-----

*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest -----

*Topics of interest might include (but are not limited to):

- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.
- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.
- Deleuze/Guattari, TAZ, and other phenomena at the border of networking. - Internet visions and their abandonment or fulfillment. - The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.
- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown.

How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *-----*

[↑ Contents](#)

136. **Rosalie Calabrese**
Poetry Readings in NYC

Thu 20 Aug 2009

Rosalie Calabrese will be featured in these three readings this fall:

September 13 at 2:00 PM (free)

West Side Community Garden

entrances at 89th + 90th St.

(midway bet. Amsterdam & Columbus Aves.)

[1,2, 3 trains to 86th St.; 7 or 104 bus to 89th St.]

Group reading; poetry, fiction, whatever

No rain date

September 20 at 1:00 PM (free)

6th Street & Avenue B Garden

R or V train to 8th St.; walk East or take bus to Ave. B

No rain date

Iâ€™ll be reading with Nate Hohauser and possibly others + Open Mic

Sunday, October 25, 2009 at 5:30 PM (donation requested)

Phoenix Reading Series @ Bengal Curry

65 West Broadway (1-1/2 blocks below Chambers St.)

[1, 2, 3, A, C, or E train to Chambers Street]

Open Mic

Rain or shine

â€œAnother great experience at Phoenix Reading/Open Mic @ Bengal Curry. If you love poetry you will not want to miss it. If you love Indian food, including the best nan in NYC, you will not want to miss it. If you love both you will be in Nirvana.â€

See Rosalie's poem A PAGE FROM MY DIARY (GOING HOME: NEW YORK CITY, 1989) in the current issue of Thema, Summer 2009. Her poem MY NEW FRIEND can be seenÂ in the Holocaust Edition of Poetica on line. Another poem, RAP FLAP, is due to appear in the Helicon Nine Editions anthology In The Black/In The Red, scheduled for publication Fall â€™09

Â

[↑ Contents](#)

137. **steve russell**

"We live in a country of slaughter." Alan Sondheim

Thu 20 Aug 2009

Indeed.

Although I'm using Sondheim's name to push my propaganda.

Bear with me, please.

Previously, I had posted something about the animal rights dvd, earthlings. I forgot to mention some of the distinguished names associated with it.

Notably, Issac B. Singer, Nobel L.

& Princeton philosopher, Peter Singer.

To paraphrase Peter Singer, "If there's there's one film I could make everyone on the planet watch, it'd be this one."

I also recommended the book and essay by David Foster Wallace entitled "Consider the Lobster." I became somewhat overly animated, though.

I said, As Foster noted ... cowardly this ... amongst other thing... all of which I inferred from reading Foster. Foster's essay was far more nuanced.

[↑ Contents](#)

138. **CA Conrad**

come to our NYC 7 Deadly Sins

CABARET!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

Fri 21 Aug 2009

come to our NYC 7 Deadly Sins

CABARET!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

ALL DETAILS here on Mongrel Vaudeville Website:

<http://mongrelvaudeville.blogspot.com/2009/07/seven-deadly-sins-august-27th-9-pm.html>

(PSSST! I'M PLAYING AMERICAN GLUTTONY, AHHHHHHHH, HA! HA! HA!
BON APPETIT FUCKERS!)

THURSDAY, AUGUST 27TH, 9 TO 11PM

at Freddy's Bar & Backroom

485 Dean St. @ 6th Ave.

Prospect Heights, Brooklyn

2, 3 to Bergen, 4, 5, B, Q, D, M, N, R to Atlantic / Pacific

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

139. **amy king**

Tomorrow Night - Heat and Love ~ Frey, Memmer, Olin, Schomburg, Stevenson & Stucky~

Fri 21 Aug 2009

STAIN OF POETRYÂ ~ Saturday, August 22nd @ 7 p.m.Â ~ Emily Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€ Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky~Â ~ Goodbye Blue Monday1087 Broadway(corner of Dodworth St)Brooklyn, NY 11221-3013 [REDACTED]Â J M Z trains to Myrtle Aveor J train to Kosciusko StÂ ~ Pour some poems on your steamy late August with Emily Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€ Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky! ~ Emily Kendal Frey lives in Portland, Oregon and teaches atÂ Portland Community College. She is the author of AIRPORT (Blue Hour Press, 2009).Â Philip Memmer is the author of three collections of poems: Lucifer: A Hagiography, winner of the 2008 Idaho Prize for Poetry; Threat of Pleasure, winner of the 2008 AdirondackÂ Literary AwardÂ for Poetry, and Sweetheart, Baby, Darling. His work has been published in many journals, includingÂ Poetry Magazine, Epoch, andÂ Mid-American Review, and has been included in several anthologies, including 180 More: Extraordinary Poems for Every Day and Donâ€™t Leave Hungry: Fifty Years of Southern Poetry Review.Â Truck Darling (published as â€œJeni Olinâ€) lives in NYC where she rages in posh isolation with her dog named Good Times. Truck received her BA & MFA fromÂ Naropa University. Her first full-length book BLUE COLLAR HOLIDAY was published by Hanging Loose in 2005. Her most recent publication is a chapbook of pharmaceutical sonnets about antidepressants titled THE PILL BOOK from Faux Press, 2008. Her next book called HOLD TIGHT! will be published this April 2010 by Hanging Loose.Â Zachary Schomburg is the author of Scary, No Scary (Black Ocean 2009) and The Man Suit (Black Ocean 2007), and the co-editor of Octopus Magazine and Octopus Books. A collaborative chapbook with Emily Kendal Frey called Team Sad will be published by Cinematheque Press in the fall. He lives inÂ Portland, OR.Â JodiAnn Stevenson makes her home in Bay City, Michigan where she is an Assistant Professor of writing and poetry atÂ Delta College. She founded Binge Press, to showcase womenâ€™s work, in 2004 and 27 rue de fleures, an online journal of womenâ€™s poetries in 2005. Her first collection of poetry, The Procedure, was published in the fall of 2006 byÂ March Street Press. Her second collection of poetry, We, the Emperors was a finalist in the Gertrude Press Chapbook Award in 2008. An excerpt of her Kamikaze Death Poetry is forthcoming in the â€œfaux historiesâ€ issue of SPECS. Her recent

blog project, Ms. Fish, the relentless, can be found at: <http://msfishtherelentless.blogspot.com>. Some of her visual poetry resides at www.bowlofmilk.com. Janaka Stucky is practicing the perfection of effort while working on silent relationships with knives, hairpins, & a history of tentacles. Other passions include whiskey and pugilism. He is also the Publisher of Black Ocean and its literary magazine, Handsome. Some of his poems have appeared in Cannibal, Denver Quarterly, Fence, Free Verse, No Tell Motel, North American Review, Redivider and VOLT. ~ Goodbye Blue Monday 1087 Broadway (corner of Dodworth St) Brooklyn, NY 11221-3013 J M Z trains to Myrtle Ave or J train to Kosciusko St ~ Hosted by Amy King and Ana Bošković ~ INFO -- <http://stainofpoetry.com> RSVP -- <http://www.facebook.com/event.php?eid=108933376886> _____

Amy's Alias
<http://amyking.org/>

[↑ Contents](#)

140. **Ruth Lepson**

Re: The Longest Poem in the World

Fri 21 Aug 2009

no wonder it has the ring of authenticity even tho we're not supposed to say that these days--or maybe we are again

On 8/19/09 11:26 PM, "mIEKAL aND" <[REDACTED]> wrote:

The Longest Poem in the World
<http://www.longestpoemintheworld.com/>

[↑ Contents](#)

141. **Ruth Lepson**

Re: new on Rogue Embryo's blog

Fri 21 Aug 2009

thank you for this, camille--and do you know steve lacy set inside my head to music? I went to the creeley/clemente collaboration at brandeis--creeley was The Man as always & so sweet but clemente came sweeping in like a prince.

On 8/20/09 3:06 AM, "Camille Martin" <[REDACTED]> wrote:

New on Rogue Embryo:

Anamorphosis (Creeley/Clemente): Death and the Stuff of Dreams

black asterisk

Zydeco Gallery Three

Square Foot Show, Toronto

The Sword's Brayer

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

142. **Murat Nemet-Nejat**

Re: History of music website

Fri 21 Aug 2009

And I am the Persian rug dealer who sold it to him.

Now if today we said business does not exist, it would not be a metaphysical statement.

Ciao,

Murat

On Wed, Aug 19, 2009 at 2:23 PM, Patrick Dillon <[REDACTED]> wrote:

Here is a link to the allmusic entry on Dylan:

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe>

I'm not sure where you ended up on your search for Dylan. Personally, I prefer to navigate the AllMusic site through Google, as I do with many other

sites. If I'm going to do a search for Bob Dylan, I don't go to allmusic and

then search for "Bob Dylan." I do a Google search for "Bob Dylan allmusic."

And that will take me right to the profile.'

Make sure to take note of the tabs, especially discography. There are full reviews of most albums and, for Dylan, most songs.

I do this particularly with AllMusic because I find that it has slow load times.

Here is the text from the Dylan AllMusic Page just cut and pasted into this email: Good bye!

Biography by Stephen Thomas Erlewine

Bob Dylan's influence on popular music is incalculable. As a songwriter, he pioneered several different schools of pop songwriting, from confessional singer/songwriter to winding, hallucinatory, stream of conscious narratives.

As a vocalist, he broke down the notion that a singer must have a conventionally good voice in order to perform, thereby redefining the vocalist's role in popular music. As a musician, he sparked several genres of pop music, including electrified folk-rock and country-rock. And that just touches on the tip of his achievements. Dylan's force was evident during his height of popularity in the '60s -- the

Beatles<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqw5ldse>>' shift toward introspective songwriting in the mid-'60s never would have happened without him -- but his influence echoed throughout several ...

Read

More... <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe%7ET1>>

*<
<http://adserver.adtechus.com/adlink/5132/860406/0/170/AdId=389116;BnId=3;itime=705830452;nodecode=yes;link=http://www.eyewonderlabs.com/ct.cfm?ewbust=0&file=http://cdn.eyewonder.com/100125/756848/1104531/NOSCRIPtfailover.jpg&eid=1104531&name=Clickthru-NOSCRIP&num=1&time=0&diff=0&click=http://www.floridasnatural.com/fun-stuff/where-does-your-juice-come-from>*

*<
[http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=\[TIMESTAMP\];rdclick=<http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=%5BTIMESTAMP%5D;rdclick=>](http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=[TIMESTAMP];rdclick=<http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=%5BTIMESTAMP%5D;rdclick=>)*

*[image: The Freewheelin' Bob Dylan]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:difqxqt5ld0e>>
[image:
Nashville Skyline]<
<http://allmusic.com/cg/amg.dll?p=amg&sql=10:gifwxqt5ld0e>>
[image:*

Dylan [2007 3-CD

Edition]]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wifuxzyhldae>>

[image:

Highway 61 Revisited]<

<http://allmusic.com/cg/amg.dll?p=amg&sql=10:jifxqt5ld0e>>

[image:

Biograph] <<http://allmusic.com/cg/amg.dll?p=amg&sql=10:kifrxqt5ld0e>>

[image:

Blood on the Tracks]<

<http://allmusic.com/cg/amg.dll?p=amg&sql=10:fifexqt5ld0e>>

[image: Listen

Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:difxqt5ld0e%7ER>>

[image: Listen

Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:gifwxqt5ld0e%7ER>>

[image: Listen

Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:wifuxzyhldae%7ER>>

[image: Listen

Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:jifxqt5ld0e%7ER>>

[image: Listen

Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:kifrxqt5ld0e%7ER>>

[image: Listen

Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:fifexqt5ld0e%7ER>>

Other Entries

- Movie Entry <<http://www.allmovie.com/artist/88557>>

- Classical Music Entry<

<http://allmusic.com/cg/amg.dll?p=amg&sql=41:65657>>

Member Of

- The Traveling

Wilburys<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>>

Similar Artists

- Van Morrison <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqygldhe>>

- Neil Young <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqr5ldfe>>

- John Prine <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifixqr5ldhe>>

- Joni Mitchell<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifexqe5ldte>>

- John Hiatt <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difixqe5ld0e>>

- George Harrison<

<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ld0e>>

- Grateful Dead<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifoxqe5ldke>>

- Fairport Convention<

<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fifwxqe5ldje>>
- The Byrds <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifqxqw5ldfe>>
- Phil Ochs <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqq5ld6e>>
- Donovan <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxqe5ldhe>>
- Ian Hunter <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifwxqe5ldae>>
- Buffalo Springfield<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxqw5ldde>>
- Tim Hardin <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifoxql5ldte>>
- Buffy Sainte-Marie<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqq5ldhe>>
- Leonard Cohen<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldte>>

- A.A. Bondy <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:gpfyxqwrld6e>>
- Fred Neil <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqq5ld6e>>
- The Sir Douglas
Quintet<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difrxqr5ld0e>>
- David Blue <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxql5ldte>>
- Jesse Winchester<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqr5ldfe>>

See Also

- Levon Helm <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3nfuxqr5ldde>>
- Robbie Robertson<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>>
- The Band <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqw5ldse>>
- Joan Baez <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxql5ldte>>
- Tom Wilson <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3zfexqugldte>>
- Brian Blade <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kcfpxqy5ldhe>>
- The Traveling
Wilburys<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>>
- Ronee Blakley<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzftxq95ldje>>

- Johnny Cash <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>>
- Jakob Dylan <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fbfxyqq5ldte>>
- Bob Dylan & the Rolling Thunder
Revue<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jffyxqtgldhe>>
- Blind Boy Grunt<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0xfoxqykldhe>>

Influenced By

- Rev. Gary Davis<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e>>
- Dave Van Ronk<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kzfixqw5ldae>>

- Elvis Presley<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqr5ldhe>>

- Little Richard<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifyxe5ldde>>
- Woody Guthrie<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte>>
- Hank Williams<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje>>
- Blind Lemon
Jefferson<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>>
- Leadbelly <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifqxq95ld0e>>

Followers

- Died Pretty <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difoxqe5ld6e>>
- Dan Fogelberg<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixe5ldje>>
- John Lennon <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ldde>>
- The Long Ryders<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifixe5ldde>>
- Leon Russell <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldke>>
- Uncle Tupelo <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldde>>
- World Party <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difuxqr5ldfe>>
- J.P. Jones <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fffwxql5ldae>>
- Eddie Vedder <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0zfqxqegld0e>>
- Birddog <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0jfuxqehldke>>
- The Slip <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fpfyxqrkld6e>>
- Will Hoppey <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kpfwxqrkldde>>
- Arlo Leach <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:anfuxqqkldfe>>
- Matthew Friedberger<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixe5ld6e>>
- Coque Malla <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:abfyxqraldke>>
- The Childballads<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jcfqxqydlde>>
- These United
States<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfuxqydlde>>
- Scott Matthews<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jbfwxqqrldae>>
- Sleepy Sun <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fzfwxztgldje>>

Performed Songs By

- Traditional <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzftxqekldte>>
- Jacques Levy <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:gjfwxqu5ldhe>>
- Robert Hunter<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:09frxqw5ldje>>

- Woody Guthrie<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte>

- Rev. Gary Davis<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e>>

- Booker T. Washington
White<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fffyxqegld6e>>

- Robbie Robertson<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>>

- Johnny Cash <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>>

- Henry Thomas <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3iftxq95ldae>>

- Richard Manuel<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wifixqlgldae>>

- Arthur "Big Boy"
Crudup<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jvfqxqy5ldse>>

- Hank Williams<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje>>

- Sam Shepard <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dpfoxqegld0e>>

- Terry Holmes <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hnfuxqy5ldae>>

- Rick Danko <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:g9fexqt5ldfe>>

- Curtis Mayfield<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difyxqe5ldfe>>

- Jimmie Rodgers<
<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldde>>

- Blind Lemon
Jefferson<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>>

- Frank Warner <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzfexqtjld0e>>

[↑ Contents](#)

143. **Nate Dorward**

Upcoming gig: cris cheek in Toronto, Aug 29th

Sat 22 Aug 2009

(Apologies if you get multiple copies of this....)

Aug.29 in Toronto:

A poetry/sound/multimedia performance--

*cris cheek *(London/US)

+ *Barnyard Drama *[Christine Duncan/Jean Martin] (Toronto)

8pm, at

Somewhere There

Live Creative Music in Toronto

340 Dufferin Street - one block South of Queen Street

** entrance from Melbourne Ave. **

www.somewherethere.org

\$8 cover, or free admission if you purchase cris's new book *part: short life housing *(specially priced for this event at \$16!)

*ABOUT CRIS CHEEK: *cris cheek is a sound artist, poet, photographer, mixed-media practitioner and interdisciplinary performer, whose works have been commissioned and shown locally and trans-locally, in multiple versions using diverse media for their production and circulation. Born in London in 1955, he lived and worked there until the early 1990s, a performance writer very much a part of what was going on with poetry in that capital city. His musical collaborations include Slant (a trio with Phillip Jeck and Sianed Jones) and Garam Masala; he also collaborated in 1999-2007 with Kirsten Lavers on the cross-disciplinary project Things Not Worth Keeping (www.thingsnotworthkeeping.com) . He currently lives in the southwest Ohio River Valley.

cris's most recent book is *part: short life housing *(Toronto: The Gig, 2009), a collection of six texts from the 1980s and 1990s, including "canning town chronicles," a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and "f o g s," a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather.

For more info contact:

Nate Dorward

109 Hounslow Ave., North York, ON, M2N 2B1, Canada

██████████ - ██████████

*

RECENT PUBLICATIONS:

cris cheek, PART: SHORT LIFE HOUSING

Trevor Joyce, WHAT'S IN STORE

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

More information at www.ndorward.com/poetry/

[↑ Contents](#)

144. **David Chirot**

Re: The Longest Poem in the World

Sat 22 Aug 2009

A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe

even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of miles . . . so this project would have as it's "inevitably" the meeting with the Oceans, something that Lautreamont i a strange way would understand: "O Ocean!"

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that: "Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at <http://davidbaptistechirot.blogspot.com> Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize" more such works re language, writing, words letters etc including more texts re the language of our times which is best expressed as the satuartion of it by/with Propaganda/advertising objectives. One of the misunderstanding of Corporate State Fascism as it is developing in the US's latest forms of Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's Projective Verse: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc) II met once a Ukrainian poet who claimed to have

written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.) Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome." This Palindrome after all, being perpetual, would be the longest in "Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter. This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet. This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attracted the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiotv star as well as a school teacher in Romania. Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of "Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality"). I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustrate as it were the Inevitability of the Bromidic running amok!

,

"Longest Poem" featured on
CNN.com<<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>>

The Longest Poem in the World <<http://www.longestpoemintheworld.com/>>,
my
experiment that I previously told you
about<<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>>was
just featured in an article on
CNN Technology.

Strangers gather on Web to make collective
art<<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html>>

.

Enjoy :)
6 comentarii<<http://www.idevelop.ro/longest-poem-featured-on->

cnn.htm#comments>

Work <<http://www.idevelop.ro/categorii/work>>, Programare
web<<http://www.idevelop.ro/categorii/programare-web>>,
General <<http://www.idevelop.ro/categorii/general>>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[REDACTED]> wrote:

The Longest Poem in the World
<http://www.longestpoemintheworld.com/>

[↑ Contents](#)

145. **Jennifer Karmin**

Red Rover Series / Experiment #32

Sat 22 Aug 2009

Red Rover Series

{readings that play with reading}

Experiment #32:

Our Bodies, Our Devils

SATURDAY, AUGUST 29

7pm

Featuring:

Krista Franklin & Adam Rose

NEW LOCATION

at the Orientation Center

2129 N. Rockwell -- Chicago, IL

corner of Milwaukee/Rockwell

left side of the Congress Theater building

<http://orientationcenter.wordpress.com>

suggested donation \$4

KRISTA FRANKLIN is a poet and visual artist who has most recently been published in RATTLE, Indiana Review, Ecotone, Clam, Callaloo, MiPOesias.com, and the anthology Gathering Ground. Her collages have appeared on the covers of award-winning books, and she has exhibited nationally in solo and group exhibitions. She is a Cave Canem Fellow, and the co-founder of 2nd Sun Salon, a community meeting space for writers, visual and performance artists, musicians and scholars. <http://www.kristafranklin.com>

ADAM ROSE is a performer and choreographer living and working in Chicago, IL. Adam graduated with a B.A. in Dance/Theater from Antioch College in 2008. He is the Artistic Director of Antibody Dance, a company specializing in

movement studies and occult research. He has also performed with Dim Sum Dance, contributed to Lucky Plush's Steal This Dance project, and performs with Girlie-Q Productions as Elena. He is currently a 2009 LinkUp residency artist at Links Hall. <http://www.antibodydance.org>

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

September 26: Kate Greenstreet & Gina Myers

Email ideas for reading experiments
to us at [REDACTED]

The schedule for events is listed at
<http://groups.yahoo.com/group/redroverseries>

[↑ Contents](#)

146. **Les Rencontres Internationales**

[Festival 2009-2010] Call for Entries | Appel à proposition | Convocatoria | Teilnahmeaufruf | FILM, VIDEO, MULTIMEDIA [EN] [FR] [DE] [ES]

Sat 22 Aug 2009

dear all,

i send you below an information about our current call for entries.

please spread out and forward around you.

best

+ + + + + IN ENGLISH

http://www.art-action.org/site/_news/09/call/en.htm AUF DEUTSCH

http://www.art-action.org/site/_news/09/call/de.htm EN ESPAÑOL

http://www.art-action.org/site/_news/09/call/es.htm EN FRANÇAIS

http://www.art-action.org/site/_news/09/call/fr.htm + + + + +
+

||||| CALL FOR ENTRIES

||||| UNTIL SEPTEMBER 5, 2009: WITH REGULAR MAIL SENDING

||||| UNTIL SEPTEMBER 15, 2009: WITH VIDEO UPLOAD

||||| http://www.art-action.org/en_index.htm

||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID

||||| FILM / VIDEO / MULTIMEDIA

The call for entries for the next Rencontres Internationales Paris/Berlin/Madrid is open until September 5 and 15, 2009.

The next Rencontres Internationales Paris/Berlin/Madrid will take place in Paris from November 30 to December 9 at the Centre Pompidou, the Jeu de Paume national museum and other venues. The same programme will be presented in Madrid in April 2010 and in Berlin in July 2010. Those three events will feature an international programming focusing on film, video and multimedia, gathering works of artists and filmmakers recognized on the international scene along with young artists and filmmakers.

ANY INDIVIDUAL OR ORGANIZATION CAN SUBMIT ONE OR SEVERAL PROPOSALS. THE CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA PROPOSALS, without any restrictions for length or genre. All submissions are free, regardless of geographical origin... [click here >>> <http://www.art-action.org/site/en/info/appel.htm>]

- FILMS AND VIDEOS - any film and video format
 - * Video / Experimental video
 - * Fiction, exp. fiction / Short, middle and full length
 - * Documentary, exp. documentary
 - * Experimental film
 - * Animation
- MULTIMEDIA
 - * Video installation, multimedia installation * Net art *

Multimedia concert, multimedia performance

TO ENTER A PROPOSAL CLICK HERE >>>

<http://www.art-action.org/site/en/info/appel.htm>

You may have the opportunity to choose between two types of registration:

- Until September 5, 2009: Entry form to use with regular mail
- Until September 15, 2009: 100% online entry form with video upload

PLEASE FORWARD this information to creative organizations, art networks, production organizations, artists and filmmakers you are in contact with.

The 'Rencontres Internationales' offers more than a simple presentation of the works. It introduces an intercultural forum gathering various guests from all over the world - artists and filmmakers, institutions and emerging organizations - to testify to their reflections and their experiences, but also to artistic and cultural contexts that are often undergoing deep changes. The 'Rencontres Internationales' reflects specificities and convergences of artistic practices between new cinema and contemporary art, explores emerging media art practices and their critical purposes, and makes possible a necessary time when

points of view meet and are exchanged. The event aims at presenting works to a broad audience, at creating circulations between different art practices and between different audiences, as well as creating new exchanges between artists, filmmakers and professionals. It seeks to contribute to a reflection on our contemporary culture of image via a compelling program opened to everyone..

PARIS/BERLIN/MADRID In 2007, the Rencontres Internationales, which initially took place in Paris and Berlin, opened up to a third city: Madrid. This event now constitutes a unique artistic and cultural platform in Europe for artists, professional networks and various audiences. The venues in the three cities are in particular in Paris the Centre Pompidou and the Jeu de Paume national museum, in Berlin the Haus der Kulturen der Welt, and in Madrid the Reina Sofia National museum, the auditorium of the Ministry for Culture, the Tabacalera - futur national centre for visual arts, the Spanish Cinematheque, the CA2M Centro de Arte Dos de Mayo de la Comunidad de Madrid. The 'Rencontres Internationales' is a non-commercial event without competition, supported by French, German, Spanish and international institutions... [click here >>> <http://www.art-action.org/site/en/soutien/>]

|||||| OPENING

|||||| MONDAY, NOVEMBER 30, 2009

Opening on Monday, November 30

from 8PM at the Centre Pompidou - Cinema 1

Presentation, screening, cocktail

|||||| PASS/ACCREDITATION

|||||| UNTIL NOVEMBRE 20, 2009

Accreditations (only press and professionals) grant access to the whole program (except for special screenings): screenings, exhibitions, concerts and performances, video library and debates.

Accreditation application [click here >>>

http://www.art-action.org/site/en/info/pass_accred.htm]

|||||| PRESS

|||||| PRESS INFORMATION / PRESS KIT

Press kit is sent upon receipt of emailed request

info@art-action.org

Press contact [click here >>> <http://www.art-action.org/site/en/contact/>

]

[↑ Contents](#)

147. **Jim Andrews**

Netpoetic.com

Sat 22 Aug 2009

http://netpoetic.com is a communal blog started and run by Jason Nelson about digital poetry. The blog features writing by him and Alan Bigelow, Lori Emerson, Scott Rettberg, Jaka Zeleznikar, Michael Maguire, Sandy Baldwin, Brian Stefans, Hazel Smith, Jim Andrews, Curt Cloninger, Joerg Pringer, Nick Montfort, Edward Picot, and Davin Heckman.

ja

http://vispo.com

[↑ Contents](#)

148. **CA Conrad**

MACRO (Soma)tics

Sat 22 Aug 2009

MACRO (Soma)tics here: <http://www.nonsitecollective.org/CAConrad/Soma%28tics%29>

a taste

a taste can be nice

a taste just a taste of nearly anyone anything but not anywhere? yes, anywhere

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

149. **Rachel Loden**

Bay Area Poetry Marathon, Saturday, August 29 in SF

Sun 23 Aug 2009

* DONNA de la PERRIERE * EDWARD FOSTER * C.S. GISCOMBE * PAUL HOOVER * * RACHEL LODEN * MIRANDA MELLIS * JARED STANLEY * and * AL YOUNG *

are all reading at the Bay Area Poetry Marathon on Saturday, August 29 at 7:00 p.m.

Please come and say hello!

Location:

The Lab

2948 16th Street (@ Capp)
San Francisco, CA

[http://www.thelab.org/events/\[REDACTED\]-poetry-marathon.html](http://www.thelab.org/events/[REDACTED]-poetry-marathon.html)

* DONNA de la PERRIERE is the author of True Crime (Talisman House). Work is forthcoming in Gender Outlaw, a book honoring the late kari edwards. The recipient of a 2009 Fund for Poetry award, she teaches writing at CCA & SFSU.

* EDWARD FOSTER's most recent book is Febra Alba, a selection of his poems in Romanian translation. His selected poems were published in 2006. A new collection, The Beginning of Sorrows, will be published this October.

* C.S. GISCOMBE's teaches at U.C. Berkeley. His recent poetry books are Prairie Style and Giscome Road. Prairie Style won an American Book Award from the Before Columbus Foundation; Giscome Road won the Carl Sandburg Award.

* PAUL HOOVER's most recent poetry book is Sonnet 56 (Les Figes Press)--book party to be held at Moe's on October 20. Other recent works include Poems in Spanish, Edge and Fold, and translations of Holderlin and Vietnamese poetry.

* RACHEL LODEN is the author of Dick of the Dead (Ahsahta Press) and Hotel Imperium (Georgia). Recipient of a grant from the Fund for Poetry, her work is forthcoming in the &NOW AWARDS: The Best Innovative Writing.

* MIRANDA MELLIS is the author of The Revisionist (Calamari Press) and Materialisms (Portable Press at Yo Yo Labs). Her various writing has appeared variously including Tin House, Harper's, The Believer, Fence, Denver Quarterly, and elsewhere.

* JARED STANLEY is the author of Book Made of Forest and three chapbooks, including The Outer Bay. He co-edits Mrs. Maybe with Lauren Levin and Catherine Meng. Recent work is in Mary, Zoland Poetry, and Big Bridge.

* AL YOUNG's 22 widely translated books include poetry, fiction and musical memoirs. From 2005- 2008 he served as poet laureate of California. Other honors include NEA, Fulbright, & Guggenheim Fellowships. The Sea, The Sky, And You, And I, a poetry & jazz CD (featuring bassist Dan Robbins) came out this year from Bardo Digital. Detailed information about this Berkeley-based author may be found at www.alyoung.org

Contact: [REDACTED]

<http://ahsahtapress.boisestate.edu/books/loden/loden.htm>

[↑ Contents](#)

150. **susan maurer**
on not leaving the list
Sun 23 Aug 2009

a campaign to have "click if you want to leave the list" feature which comes to you before you're removed from the list. I keep hitting some fool wrong button and having to rejoin. other lists have this feature, susan maurer

Windows Live:
Make it easier for your friends to see what you're up to on Facebook.
[http://windowslive.com/Campaign/SocialNetworking?](http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_facebook:082009)
[ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_facebook:082009](http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_facebook:082009)

[↑ Contents](#)

151. **Amanda Earl**
AngelHousePress Essay # 7 - Marcus McCann
Sun 23 Aug 2009

the seventh of the AngelHousePress Series is now on line. In the essay, "Notes on The Sad Phoenician's Other Woman: Experiencing Robert Kroetsch's Poetry In A Fever," I discuss my appreciation for the poetry of Robert Kroetsch and the long poem in general and talk about how Kroetsch's poem "the Sad Phoenician" inspired me to write a response poem.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

[↑ Contents](#)

152. **Pam Brown**
write a review for Jacket magazine?
Sun 23 Aug 2009

Dear Poeticists,

If you would like to write a review of Nicole Mauro's first collection, 'The Contortions', please contact me on the back channel [REDACTED]

Further information : From the back cover: 'The Contortions' encourages language to pop and pulse down the synaptic hallways of our culture. From Freudian free association to soap opera summaries, from Pangrammic mnemonics to Rimbaud, these poems are not afraid to breach etiquette and "dis-remember" the habits of words. Mauro transmits the fantastical double life of language--what it once was and what it now (happily) can be--with visual and

sonic nerve.--Jena Osman Publisher: Dusie Publication Date: August 18, 2009
Pages: 82

Thanks,
Best wishes,
Pam Brown

--

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

[↑ Contents](#)

153. **cris cheek**
live in Toronto this coming Saturday

Mon 24 Aug 2009

(Hi folks--Apologies if you get multiple copies of this....) i'm forwarding it:

*

Aug.29 in Toronto:

A poetry/sound/multimedia performance--

*cris cheek *(London/US)

+ *Barnyard Drama *[Christine Duncan/Jean Martin] (Toronto)

8pm, at

Somewhere There

Live Creative Music in Toronto

340 Dufferin Street - one block South of Queen Street

** entrance from Melbourne Ave. **

www.somewherethere.org

\$8 cover, or free admission if you purchase cris's new book *part: short life housing *(specially priced for this event at \$16!)

*ABOUT CRIS CHEEK: *cris cheek is a sound artist, poet, photographer, mixed-media practitioner and interdisciplinary performer, whose works have been commissioned and shown locally and trans-locally, in multiple versions using diverse media for their production and circulation. Born in London in 1955, he lived and worked there until the early 1990s, a performance writer very much a part of what was going on with poetry in that capital city. His musical collaborations include Slant (a trio with Phillip Jeck and Sianed Jones) and

Garam Masala; he also collaborated in 1999-2007 with Kirsten Lavers on the cross-disciplinary project Things Not Worth Keeping (www.thingsnotworthkeeping.com) . He currently lives in the temperate deciduous forests of the southwest Ohio River Valley.

cris's most recent book is **part: short life housing* *(Toronto: The Gig, 2009), a collection of six texts from the 1980s and 1990s, including "canning town chronicles," a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and "f o g s," a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather.

For more info contact:

Nate Dorward
109 Hounslow Ave., North York, ON, M2N 2B1, Canada

██████████ - ██████████

*

RECENT PUBLICATIONS:

cris cheek, *PART: SHORT LIFE HOUSING*

Trevor Joyce, *WHAT'S IN STORE*

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

More information at www.ndorward.com/poetry/

[↑ Contents](#)

154. **Camille Martin**

Figure of Speech: Fluid Dynamics

Mon 24 Aug 2009

What do you get when you cross edgy poetry with Renaissance music? Find out at "Figure of Speech," a collaborative performance of poetry, dance, and music in Toronto.

I'm incredibly honoured to be performing with Gauri Vanarese, a dancer, and John Edwards and Hallie Fishel-Verrette, musicians in the Renaissance and Baroque music duo, Musicians in Ordinary, in an evening of artistic collaboration organized by Tricia Postle.

Hallie and John have composed settings for several of my sonnets, using traditional musical forms of the 16th and 17th centuries. Some of these sonnets were inspired by English nursery rhymes, and when I heard Hallie and John perform them at a recent rehearsal, the poetry and music sounded to my ears like a perfect blend.

And for the occasion I also set several of my poems to music, which John, Hallie, and I will perform in various combinations.

In addition, Hallie and John will accompany dancer Gauri Vanarese in two of her beautiful and evocative choreographed pieces.

It will be a memorable evening. If you will be in Toronto this weekend, please come!

* * * * *

Majlis Multidisciplinary Arts Presents

Figure of Speech: Fluid Dynamics

a summer night of poetry, dance, and live music in an urban garden

Friday, August 28

Saturday, August 29

8:00 pm

poetry: Camille Martin

dance: Gauri Vanarese

music: John Edwards and Hallie Fishel-Verrette

163 Walnut Street / Toronto

tickets: \$15

<http://www.facebook.com/event.php?eid=119662751628>

<http://musiciansinordinary.ca/>

* * * * *

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

155. **Francesco Levato**

"War Rug" - Poetry Film Screening in NY

Mon 24 Aug 2009

"War Rug" - Poetry Film Screening in NY

Date: September 5th, 2009

Time: 7:30 10:30 p.m.

Location: Upstairs at Erika's, Williamsburg in Brooklyn, NY - for entrance and address you need to call and RSVP up to the event start time at 917/██████.

"War Rug" is based on a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources. The film collages and juxtaposes archival source material with U.S. Military footage in an exploration of alternative narrative interpretations of the source text.

For more information please visit:

<http://www.francescolevato.com>

<http://www.facebook.com/group.php?gid=47598138799>

[↑ Contents](#)

156. **Al Filreis**

PoemTalk #21 on Charles Bernstein now released

Mon 24 Aug 2009

PoemTalk #21 is a discussion of Charles Bernstein's "In a Restless World Like This Is." The talkers this time are Marcella Durand, Eli Goldblatt, and Hank Lazer. As always, PoemTalk is a 25-minute long audio podcast.

<http://www.poemtalk.org>

There are several ways to subscribe to PoemTalk. One is through iTunes: go to your iTunes music store, type "PoemTalk" in the search box, find PoemTalk and click "subscribe."

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Programs in Contemporary Writing

University of Pennsylvania

on the web: <http://writing.upenn.edu/~afilreis>

blog: <http://writing.upenn.edu/~afilreis/blog>

PoemTalk: <http://www.poemtalk.org>

get your daily Al: <http://bit.ly/1UCfRp>

dial 215-746-POEM or XXXXXXXXXX

[↑ Contents](#)

157. **Michael**

TRIBUTE TO DAVID BROMIGE

Mon 24 Aug 2009

TRIBUTE SHOW to DAVID BROMIGE

August 26, 2009 7:00 p.m.

Katherine Hastings presents a one-hour tribute to the late poet David Bromige. The author of dozens of books and the recipient of many literary honors, David Bromige was also a former Poet Laureate of Sonoma County, a professor at Sonoma State University, and a mentor to many. His experimental style and sharp wit translated to a large collection of work so varied that the poems could easily be mistaken as the work of many. Born in London in 1933, Bromige died in Sebastopol in June of this year. Participating in tonight's program will be his wife, Cecelia Belle, their daughter, Margaret, and others. Recordings of Bromige reading his work will also be featured.

To listen to the program:

- 1) Tune in to KRCB 91.1 FM
- 2) Stream live at www.krcb.org
- 3) iTunes: Go to Radio/Public/KRCB
- 4) Comcast Cable TV, Santa Rosa, Channel 961

[↑ Contents](#)

158. **Murat Nemet-Nejat**

Re: The Longest Poem in the World

Mon 24 Aug 2009

David,

I think process/procedure determined digital poems are longest-poems producing machines. Or a poem based on a number series stretching infinitely at both ends. Here a conceptual work leads to a plethora of words -a concept as a word producing machine.

Did you think of the connection between longest-poems and machines, which itself a "rationalization" of automatism, this surrealist tool afflicted with cancer.

Ciao,

Murat

On Sat, Aug 22, 2009 at 7:32 AM, David Chirot <[REDACTED]> wrote:

| *A Paradox: that constraint based works are so often founded on the*
| *principle of producing the most "unconstrained" works--i.e. "Endless,"*

"Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of miles . . .
so this project would have as it's "inevitably" the meeting with the Oceans,
something that Lautreamont i a strange way would understand: "O Ocean!"

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that:
"Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at <http://davidbaptistechirot.blogspot.com>
Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize more such works re language,
writing, words letters etc including more texts re the language of our times
which is best expressed as the satuartion of it by/with Propaganda/advertising objectives. One of the misunderstaning of Corporate State Fascism as it is devloping in the US's latest formsof Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious

fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's Projective Verse: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc)

II met once a Ukrainian poet who claimed to have written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's

Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.)

Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome."

This Palindrome after all, being perpetual, would be the longest in "Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter.

This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet.

This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attracted the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiot/tv star as well as a school teacher in Romania.

Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of "Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality").

I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustrate as it were the Inevitability of the Bromidic running amok!

,

"Longest Poem" featured on
CNN.com<<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>>

The Longest Poem in the World <<http://www.longestpoemintheworld.com/>>, my experiment that I previously told you

about<<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>>was
just featured in an article on
CNN Technology.

Strangers gather on Web to make collective
art<
<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html>

.
Enjoy :)
6 comentarii<
<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>>
Work <<http://www.idevelop.ro/categorii/work>>, Programare
web<<http://www.idevelop.ro/categorii/programare-web>>,
General <<http://www.idevelop.ro/categorii/general>>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[REDACTED]> wrote:

The Longest Poem in the World
<http://www.longestpoemintheworld.com/>

guidelines

[↑ Contents](#)

159. **Crane's Bill Books**

William L. Fox and Mark Owens in New Mexico

Mon 24 Aug 2009

(If you're in the area, you might find this tempting, especially if you're interested in ecopoetics and matters concerning land and language.)

THE LAND/an art site is hosting a limited-seating, salon-style dinner and conversation with William L. Fox, director of the Nevada Museum of Art's Center for Art + Environment, on Saturday, September 5, from 6 to 9 pm at THE LAND/gallery in Albuquerque. Bill is a poet (silence and license, One Wave Standing, Reading Sand), independent scholar, lecturer, curator, and author of many books on landscape (including Driving by Memory, The Void, the Grid and the Sign, Terra Antarctica, Driving to Mars, and most recently Aereality: On the World from Above, published this year by Counterpoint). This is a reservations-only, RSPV event, \$50 per person, which includes dinner and wine. THE LAND is a nonprofit organization, so your \$50 is tax-deductible. On Sunday,

September 6, beginning at 2 pm, Bill will continue the conversation at THE LAND's spectacular outdoor environmental art site near Mountainair, New Mexico. He'll be joined by Mark Owens, a poet and artist from Portland, OR, who will introduce and discuss a language-based environmental project he's been working on for THE LAND. The Sunday event is free. There's more information about THE LAND/an art site at www.landartsite.org . Please forward this to anyone you think might be interested. J. A. Lee [REDACTED]

THE LAND/an art site



www.landartsite.org

[↑ Contents](#)

160. **Elizabeth Switaj**

Re: The Longest Poem in the World

Mon 24 Aug 2009

2009/8/22 David Chirot <[REDACTED]>

A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

It's like a balloon filled with sand: push it down in one spot, and it bulges out elsewhere. To be any nameable -est is only to be least constrained in one direction.

Then again, work all the sand into a single bulge and there isn't a lot of material left for the rest. Empty latex. Triteness.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

[↑ Contents](#)

161. **Jeffrey Side**

Re: History of music website

Mon 24 Aug 2009

Thanks, Patrick. I would have normally done something similar, but I wanted to test the site's search capabilities compared to other music sites.

On Wed, 19 Aug 2009 13:23:17 -0500, Patrick Dillon
<[REDACTED]> wrote:

>Here is a link to the allmusic entry on Dylan:
><http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe>
>
>I'm not sure where you ended up on your search for Dylan. Personally,
I
>prefer to navigate the AllMusic site through Google, as I do with many
other
>sites. If I'm going to do a search for Bob Dylan, I don't go to allmusic
and
>then search for "Bob Dylan." I do a Google search for "Bob Dylan
allmusic."
>And that will take me right to the profile.'
>
>Make sure to take note of the tabs, especially discography. There are
full
>reviews of most albums and, for Dylan, most songs.
>
>I do this particularly with AllMusic because I find that it has slow load
>times.
>
>Here is the text from the Dylan AllMusic Page just cut and pasted into
this
>email: Good bye!
>
>
>Biographyby Stephen Thomas Erlewine
>
>Bob Dylan's influence on popular music is incalculable. As a
songwriter, he
>pioneered several different schools of pop songwriting, from
confessional
>singer/songwriter to winding, hallucinatory, stream of conscious
narratives.
>As a vocalist, he broke down the notion that a singer must have a
>conventionally good voice in order to perform, thereby redefining the
>vocalist's role in popular music. As a musician, he sparked several
genres
>of pop music, including electrified folk-rock and country-rock. And that
>just touches on the tip of his achievements. Dylan's force was evident
>during his height of popularity in the '60s -- the
>Beatles<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqw5ldse>>
>shift toward introspective songwriting in the mid-'60s never would have

>happened without him -- but his influence echoed throughout
several ... Read
>More... <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe%7ET1>>
>-----
>
<<http://adserver.adtechus.com/adlink/5132/860406/0/170/AdId=389116;BnId=3;itime=705830452;nodecode=yes;link=http://www.eyewonderlabs.com/ct.cfm?ewbust=0&file=http://cdn.eyewonder.com/100125/756848/1104531/NOSCRIPTfailover.jpg&eid=1104531&name=Clickthru-NOSCRIPT&num=1&time=0&diff=0&click=http://www.floridasnatural.com/fun-stuff/where-does-your-juice-come-from>>
>
<[http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=\[TIMESTAMP\];rdclick=>](http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=[TIMESTAMP];rdclick=>)
> [image: The Freewheelin' Bob
>Dylan]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:difqxqt5ld0e>>
>[image:
>Nashville Skyline]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:gifwxqt5ld0e>>
> [image:
>Dylan [2007 3-CD
>Edition]]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wifuxzyhldae>>
>[image:
>Highway 61 Revisited]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:jifqxqt5ld0e>>
> [image:
>Biograph] <<http://allmusic.com/cg/amg.dll?p=amg&sql=10:kifrxqt5ld0e>> [image:
>Blood on the Tracks]<<http://allmusic.com/cg/amg.dll?p=amg&sql=10:fifexqt5ld0e>>
> [image: Listen
>Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:difqxqt5ld0e%7ER>>
> [image: Listen
>Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:gifwxqt5ld0e%7ER>>
> [image: Listen
>Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:wifuxzyhldae%7ER>>

> [image: Listen
>Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:jifxqt5ld0e%7ER>>
> [image: Listen
>Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:kifrxqt5ld0e%7ER>>
> [image: Listen
>Now!]<<http://allmusic.com/cg/amg.dll?p=amg&sql=50:fifexqt5ld0e%7ER>>
>-----
>Other Entries
>
> - Movie Entry <<http://www.allmovie.com/artist/88557>>
> - Classical Music Entry<<http://allmusic.com/cg/amg.dll?p=amg&sql=41:65657>>
>
>Member Of
>
> - The Traveling
>Wilburys<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>>
>
>Similar Artists
>
> - Van Morrison <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqygldhe>>
> - Neil Young <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqr5ldfe>>
> - John Prine <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifixqr5ldhe>>
> - Joni Mitchell<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifexqe5ldte>>
> - John Hiatt <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difixqe5ld0e>>
> - George Harrison<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ld0e>>
> - Grateful Dead<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifoxqe5ldke>>
> - Fairport Convention<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fifwxqe5ldje>>
> - The Byrds <<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifqxqw5ldfe>>
> - Phil Ochs <<http://allmusic.com/cg/amg.dll>>

p=amg&sql=11:kifoxqq5ld6e>
> - Donovan <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxqe5ldhe)
p=amg&sql=11:0ifqxqe5ldhe>
> - Ian Hunter <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifwxqe5ldae)
p=amg&sql=11:aifwxqe5ldae>
> - Buffalo Springfield<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxqw5ldde)
p=amg&sql=11:jifoxqw5ldde>
> - Tim Hardin <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifoxql5ldte)
p=amg&sql=11:aifoxql5ldte>
> - Buffy Sainte-Marie<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqq5ldhe)
p=amg&sql=11:hifwxqq5ldhe>
> - Leonard Cohen<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldte)
p=amg&sql=11:aifrxql5ldte>
> - A.A. Bondy <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:gpfyxqwrld6e)
p=amg&sql=11:gpfyxqwrld6e>
> - Fred Neil <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqq5ld6e)
p=amg&sql=11:aifixqq5ld6e>
> - The Sir Douglas
>Quintet<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difrxqr5ld0e>>
> - David Blue <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxql5ldte)
p=amg&sql=11:hifwxql5ldte>
> - Jesse Winchester<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqr5ldfe)
p=amg&sql=11:0ifrxqr5ldfe>
>
>See Also
>
> - Levon Helm <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:3nfuxqr5ldde)
p=amg&sql=11:3nfuxqr5ldde>
> - Robbie Robertson<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje)
p=amg&sql=11:0ifixqr5ldje>
> - The Band <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqw5ldse)
p=amg&sql=11:hifwxqw5ldse>
> - Joan Baez <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxql5ldte)
p=amg&sql=11:0ifqxql5ldte>
> - Tom Wilson <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:3zfexquglde)
p=amg&sql=11:3zfexquglde>
> - Brian Blade <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:kcfpxqy5ldhe)
p=amg&sql=11:kcfpxqy5ldhe>
> - The Traveling
>Wilburys<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>>
> - Ronee Blakley<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzftxq95ldje)
p=amg&sql=11:dzftxq95ldje>

> - Johnny Cash <[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifrxql5ldae](http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae)>
> - Jakob Dylan <[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:fbfyxqq5ldte](http://allmusic.com/cg/amg.dll?p=amg&sql=11:fbfyxqq5ldte)>
> - Bob Dylan & the Rolling Thunder
>Revue<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jjfyxqtgldhe>>
> - Blind Boy Grunt<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0xfoxqykldhe](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0xfoxqykldhe)>
>
>Influenced By
>
> - Rev. Gary Davis<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3vfixq85ld6e](http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e)>
> - Dave Van Ronk<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:kzfixqw5ldae](http://allmusic.com/cg/amg.dll?p=amg&sql=11:kzfixqw5ldae)>
> - Elvis Presley<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifuxqr5ldhe](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqr5ldhe)>
> - Little Richard<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifyxqe5ldde](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifyxqe5ldde)>
> - Woody Guthrie<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifoxql5ldte](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte)>
> - Hank Williams<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:dzfexqugldje](http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje)>
> - Blind Lemon
>Jefferson<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3ifoxq95ldke](http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke)>
> - Leadbelly <[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifqxq95ld0e](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifqxq95ld0e)>
>
>Followers
>
> - Died Pretty <[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:difoxqe5ld6e](http://allmusic.com/cg/amg.dll?p=amg&sql=11:difoxqe5ld6e)>
> - Dan Fogelberg<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifixe5ldje](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixe5ldje)>
> - John Lennon <[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifrxqe5ldde](http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ldde)>
> - The Long Ryders<[http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifixe5ldde](http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifixe5ldde)>
> - Leon Russell <[http://allmusic.com/cg/amg.dll?
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> - Uncle Tupelo <<http://allmusic.com/cg/amg.dll>>

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> - World Party <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:difuxqr5ldfe)
p=amg&sql=11:difuxqr5ldfe>
> - J.P. Jones <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfwxql5ldae)
p=amg&sql=11:fjfwxql5ldae>
> - Eddie Vedder <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0zfqxqegld0e)
p=amg&sql=11:0zfqxqegld0e>
> - Birddog <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:0jfuxqehldke)
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> - The Slip <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:fpfyxqrkld6e)
p=amg&sql=11:fpfyxqrkld6e>
> - Will Hoppey <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:kpfwxqrkldde)
p=amg&sql=11:kpfwxqrkldde>
> - Arlo Leach <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:anfuxqqkldfe)
p=amg&sql=11:anfuxqqkldfe>
> - Matthew Friedberger<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqlald6e)
p=amg&sql=11:aifixqlald6e>
> - Coque Malla <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:abfyxqraldke)
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> - The Childballads<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jcfqxqydldhe)
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> - These United
>States<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfuxqydldte>>
> - Scott Matthews<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jbfwxqqrldae)
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> - Sleepy Sun <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:fzfwxztgldje)
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>
>Performed Songs By
>
> - Traditional <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzftxqekldte)
p=amg&sql=11:wzftxqekldte>
> - Jacques Levy <[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:gjfwxqu5ldhe)
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> - Robert Hunter<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:09frxqw5ldje)
p=amg&sql=11:09frxqw5ldje>
> - Woody Guthrie<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte)
p=amg&sql=11:jifoxql5ldte>
> - Rev. Gary Davis<[http://allmusic.com/cg/amg.dll?](http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e)
p=amg&sql=11:3vfixq85ld6e>
> - Booker T. Washington
>White<<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfyxqegld6e>>

> - Robbie Robertson<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifixqr5ldje>
> - Johnny Cash <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifrxql5ldae>
> - Henry Thomas <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3iftxq95ldae>
> - Richard Manuel<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:wifixqlgldae>
> - Arthur "Big Boy"
>Crudup<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jvfqxqy5ldse>
> - Hank Williams<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:dzfexqugldje>
> - Sam Shepard <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:dpfoxqegld0e>
> - Terry Holmes <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hnfuxqy5ldae>
> - Rick Danko <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:g9fexqt5ldfe>
> - Curtis Mayfield<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:difyxqe5ldfe>
> - Jimmie Rodgers<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifoxql5ldde>
> - Blind Lemon
>Jefferson<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3ifoxq95ldke>
> - Frank Warner <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:wzfexqtjld0e>
>

[↑ Contents](#)

162. **Anny Ballardini**

The Poets' Corner _ a new update

Mon 24 Aug 2009

Other men are unaware of what they do when they are awake just as they are forgetful of what they do when they are asleep. (DK22B1) *Heraclitus***

School and fall, summer is fading away in the heat and with a new update of the Poets' Corner for you to read:

Ric Carfagna

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

[name=Content&pa=list_pages_categories&cid=338](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=338)

Vince Gotera

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=341](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=341)

Max Richards

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=342](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=342)

John Moore Williams

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=343](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=343)

harry k stammer

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=344](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=344)

Peter Ganick

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=345](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=345)

Jennifer Hill

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=346](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=346)

Bonnie Roberts

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=347](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=347)

Donna Pecore

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=348](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=348)

Uche Ogbuji

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=349](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=349)

Paolo Dalponte

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=350](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=350)

Joanna Preston

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=351](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=351)

Dora Malech

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=352](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=352)

Rachel Loden

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=354](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=354)

Ed Baker

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=355](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=355)

New Poems by already featured Authors:

Merchant Hoshang

Full Fathoms Five

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2963>

Tad Richards

Episodes

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=67](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67)

Barry Alpert :

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=17](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=17)

. T,O,U,C,H,I,N,G [via Paul Sharits & David
Franks]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3001>>

. FILM ROBERT

FRANK<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3002>>

. TALK JAMES BENNING<[http://www.fieralingue.it/corner.php?
pa=printpage&pid=3042](http://www.fieralingue.it/corner.php?pa=printpage&pid=3042)>

. THE PRESENT [via Robert

Frank]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3063>>

. KINO-EYE [via Dziga

Vertrov]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3064>>

. OF PETER FORGACS<[http://www.fieralingue.it/corner.php?
pa=printpage&pid=3065](http://www.fieralingue.it/corner.php?pa=printpage&pid=3065)>

. LES PLACES D'AGNES [via Agnes

Varda]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3074>>

. WARMING UP [for Arturo

Ripstein]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3108>>

. SPARROW [via Johnnie

To]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3109>>

. EYE IN THE SKY [via Yau Na-hoi & Johnnie

To]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3124>>

Sharon Brogan

Talking to the Animals

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3033>

Halvard Johnson

Sonnet Whimsical Children

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3066>

Marton Koppany

Still Life

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3077>

Eugen Galasso

Poesiole e un racconto

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3091>

Helen Ruggieri

FOREIGN LANGUAGES

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3092>

Ruth Fainlight

DIXIT DOMINUS

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3123>

Edward Mycue

the duboce triangle and my life

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3125>

Under Reviews

Soffi di Vertigine : Racconti e Poesie di Eugen Galasso - nota critica di Anny Ballardini

<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=262>

Ned Condini presentato da Leonardo Franchini

[http://www.fieralingue.it/modules/poemreviews/corner.php?
pa=printpage&pid=263](http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=263)

As usual the order follows the one by which I received the contributions, with my acknowledgment to all contributing Poets and Artists. You can access the Main Index here:

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

my best wishes,

Anny Ballardini

--

Anny Ballardini

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

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

<http://www.lulu.com/content/5806078>

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

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

Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

[↑ Contents](#)

163. **Pam Brown**

thanks - jacket has a reviewer for Nicole mauro's book

Mon 24 Aug 2009

Dear Poeticists,

Thanks again for your quick response to my request for a reviewer for Jacket.

We have assigned Nicole Mauro's book.

Cheerio from the Antipodes,

Pam

--

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

website : <http://pambrownbooks.blogspot.com/>

associate editor : <http://jacketmagazine.com/>

[↑ Contents](#)

164. **Daniel**

Re: The Longest Poem in the World

Mon 24 Aug 2009

Another contender for longest poem:

[http://www.ld4all.com/archive0205/viewtopic.php?
t=4716&start=0&postdays=0&postorder=asc&highlight=](http://www.ld4all.com/archive0205/viewtopic.php?t=4716&start=0&postdays=0&postorder=asc&highlight=)

Posted: Tue Oct 28, 2003 5:06 am Post subject: Tibetan boy able to recite world's longest poem after dream!

[http://story.news.yahoo.com/news?tmpl=story&u=/afp/20031022/od_afp/
china_tibet_offbeat_031022132306](http://story.news.yahoo.com/news?tmpl=story&u=/afp/20031022/od_afp/china_tibet_offbeat_031022132306)

Tibetan boy able to recite world's longest poem after dream

BEIJING (AFP) - A 13-year-old Tibetan schoolboy has miraculously memorized large parts of the world's longest poem after having had a mysterious dream.

Sitar Doje, a fifth-grader from Qamdo prefecture, had his dream two years ago and can now recite "The Life of King Gesar" for up to six hours on end, the Xinhua news agency reported Wednesday. The agency says Tibet has a long tradition of people waking from sleep inexplicably able to recite the poem from memory. Most of these "God-taught Masters", however, are much older than Sitar Doje and are usually illiterate, the agency said. The lengthy 1,000-year old epic is also cherished by Mongolians and has given rise to a whole field of study referred to as "Gesarology", Xinhua said.

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

From: "David Chirot" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, August 22, 2009 7:32 AM

Subject: Re: The Longest Poem in the World

A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of

miles . . . so this project would have as it's "inevitably" the meeting with the Oceans, something that Lautreamont in a strange way would understand: "O Ocean!"

Another form of this inevitability that one finds in these lines in the "Longest Poem" is they express both a triteness and a lack of surprise in resolving by rhyme their dilemmas.

That is--do they not read in a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 *Art Magazine* article considered the Inevitable from the point of view of the trite and the Bromide in "Are you a Bromide?" examining 48 "genuine clichés," in the Grand Tradition of Flaubert's *Dictionnaire des idées reçues* (Dictionary of Accepted/Received ideas.) writes: of, for example, "It's not the moeny, it's the principle of the thing" that: "It is not merely because the remark is trite that it is Bromidic. It is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at <http://davidbaptistechirot.blogspot.com> Also being "serialized" is Edward Bernays's classic work from 1928: *Propaganda*, and a series of poems, tales, etc from H. Chase's 1958 book of homophonic "translations"..I hope to "serialize" more such works re language, writing, words letters etc including more texts re the language of our times which is best expressed as the saturation of it by/with Propaganda/advertising objectives. One of the misunderstandings of Corporate State Fascism as it is developing in the US's latest forms of Capitalism is that the distinctions between advertising and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined with an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's *Projective Verse*: One sense impression/breath, letter, syllable, word, phrase, line following another, fast, faster, citizen!--etc) I met once a Ukrainian poet who claimed to have written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.) Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his

was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome." This Palindrome after all, being perpetual, would be the longest in "Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter. This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet. This project by Mr Gheorghe (a Russian born "1005 Romanian") has also attracted the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radio/tv star as well as a school teacher in Romania. Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of "Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality"). I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustrate as it were the Inevitability of the Boredom running amok!

,

"Longest Poem" featured on
CNN.com<<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>>

The Longest Poem in the World <<http://www.longestpoemintheworld.com/>>,
my

experiment that I previously told you
about<<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>>was
just featured in an article on
CNN Technology.

Strangers gather on Web to make collective
art<<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html>>

.

Enjoy :)

6

comentarii<<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>>

Work <<http://www.idevelop.ro/categorii/work>>, Programare
web<<http://www.idevelop.ro/categorii/programare-web>>,
General <<http://www.idevelop.ro/categorii/general>>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[REDACTED]> wrote:

The Longest Poem in the World
<http://www.longestpoemintheworld.com/>

guidelines

[↑ Contents](#)

165. **jared schickling**
New American Press -- call for work
Mon 24 Aug 2009

Summer 2009 chapbook contest

Winner receives \$250 and 25 copies (additional copies available at a 30 percent discount). The final judge will be Kelly Cherry, whose fiction, poetry, and nonfiction have won numerous awards. Some recent titles include *Hazard and Prospect: New and Selected Poems*; *History, Passion, Freedom, Death, and Hope: Prose about Poetry*; and the novels *In the Wink of an Eye* and *We Can Still Be Friends*. Her nineteenth book, *The Retreats of Thought*, is forthcoming from LSU Press in November 2009.

We would also like to congratulate Renee Ashley, whose collection of poems, *The Verbs of Desiring*, was chosen by final judge Kathy Fagan in the spring 2009 chapbook contest. Her book will be available in winter 2009/10.

To submit to the summer contest, please send 20-30 pages of your best writing (any genre) to:

Chapbook Contest

312 West Clark Street, Suite #1

Champaign, IL 61820

We read manuscripts blind, so please include a separate cover sheet with your name, address, email, and phone number, being sure to exclude any identifying information from the manuscript itself.

Please include a check or money order payable to "NEW AMERICAN PRESS" in the amount of \$12 for each submission and a SASE for contest results. Multiple and simultaneous submissions are welcome.

Postmark deadline: September 15, 2009.

Further questions can be directed to

██████████.

Hotmail® is up to 70% faster. Now good news travels really fast.

[http://windowslive.com/online/hotmail?
ocid=PID23391::T:WLMTAGL:ON:WL:en-US:WM_HYGN_faster:082009](http://windowslive.com/online/hotmail?ocid=PID23391::T:WLMTAGL:ON:WL:en-US:WM_HYGN_faster:082009)

[↑ Contents](#)

166. **Jonathan Penton**

MEZCLA: Art and Writings from the Tumblewords Project

Mon 24 Aug 2009

The Tumblewords Project is a weekly, non-academic creative writing workshop that's been running in the El Paso/ southern New Mexico area for fourteen years, under the curatorship of Donna Snyder. Their first anthology, /MEZCLA,/ is now on its way, filled with poetry, prose, and visual art! It's currently available for pre-order at <http://shop.makeitnewmedia.com/> , but if you're in the area, you'll want to come to the official release:

/MEZCLA: Art and Writings from the Tumblewords Project/
Book Release Party and Public Reading
Downtown Library, Auditorium
501 Oregon, El Paso
Saturday, August 29th, 2-4pm

Hope to see you there! And check out /MEZCLA/'s MySpace page at <http://www.myspace.com/494475713> <<http://www.myspace.com/494475713>>

[↑ Contents](#)

167. **Jim Andrews**

Re: The Longest Poem in the World

Tue 25 Aug 2009

here's my take on LongestPoemInTheWorld.com:
<http://netpoetic.com/2009/08/longestpoemintheworld-com>

ja
<http://vispo.com>

[↑ Contents](#)

168. **Jeffrey Side**

Has British Poetry had any significance since

Tue 25 Aug 2009

New blog post:

"Has British Poetry had any significance since Wordsworth?"

This may seem an outlandish question, but I think it has some force behind it. Of course, the influence of Wordsworth on contemporary British mainstream

poetry need hardly be stressed, and I have written extensively about this elsewhere. It is because of this influence that most of the celebrated British poetry of the Twentieth Century tended towards mediocrity when compared to American poetry of the same period.....

<http://jeffrey-side.blogspot.com/>

[↑ Contents](#)

169. **steve dalachinsky**

joe maneri

Tue 25 Aug 2009

sad to announce the passing of joe maneri a great friend teacher composer and musician

[↑ Contents](#)

170. **{ brad brace }**

NP/bbs

Tue 25 Aug 2009

NOW PLAYING:

over 13 hours of fresh mp3 rips of long reticent monoaural, radio-drifts¥, soup kitchens, police sirens, and forgotten film-soundtracks

--- bbs: brad brace sound --- http://69.64.229.114:8000
--- http://bbrace.net/undisclosed.html ---

¥ strangely compelling recordings from car radio while travelling under high-frequency transmission lines in central california

--- bbs: brad brace sound --- http://69.64.229.114:8000
--- http://bbrace.net/undisclosed.html ---

[eventually these will also be uploaded to internet archive, scrib and lulu]

enjoy! /:b

[↑ Contents](#)

171. **Rob McLennan**

the ottawa small press boko fair, fall edition

Tue 25 Aug 2009

span-o (the small press action network - ottawa) presents:

the ottawa

small press

book fair

fall 2009 edition

will be happening Saturday, November 28, 2009

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [REDACTED] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with all their love and their dollars.

General info:

the ottawa small press book fair

noon to 5pm (opens at 11:15am (NOTE NEW TIME) for exhibitors)

admission free to the public.

\$20 for exhibitors, full tables

\$10 for half-tables

(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7).

note for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any). also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [REDACTED]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for

volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan. if you're able/willing to distribute posters/fliers for the fair, send me an email at [REDACTED]

<http://robmclennan.blogspot.com/2009/08/ottawa-small-press-book-fair-fall-2009.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

172. **Séamas Cain** ***The Isle of St. Kilda***

Tue 25 Aug 2009

On the 29th of August 2009, there will be a simultaneous festival of arts & cultural events in communities throughout Scotland. This multi-site festival will celebrate the ancient Gaelic culture of one of the world's truly spectacular places, the Isle of St. Kilda.

<http://www.stkilda.eu/st-kilda-day-2009/st-kilda-day-09-full-program>

Events are planned in Edinburgh, Glasgow, Inverness, Berneray, the Isle of Harris, the Isle of Lewis, Perth, Argyll, Portree, & North Uist as well as South Uist.

The Isle of St. Kilda lies 65 kilometres out into the Atlantic to the west of Scotland's Outer Hebrides. The Isle of St. Kilda emerged from a huge volcano more than 50 million years ago & its vertical rock cliffs are dizzyingly tall.

This festival of the Isle of St. Kilda, sponsored by Gaelic Arts & Pròiseact nan Ealan, celebrates the place & the people of the Isle, their lives & their legacy in poetry & music & song, words & images, storytelling & film. (BBC ALBA will be showing a number of St. Kilda related programmes, so watch out for these in the run up to St. Kilda Day.)

www.stkilda.eu

Moran taing,

Séamas Cain

<http://seamascain.writernetwork.com>

<http://www.freewebs.com/seamascain>

[↑ Contents](#)

173. **Jeffrey Side**

"Has British Poetry had any significance since Wordsworth?"

Tue 25 Aug 2009

Not sure if I have already posted this here:

New blog post:

"Has British Poetry had any significance since Wordsworth?"

This may seem an outlandish question, but I think it has some force behind it. Of course, the influence of Wordsworth on contemporary British mainstream poetry need hardly be stressed, and I have written extensively about this elsewhere. It is because of this influence that most of the celebrated British poetry of the Twentieth Century tended towards mediocrity when compared to American poetry of the same period.....

<http://jeffrey-side.blogspot.com/>

[↑ Contents](#)

174. **cris cheek**

Re: TRIBUTE TO DAVID BROMIGE

Tue 25 Aug 2009

cheer!!!

On Aug 24, 2009, at 11:31 AM, Michael wrote:

TRIBUTE SHOW to DAVID BROMIGE

August 26, 2009 7:00 p.m.

Katherine Hastings presents a one-hour tribute to the late poet David Bromige. The author of dozens of books and the recipient of many literary honors, David Bromige was also a former Poet Laureate of Sonoma County, a professor at Sonoma State University, and a mentor to many. His experimental style and sharp wit translated to a large collection of work so varied that the poems could easily be mistaken as the work of many. Born in London in 1933, Bromige died in Sebastopol in June of this year. Participating in tonight's program will be his wife, Cecelia Belle, their daughter, Margaret, and others. Recordings of Bromige reading his work will also be featured.

To listen to the program:

- 1) *Tune in to KRCB 91.1 FM*
- 2) *Stream live at www.krcb.org*
- 3) *iTunes: Go to Radio/Public/KRCB*
- 4) *Comcast Cable TV, Santa Rosa, Channel 961*

[welcome.html](#)

[↑ Contents](#)

175. **David-Baptiste Chirot**
Re: The Longest Poem in the World

Tue 25 Aug 2009

Dear Murat in an essay on conceptual poetry i wrote that is gigantic production of words stands in the way of the concept-- to produce at the Paul Bunyesque dimensions of sheer colossal Million Year Planning Programs (a nice pun in there!) defeats the conceptual by burryin git under masses of word waste . . . over-production leading to over flowiing of garbage and then the need of barges and places coerced into storing the endless verbiage . . . i think mr georghe in a sense distances himself fro these actions--or does he--more than other so called coneptual poets (plus the work is hialrious at first in the sense of poetry , poems now entering the Guinbess Books of Records--soon there wil be contest for the most boring poem, the worst poem, the most politically correct poem, the poe wuith the most allusisons to onself, the absolutely most avanat poem andetc even the most stoned or drunk poem! the DWI poem! one of the problems of conceptual art arises here which is there were shows of it back in the seventies where the verbiage explaining and accompanying in some constrained manner perhaps--all of this verbiage dwarfed the actual object of production consumption and waste (i can hear freddy fender singing "wasted days and wasted nights" for me an aspect of the conceptual works that are truly so, is to think of the millions and millions through human history who were a great poet or artist and because (most primarily gender) were not allowed to write or paint or create their own forms of dance, musics-- to me these conceptual works which find one when one is finding ones way along--these are the truly conceptual works because they exist as concepts, never realized and become the opposite of conceptual activity and bury it in masses of words robert Smithson wrote that a great artists can create art with a glance, and so the work is not trapped i an object, art object which

has to be judged in terms of value and time--with ignoring the artist's time being paramount-i believe in this very much a i various superconstraining places and situation one is allowed to only make conceptual arts in their purely conceptual stages there are some serious and interesting issues and ideas in thinking with the conceptul in relation to a "work" (in al the punning senses of the word) of art--becuase the production contradicts the coneptual--one has to find a different way than the sophistry or jokes bandied about re conceptual poetry. oh my God NO i didnt think of automatism the real ineterst in conceptual poertycan be such things as The Literature of the No, to which i i am realting it in various ways-- i do think though every day of some great or just painter poet dancers who can't work today in their media nor have been been bale to across the spans of history this is why an connection with the Literature of the NO is important, because in a way its NO exists as Protest against the suppression, the enforced no's-- superporouction is just what it always is -superproduction--leading basially to waste and pollution etc

Date: Mon, 24 Aug 2009 11:52:06 -0400
From: [REDACTED]
Subject: Re: The Longest Poem in the World
To: [REDACTED]

David,

I think process/procedure determined digital poems are longest-poems producing machines.

Or a poem based on a number series stretching infinitely at both ends. Here a conceptual work leads to a plethora of words -a concept as a word producing machine.

Did you think of the connection between longest-poems and machines, which itself a "rationalization" of automatism, this surrealist tool afflicted with cancer.

Ciao,

Murat

On Sat, Aug 22, 2009 at 7:32 AM, David Chirot <[REDACTED]> wrote:

A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

*For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of miles . . .
so this project would have as it's "inevitably" the meeting with the Oceans,
something that Lautreamont i a strange way would understand: "O Ocean!"*

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

*Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that:
"Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."*

*(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at <http://davidbaptistechirot.blogspot.com>
Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize more such works re language,
writing, words letters etc including more texts re the language of our times
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Propaganda/advertising objectives. One of the misunderstaning of Corporate State Fascism as it is developing in the US's latest formsof Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the*

terms in Charles Olson's *Projective Verse*: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc)

I met once a Ukrainian poet who claimed to have written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's

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Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome."

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This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attracted the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiotv star as well as a school teacher in Romania.

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I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustrate as it were the Inevitability of the Bromidic running amok!

,"
"Longest Poem" featured on
CNN.com<<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>>

The Longest Poem in the World <<http://www.longestpoemintheworld.com/>>, my experiment that I previously told you about<<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>>was just featured in an article on CNN Technology.

Strangers gather on Web to make collective art<

<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html>

.

Enjoy :)

6 comentarii<

<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>>

Work <<http://www.idevelop.ro/categorii/work>>, Programare

web<<http://www.idevelop.ro/categorii/programare-web>> ,

General <<http://www.idevelop.ro/categorii/general>>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[REDACTED]> wrote:

The Longest Poem in the World

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

guidelines

Windows Live:

Keep your friends up to date with what you do online.

<http://windowslive.com/Campaign/SocialNetworking?>

[ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009](#)

[↑ Contents](#)

176. **steve russell**

Re: The Longes Poem In The World

Wed 26 Aug 2009

Nope, not nearly as fun as the surrealist equisite corpse.

[↑ Contents](#)

177. **Jim Andrews**

Re: longestpoemintheworld.com

Wed 26 Aug 2009

i read some responses to <http://longestpoemintheworld.com> that seemed to me to be missing its charms.

the guy who made longestpoemintheworld.com doesn't even think of it as art, apparently. i think that's a mistake.

it doesn't have to be sophocles to be art, mind you. there's all sorts of art from very serious to very silly, from tragic to comic, from high to low, from popular to cultish, from luddite to high-tech, from entertainment to the very hard to bear.

in this piece, tweets are selected and pairs of them are selected to form a longer work and we ourselves try out the notion of different speakers amongst the lines. we know there's a different writer from line to line, but part of the interest of the piece is how we find it interesting to suppose otherwise, in some cases. the point being that what is composed here is not like a tweet or like journalism or whatever. it's art: it's made up/together, although the 'material' is the quotidian matter of a large, real-time, incoming database of micro-blog tweets.

they guy who made this piece is obviously not particularly sophisticated concerning art or poetry.

but he's on to something.

don't read it expecting typical poetry. consider the source and the method and the author.

it's surprising that it reads so interestingly.

like, say, some of kenneth koch's book length rhyming works. he was very playful with his rhyming work.

different from koch's work, also, of course, but the language is similarly um 'everyday'--although, as with koch's work, the rhyming is a source of delight and reversal, wonderful juxtaposition, resolution, and so on--all the magic of what rhyme can do to two lines.

longestpoemintheworld.com was not even done by a serious poet. so, you know, don't get yer shirt in a knot. it is a literary piece of net art, though. and a surprisingly good one, all things considered. as i said, he's apparently on to something that the serious poets can learn from and put in their bag of tricks, in some sense.

if you read it and all you can discern is the trite, well, that's a trite reading.

the tweets are often trite, it's true. and the result of the rhyme amongst trite tweets is trite. but keep in mind that these things that are written via algorithm are such that we expect to 'throw away' stuff and look for the more interesting results. the interesting couplets are often quite poignant. or flashingly humorous.

the work sometimes involves real pain, troubles, and situations and just a whole rainbow of attitudes toward them.

one of the reasons i have put so much work into dbCinema is i am fascinated with the possibls involved in image search. you type something in and bingo there's a thousand (somehow) related images to what you typed in. images by people from around the world. a kind of a crazy mixed up global langu(im)agical lookup.

there's something of the same spirit of that crazy mixed up but all too human collectivity in the method and madness of <http://longestpoemintheworld.com> . it gives us a strong sense of significance beyond the trite but certainly also involving the trite.

don't be too scared of it. be not afraid of these spooky things. they are like wind chimes only not the spirit of the wind but our spirit blowing through the machine.

ja
<http://vispo.com>

[↑ Contents](#)

178. **Alan Sondheim**

(no subject)

Wed 26 Aug 2009

rest in peace

[↑ Contents](#)

179. **steve russell**

British Poetry Since Wordsworth

Wed 26 Aug 2009

I've tried reading Geoffrey Hill. According to some, he's the most significant poet in the English language. But Elliot provided footnotes. Hill seems to think that everyone has a degree from either Cambridge or Oxford, or perhaps his poetry is only meant for those endowed with said degrees. Not that I mind the degree, but really, at least provide the "common" reader with footnotes.

[↑ Contents](#)

180. **Joel Weishaus**

"The Gateless Gate" Pages 31-32

Wed 26 Aug 2009

Dear Friends and Colleagues:

Here are pages 31-32 (one screen) of "The Gateless Gate":
<http://web.pdx.edu/~pdx00282/Gate/Pgs%2031-32.htm>

Archive site:

<http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2031-32.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/Gate/Intro.htm>

As always, thank you to those of you who have written to me on this project.

-Joel

[↑ Contents](#)

181. **judith goldman**

Theory of Lyric, Lyric as Literary Genre

Wed 26 Aug 2009

Dear all, Many thanks to those of you who responded to my query about examples of and critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.

Currently, I'm looking for books, essays, and articles--good, hardcore, worthwhile, useful pedagogically--on the theory of lyric poetry, from any period of history. (No such thing as too well known or obvious--and even poems that theorize the lyric would be great.) Works on contemporary experimental poetry would be especially appreciated, but please treat this request expansively. Anything on the web, too.

All best,

Judith Goldman

[↑ Contents](#)

182. **steve russell**

Fw: Re: British Poetry Since Wordsworth

Wed 26 Aug 2009

I once was clueless. I'm now clued in.

& to think, a few decades ago I would have remained clueless and bitter, ignorant without the bliss.

--- On Wed, 8/26/09, Jacquilyn Weeks <[REDACTED]> wrote:

From: Jacquilyn Weeks <[REDACTED]>

Subject: Re: British Poetry Since Wordsworth

To: "steve russell" <[REDACTED]>

Date: Wednesday, August 26, 2009, 3:26 PM

The footnotes to Geoffrey Hill are the Oxford English Dictionary. He meant it when he said "etymology is history." Most of his poetry is based on multi-

layered word play, and he always gives you some kind of hint that lets you into the poem.

For example, the hint words in "September Song" are the dates set just below the title and the word "Zyklon." Once you look that up (it's a cyanide gas invented by a German Jew as a pesticide - he won the Nobel for it in 1918-- used in the Nazi death chambers) then the rest of the poem starts popping out at you: "passed over" ("Passover"), "just" (meaning "justice," "only," "barely," etc.), flakes of ashes getting into the poet's eye (making him cry?)

You don't really need a degree, as much as the kind of mind that gets into crossword puzzles. Some people find this offputting - if you can think of the whole process as a game, does that diminish the power of talking about the Holocaust? But Hill would argue that language tends toward simplicity, and that linguistic oversimplification is a kind of fascism. Struggling through the possible meanings is a way of re-sensitizing ourselves to the dangers and possibilities of language. It trains us not to be seduced or easily swayed by sloagy rhetoric that simplifies things down to "Axis of Evil Bad, Us Good"

Hope that helps,
Jacqui Weeks

University of Notre Dame
Department of English
Gender Studies Predoctoral Teaching Fellow
Internship Advisor/Research Workshop Coordinator
Fairy Tale Network List Editor
325 O'Shaughnessy Hall
Notre Dame, IN 46556
[REDACTED]

On Wed, Aug 26, 2009 at 12:43 PM, steve russell <[REDACTED]> wrote:

I've tried reading Geoffrey Hill. According to some, he's the most significant poet in the English language.

But Elliot provided footnotes. Hill seems to think that everyone has a degree from either Cambridge or Oxford, or perhaps his poetry is only meant for those endowed with said degrees. Not that I mind the degree, but really, at least provide the "common" reader with footnotes.

[↑ Contents](#)

183. **Alan Sondheim**

Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009

Wed 26 Aug 2009

Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009

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

About eleven minutes from the DVD, fun even with unruly compression ----
When later heard Yusef Lateef it was different, that was Copenhagen. And
1973-1974 I went to Europe with B___; we lived for a month in Copenhagen
When later heard Yusef Lateef it was different, that was Copenhagen. And
1973-1974 I went to Europe with B___; we lived for a month in Copenhagen
Thank you Annette, Sachiko, Lance, Talan, everyone!

[↑ Contents](#)

184. **Halvard Johnson**

Shortest poem in the world?

Wed 26 Aug 2009

Click here:

<http://www.artpool.hu/kepkolteszet/Saroyan.html>

"The days are wonderful and the nights
are wonderful and the life is pleasant."
--Gertrude Stein

Halvard Johnson

=====



<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

185. **Robert Fernandez**

New from Cosa Nostra Editions

Wed 26 Aug 2009

Dear Friends of Cosa Nostra,

We're proud to announce the release of Anthony Madrid's The 580 Strophes
and Mary Hickman's How to Be Healthy & Heal, in addition to two broadsides:
Benjamin Paloff's "Maimonides on Scriptural Passages with Seemingly

Purposeless Contents" and Mary Hickman's "[The comets laugh...]." These letter-pressed items are now available at <http://www.cosanostra-editions.com/>.

About the Authors

Anthony Madrid lives in Chicago. His poems have recently appeared or are forthcoming in AGNI Online, Cincinnati Review, FlashPoint, Forklift Ohio, LIT, Now Culture, PANK, Shampoo, 6X6, and WEB CONJUNCTIONS. The title of his manuscript is THE GETTING RID OF THE THAT WHICH CANNOT BE DONE WITHOUT.

Benjamin Paloff is a poetry editor at Boston Review and assistant professor of Slavic languages and literatures and of comparative literature at the University of Michigan. The recipient of a 2009 fellowship from the National Endowment for the Arts, his poems have appeared in Conduit, A Public Space, and elsewhere.

Mary Hickman is a graduate of the Iowa Writers' Workshop, where she was an Iowa Arts Fellow. She is currently an English Ph.D. candidate at the University of Iowa. A chapbook, *Ecce Animot*, will be released by Projective Industries in September 2009. She was born in Idaho and grew up in China and Taiwan. Purchase *How to Be Healthy & Heal*.

...

Be sure to keep an eye out for an Anthony Madrid broadside (forthcoming this fall) and an announcement of CN's first open reading period...

With best wishes,
The Editors
Cosa Nostra Editions

[↑ Contents](#)

186. **steve russell**

Re: The Longest Poem in the World

Thu 27 Aug 2009

yes, verbal clutter. verbal mud wrestling. the wicked verb -- to do what exactly?
the DWI poem.

did you mean the DUI poem, Dave?

that's my invention.

i'll copyright my next...

the DUI poem: handcuffs, fingerprints ... how perfectly abstract, yet completely transparent, revealing the very core of the artistic inner-self ... the self/help coffee book soon to follow, yes/yes/yes!!!!!!!!!! --- On Tue, 8/25/09, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: Re: The Longest Poem in the World

To: [REDACTED]

Date: Tuesday, August 25, 2009, 6:37 PM

Dear Murat in an essay on conceptual poetry i wrote that is gigantic production of words stands in the way of the concept-- to produce at the Paul Buny-esque dimensions of sheer colossal Million Year Planning Programs (a nice pun in there!) defeats the conceptual by burryin git under masses of word waste . . . over-production leading to over flowing of garbage and then the need of barges and places coerced into storing the endless verbiage . . . i think mr georghe in a sense distances himself from these actions--or does he--more than other so called conceptual poets (plus the work is hilarious at first in the sense of poetry , poems now entering the Guinness Books of Records--soon there will be contest for the most boring poem, the worst poem, the most politically correct poem, the poem with the most allusions to oneself, the absolutely most avant poem and etc even the most stoned or drunk poem! the DWI poem! one of the problems of conceptual art arises here which is there were shows of it back in the seventies where the verbiage explaining and accompanying in some constrained manner perhaps--all of this verbiage dwarfed the actual object of production consumption and waste (i can hear freddy fender singing "wasted days and wasted nights" for me an aspect of the conceptual works that are truly so, is to think of the millions and millions through human history who were a great poet or artist and because (most primarily gender) were not allowed to write or paint or create their own forms of dance, music-- to me these conceptual works which find one when one is finding one's way along--these are the truly conceptual works because they exist as concepts, never realized and become the opposite of conceptual activity and bury it in masses of words robert Smithson wrote that a great artist can create art with a glance, and so the work is not trapped in an object, art object which has to be judged in terms of value and time--with ignoring the artist's time being paramount--i believe in this very much a various superconstraining places and situation one is allowed to only make conceptual arts in their purely conceptual stages there are some serious and interesting issues and ideas in thinking with the conceptual in relation to a "work" (in all the punning senses of the word) of art--because the production contradicts the conceptual--one has to find a different way than the sophistry or jokes bandied about re conceptual poetry. oh my God NO i didn't think of automatism the real interest in conceptual poetry can be such things as The Literature of the No, to which i am relating it in various ways-- i do think though every day of some great or just painter poet dancers who can't work today in their media nor have been been able to across the spans of history this is why an connection with the

Literature of the NO is important, because in a way its NO exists as Protest against the suppression, the enforced no's-- superproduction is just what it always is -superproduction--leading basially to waste and pollution etc

Date: Mon, 24 Aug 2009 11:52:06 -0400
From: [REDACTED]
Subject: Re: The Longest Poem in the World
To: [REDACTED]

David,

I think process/procedure determined digital poems are longest-poems producing machines.

Or a poem based on a number series stretching infinitely at both ends. Here a conceptual work leads to a plethora of words -a concept as a word producing machine.

Did you think of the connection between longest-poems and machines, which itself a "rationalization" of automatism, this surrealist tool afflicted with cancer.

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Geleth Burgess in a 1968 *Art Magazine* article considered the Inevitable from

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(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's *Devil's Dictionary* being "serialized" letter by letter at <http://davidbaptistechirot.blogspot.com>

Also being "serialized" is Edward Bernays's classic work from 1928: *Propaganda*, and a series of poems, tales, etc from H. Chase's 1958 book of homophonic "translations". I hope to "serialize more such works re language,

writing, words letters etc including more texts re the language of our times

which is best expressed as the saturation of it by/with

Propaganda/advertising objectives. One of the misunderstandings of Corporate State Fascism as it is developing in the US's latest forms of Capitalism is that the distinctions between advertising and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights ("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's *Projective Verse*: "One sense impression/breath, letter, syllable, word, phrase, line following another, fast, faster, citizen!--etc)

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I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustrate as it were the Inevitability of the Bromidic running amok!

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CNN.com<<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>>

The Longest Poem in the World <<http://www.longestpoemintheworld.com/>>, my experiment that I previously told you about<<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>> was just featured in an article on CNN Technology.

Strangers gather on Web to make collective art<
<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html>

Enjoy :)
6 comentarii<
<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>>
Work <<http://www.idevelop.ro/categorii/work>>, Programare web<<http://www.idevelop.ro/categorii/programare-web>>,
General <<http://www.idevelop.ro/categorii/general>>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[REDACTED]> wrote:

The Longest Poem in the World
<http://www.longestpoemintheworld.com/>

guidelines

Windows Live:

Keep your friends up to date with what you do online.
[http://windowslive.com/Campaign/SocialNetworking?](http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009)
[ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009](http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009)

[↑ Contents](#)

187. **Maria Damon**

Re: Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

I took a wonderful course on this very topic as a grad student, from Prof. David Wellbery. We read a lot of structuralist stuff, Jacobsen and Saussure, Michael Riffaterre, Walter Benjamin (on some motifs in baudelaire), Herder, schiller, the groupe Mu, de Man, Geoffrey Hartmann, i think J. Culler, Karl-Heinz Stierle, Hans-Robert Jauss, etc., Nicholas Greimas, Alexander Baumgarten, etc. I would also suggest the Preface to Lyrical Ballads... not to go too shameless on you, but some of the stuff in /Poetry and Cultural Studies: A Reader/ is pertinent... or I wonder if Wellbery (now at U-Chicago, your stomping ground) still has a syllabus on hand...it's from the 1980s, before computers, so he may not.

judith goldman wrote:

- > Dear all,
- > Many thanks to those of you who responded to my query about examples of and
- > critical writings on homophonic translation. I'd love to hear further, if
- > any more of you have thoughts.
- >
- > Currently, I'm looking for books, essays, and articles--good, hardcore,
- > worthwhile, useful pedagogically--on the theory of lyric poetry, from any
- > period of history. (No such thing as too well known or obvious--and even
- > poems that theorize the lyric would be great.) Works on contemporary
- > experimental poetry would be especially appreciated, but please treat this
- > request expansively. Anything on the web, too.
- >

> All best,
>
> Judith Goldman
>
>

[↑ Contents](#)

188. **John Steen**

Re: Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

Dear Judith,

The book I've found most helpful for my understanding of lyric is Allen Grossman's **The Sighted Singer**. The book consists of three parts, of which the first two are interviews between Grossman and his former student (now poet and scholar) Mark Halliday. The book's examples are mainly from the British tradition and the American 20th century, but Grossman derives his theory of lyric with reference to classical models. Grossman's essays in **The Long Schoolroom** and, more recently, **True-Love: Essays on Poetry and Value**, give some examples of the theory at work in the reading of various poets.

Another great, and very teachable, article is Jonathan Culler's short piece, "Apostrophe." [Diacritics 7.4 (Winter 1977): 59-69.]

Finally, **The New Princeton Encyclopedia of Poetry and Poetics** article on lyric is a nice overview of lyric poetry's development as a genre from Greece to the present, and I mined its extensive bibliography of works on poetic theory in composing lists for my Ph.D exams.

Best,

John

[↑ Contents](#)

189. **Michael Tod Edgerton**

Re: Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

Judith, I'm composing a list on the theory of the lyric, too, so far only modern/contemporary, but interested in all periods, as well. If others can please forward me titles, as well, I'd appreciate it. Here's what I have now (sorry, it's not in proper bibliographic format):

Charles Altieri. Subjective

Agency: A Theory of First-Person Expressivity and Its Social Implications

_____. Self and Sensibility in Contemporary American Poetry

Charles Bernstein. Content's Dream: Essays 1975-1984

_____, ed. Close Listening

Jacob Blevin, ed. Dialogism and Lyric Self-Fashioning: Bakhtin and the Voices of a Genre

Harold Bloom. The Anxiety of Influence; Map of Misreading; Agon

Sharon Cameron. Lyric Time: Dickinson and the Limits of Genre

Brian Conniff. The Lyric and Modern Poetry: Olson, Creeley, Bunting

Joseph Conte. Unending Design: The Forms of Postmodern Poetry

Michael Davidson. Ghostlier Demarcations: Modern Poetry and the Material Word

Robert Duncan, Selected Prose

Rachel Blau DuPlessis, The Pink Guitar: Writing as Feminist Practice

Cleanth Brooks. The Well Wrought Urn: Studies in the Structure of Poetry

William Empson. Seven Types of Ambiguity

Forrest Gander. A Faithful Existence: Reading, Memory, and Transcendence

Dana Gioia, "Can Poetry Matter?" (Title chapter of the book only)

Linda Gregerson. Negative

Capability: Contemporary American Poetry

Lyn Hejinian. "Barbarism" and "The Rejection of Closure," The Language of Inquiry.

Chaviva Hosek and Patricia Parker, eds. Lyric Poetry: Beyond New Criticism

Fanny Howe. The Wedding Dress

Mark Jeffreys, ed. New Definitions of Lyric: Theory, Technology, and Culture

W. R. Johnson. The Idea of Lyric: Lyric Modes in Ancient and Modern Poetry

Linda A. Kinnahan. Lyric Interventions: Feminism, Experimental Poetry, and Contemporary Discourse

Melissa Kwasny, ed. Toward the Open Field: Poets on Poetry 1800-1950

- William Wordsworth "Preface" to the second edition of *Lyrical Ballads*
- Samuel Taylor Coleridge "Chapter 14, *Biographia Literaria*
- "On Poesie and Art"
- John Keats "Selected Letters
- Percy Bysshe Shelley "A Defense of Poetry"
- Ralph Waldo Emerson "The Poet"
- Walt Whitman "Preface" to the first edition of *Leaves of Grass*
- Emily Dickinson "Letters to Thomas Wentworth Higginson
- Gerard Manley Hopkins "Author's Preface"
- Charles Baudelaire "The Painter of Modern Life, Parts I-IV
- Arthur Rimbaud "The 'Voyant' Letter
- Stéphane Mallarmé "Crisis in Verse"
- André Breton "Manifesto of Surrealism
- Federico Garcia Lorca "Theory and Function of the Duende"
- Paul Valéry "Poetry of Abstract Thought"
- Aimé Césaire "Poetry and Knowledge"
- Ezra Pound "A Retrospect"
- T.S. Eliot "Tradition and the Individual Talent"
- Mina Loy "Modern Poetry"
- Langston Hughes "The Negro Artist and the Racial Mountain"
- Louis Zukofsky "An Objective"
- Gertrude Stein "Poetry and Grammar"
- Wallace Stevens "The Noble Rider and the Sound of Words"
- Marianne Moore "Feeling and Precision"
- William Carlos Williams "Author's Introduction," *The Wedge*
- Charles Olson "Projective Verse"
- Anne Lauterbach. *As (It) Is: Toward a Poetics of the Whole Fragment*, *The Night Sky*
- Hank Lazer. *Lyric & Spirit*
- _____. *Opposing Poetries*, Vol. I and Vol. II
- Denise Levertov. *Notes on Organic Form*
- Nathan Mackey. *Discrepant Engagements; Paracritical Hinge*
- Eva Mäüller-Zettelmann and Margarete Rubik, eds. *Theory into Poetry: New Approaches to the Lyric*

Carrie Noland. Poetry at Stake: Lyric Aesthetics and the Challenge of Technology

George Oppen. "The Mind's Own Place"; Daybooks

Michael Palmer. Active Boundaries

Marjorie Perloff. "Postmodernism and the Impasse of Lyric," Dance of the Intellect: Poetry of the Pound Tradition

_____. Poetic License: Essays on Modernist and Postmodernist Lyric

Ezra Pound, ABC of Reading, "A Retrospect," "Vorticism"

Jed Rasula. Syncopations: The Stress of Innovation in Contemporary American Poetry

Susan Rosenbaum. Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading

Leslie Scalapino. Syntactically Impermanence

Jack Spicer, Vancouver Lectures

Ron Silliman. The New Sentence

Gertrude Stein. How to Write
_____. Lectures in America

Wallace Stevens. Necessary Angel

Susan Stewart. Poetry and the Fate of the Senses

Daniel Tiffany. Toy Medium: Materialism and Modern Lyric

Nathaniel Tarn. Embattled Lyric

Helen Vendler, The Music of What Happens: Poems, Poets, Critics

Robert Von Hallberg. Lyric Powers

WC Williams. In the American Grain

Rosmarie Waldrop. Dissonance (if you please)

Rosanna Warren. Fables of the Self: Studies in Lyric Poetry

William Waters. Poetry's Touch: On Lyric Address

Andrew Welsh. Roots of Lyric: Primitive Poetry and Modern Poetics All best,
Tod

Michael Tod Edgerton

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

From: judith goldman <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, August 26, 2009 4:39:43 PM

Subject: Theory of Lyric, Lyric as Literary Genre

Dear all, Many thanks to those of you who responded to my query about examples of and critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.

Currently, I'm looking for books, essays, and articles--good, hardcore, worthwhile, useful pedagogically--on the theory of lyric poetry, from any period of history. (No such thing as too well known or obvious--and even poems that theorize the lyric would be great.) Works on contemporary experimental poetry would be especially appreciated, but please treat this request expansively. Anything on the web, too.

All best,

Judith Goldman

[↑ Contents](#)

190. **Deborah Poe**

for those of you who write fiction, and looking for yoko tawada's email address

Thu 27 Aug 2009

(Apologies for x-posting)

Hello All,

I've joined *Drunken Boat *(<http://www.drunkenboat.com/db10/08poe/>) as fiction editor. For those of you who write fiction (or know writers who do), we are reopening submissions in September.

Also, I would like to email Japanese writer Yoko Tawada. In the off chance that you have her email address, can you pass along to me? I'd be grateful.

Kind regards,

Deborah Poe

<http://deborahpoe.com/bio.htm>

[↑ Contents](#)

191. **Scott Howard**

Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

Dialogism and Lyric Self-Fashioning: Bakhtin and the Voices of a Genre (Susquehanna UP, 2008) covers the spectrum of lyric poetry/poetics from Sappho to Stevens and Jayne Cortez.

///

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

From: judith goldman <[REDACTED]>

Date: Thursday, August 27, 2009 11:56 am

Subject: Theory of Lyric, Lyric as Literary Genre

To: [REDACTED]

Dear all,

Many thanks to those of you who responded to my query about examples of and critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.

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All best,

Judith Goldman

[↑ Contents](#)

192. **Maria Damon**

Re: Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

another really good piece is eve sedgwick's *A Poem is Being Written*, which posits the lyric as instrument and representation of bourgeois family discipline,

through the word "enjambement" which, in typical brilliant fashion, she sexualizes as straddling and being spanked.

Judith Goldman wrote:

- > Dear all,
- > Many thanks to those of you who responded to my query about examples of and
- > critical writings on homophonic translation. I'd love to hear further, if
- > any more of you have thoughts.
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- > Currently, I'm looking for books, essays, and articles--good, hardcore,
- > worthwhile, useful pedagogically--on the theory of lyric poetry, from any
- > period of history. (No such thing as too well known or obvious--and even
- > poems that theorize the lyric would be great.) Works on contemporary
- > experimental poetry would be especially appreciated, but please treat this
- > request expansively. Anything on the web, too.
- >
- > All best,
- >
- > Judith Goldman
- >
- >

[↑ Contents](#)

193. **Nico Vassilakis**

SubText Reading: Martin Corless-Smith & Brandon Shimoda

Thu 27 Aug 2009

for more info:

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

wednesday, sept 2nd, 7:30pm

thanks for your time,

n

Get back to school stuff for them and cashback for you.

[http://www.bing.com/cashback?](http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1)

[form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1](http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1)

[↑ Contents](#)

194. **Gloria Frym**

Re: Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

Have a look at a study of the lyric by W. R. Johnson, /The Idea of Lyric / (University of California Press, 1982). He's a classics scholar, and such a graceful thinker and writer. There is David Lindley's, /Lyric,/ published by Methuen in 1985, and Adena Rosmarin's /The Power of Genre,/ University of Minnesota Press, 1985. Just noticed how these 3 texts saw publication during the ascendancy of the New Narrative. Don' forget Wordsworth's "Preface to the Lyrical Ballads."

Best,
Gloria Frym

judith goldman wrote:

> Dear all,
> Many thanks to those of you who responded to my query about examples of
and
> critical writings on homophonic translation. I'd love to hear further, if
> any more of you have thoughts.
>
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> poems that theorize the lyric would be great.) Works on contemporary
> experimental poetry would be especially appreciated, but please treat this
> request expansively. Anything on the web, too.
>
> All best,
>
> Judith Goldman
>
> -----
>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 8.5.409 / Virus Database: 270.13.70/2329 - Release Date: 08/27/09
08:11:00
>
>

[↑ Contents](#)

195. **Alan Sondheim**
"Breaking New Ground"

Fri 28 Aug 2009

"Breaking New Ground"

3 new cobza pieces: "Breaking New Ground"

<http://www.alansondheim.org/cobzamorning.mp3> "Breaking New Ground"

<http://www.alansondheim.org/cobzagoon.mp3> "Breaking New Ground"

<http://www.alansondheim.org/cobzanight.mp3> "Breaking New Ground"

Hear the cobza "as you have never heard it before" "Breaking New Ground"

Note - copenhagen.mp4 will go down in a day ("too large!")

[↑ Contents](#)

196. **Hazel Smith**
Hello and soundsRite

Fri 28 Aug 2009

Dear folks

I have just rejoined this list after a lengthy absence. It is good to be back!!
Some of you may be interested in the journal soundRite, a journal of new media writing and sound at <http://soundsrite.uws.edu.au/> co-edited by Roger Dean and me. Volume One is accumulating and so far includes work by Jason Nelson, Nannette Wylde and Daniel Blinkhorn, and a collaboration by Roger Dean, Anne Brewster and me. See the more extended blurb below.

The journal soundsRite, at <http://soundsrite.uws.edu.au/>, was established in 2009 at the University of Western Sydney and is co-edited by Prof. Hazel Smith (Writing and Society Research Group, UWS) and Prof. Roger Dean (MARCS Auditory Laboratories, UWS). soundsRite is online and open access and publishes selected new media work which includes words or sound or both. It features generative, interactive and multi-channel sound pieces; writing which is kinetic, generative or interactive; and pieces which combine text, sound and image. The soundsRite site also archives an earlier multimedia journal, infLect, founded and edited by Hazel Smith at the University of Canberra (2003-2007). The focus of infLect was new media writing.

Prof. Hazel Smith
Writing and Society Research Group
College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith South DC NSW 1797

tel: 9772 6400

email: [REDACTED]

See also my webpage at www.australysis.com

The Erotics of Geography: poetry, performance texts, new media works

<http://www.tinfishpress.com/erotics.html>

Practice-led Research, Research-led Practice in the Creative Arts

<http://www.eupjournals.com/book/9780748636297>

The Writing Experiment: strategies for innovative creative writing

<http://www.allenandunwin.com/writingexp/book.htm>

[↑ Contents](#)

197. **Richard Jeffrey Newman**

Northeast Modern Language Association Call for Papers

Fri 28 Aug 2009

I am organizing a panel for the Northeast Modern Language Association's annual conference, April 7-11, 2010, in Montreal. (These are the same dates as AWP, I know, but in the event there's someone on this list who won't be going to AWP, but might have something for NeMLA, I am posting this here. I am just organizing the panel. I will be at AWP.) Here's the call:

Non-Western Literatures in Translation

The act of literary translation raises by definition the question of how the target culture frames the language and culture of the text to be translated. This issue, often unexamined, can determine not only which texts from which languages are chosen for translation, but also what the relationship between the translation and the original text is understood to be. Nineteenth century British and American translators of classical Iranian poetry, for example, often portrayed themselves quite explicitly as improving on what they understood to be the "oriental" defects of the poets they were working with. This stance finds its roots in British colonial rule of India, where Persian was the language of the Moghul courts, and the idea that, if only the British could understand Persian and the psychology it embodied, they could make themselves more effective colonial rulers. The history of the translation into English of other non-Western literatures-- including those we now consider Western, like classical Greek--is fraught with similar kinds of bias, as are contemporary assumptions about the value non-Western literatures hold for us. Keeping in mind the fact that less than 3% of all the books published in the United States in any given year are literary translations, and the fact that publishing at all levels is a business that both creates and responds to its market, this panel seeks to examine the issues confronting the translation of non-Western literatures, from classical to contemporary, into English. While we would like the emphasis to be on

languages that are not already commonly translated (Japanese and Chinese, among others), we welcome proposals concerning any non- Western language. We encourage a variety of perspectives--from authors of texts that have been translated (or texts in search of a translation), translators, scholars, publishers--and would prefer to have papers addressing a range of time periods. Topics might include the linguistic and cultural challenges of translating non-Western languages, what we learn from the history of the translation of a given work or body of work, translation success stories, the challenges of publishing literary translations of non-Western languages, or why a given work or body of work deserves more attention--scholarly and otherwise--than it has been given. We also look forward to being surprised by ideas that have not occurred to us.

Please respond to me backchannel: [REDACTED]

Thanks,

Rich Newman

[↑ Contents](#)

198. **David Chirot**

David Chirot: This Week at New Post Literate :

Fri 28 Aug 2009

<http://thenewpostliterate.blogspot.com>

this week 's gallery feature the work of david chirot

This is a very amazing project of/

<<http://thenewpostliterate.blogspot.com/>>Michael Jacobson's' in which each week he features a different Visual Poet, Artist, Poet's pieces made with a sense of conveying their consideration of "what IS the new post literature" and also just what is asemic writing, or the role of asemic writing-- in relation with this? Since everyone may well have different approaches quite various and wide ranging, the way Michael is giving a week each to the works helps present this swarming cosmos of possibilities--as an open one, rather than an apriori categorically divided and defined "New Post Literature" which is instead an area of excavation, investigation divigation and Anarkeyological Expo- and Explosivagation--

[↑ Contents](#)

199. **crystal hoffman**

August 30th Poetry Cabaret -- TypewriterGirls Gone Biblical

Fri 28 Aug 2009

TypewriterGirls Gone BiblicalÂ Sunday August 30th

@ Howlerâ€™s Coyote Cafe in Pittsburgh, PA

On Sunday August 30th, The TypewriterGirls Poetry Cabaret will be featuring some of Pittsburgh's most dedicated and established members of the arts and literary community for an end of summer poetry and variety show at Bloomfield's Howler's Coyote Café. In addition to the TypewriterGirls' array of whiskey and typewriter games, the evening will feature an Exquisite Corpse typewriter turned Bible Machine by artist Dave English, magic, classic and punk rock burlesque dancing, and music from the accordion player and avant-garde performance artist, Steve Pellegrino, and readings from poets Nancy Krygowski and Sandra Beasley and fiction writer Sherrie Flick. The evening's theatrics will take the audience of a whirlwind adventure through the Bible, as Crystal and Margaret attempt to "fix" some of our favorite biblical tales, as well as some of the more obscure ones. Will the TypewriterGirls succeed in their attempts to stop the Jews from declaring a king or Jesus from damning the fig tree? Either way, the whiskey's free. Howler's Coyote Café, 4509 Liberty Avenue, Pittsburgh, PA Sunday, August 30th Doors Open at 7:00pm / Show begins at 7:30pm Cost: \$5.00 More Info: www.typewritergirls.net Featured Performer Bios: Sandra Beasley is the author of two poetry collections. *I Was the Jukebox* was selected by Joy Harjo as the winner of the 2009 Barnard Women Poets Prize and will be published in April 2010. Her first collection, *Theories of Falling*, was selected by Marie Howe as the winner of the New Issues Poetry Prize and published in April 2008. Her poems have also been featured in *Verse Daily* and in journals such as *POETRY*, *SLATE*, *The Believer*, *AGNI* online, *32 Poems*, *Blackbird*, and *Black Warrior Review*. She lives in Washington, D.C., where she writes periodically for the *Washington Post Magazine* and is at work on *Don't Kill the Birthday Girl: Tales from an Allergic Life*, forthcoming from Crown. She also serves on the Board of the Writer's Center and as the Literary Chair for the Arts Club of Washington. Sherrie Flick is author of the award-winning flash fiction chapbook *I CALL THIS FLIRTING* (Flume Press, 2004). Anthologies include, *NEW SUDDEN FICTION* (Norton, 2007) and *FLASH FICTION FORWARD* (Norton, 2006). In 2007 she received a Pennsylvania Council on the Arts individual artist fellowship. She lives in Pittsburgh where she is a freelance writer/editor and co-founder and artistic director of the Gist Street Reading Series (www.giststreet.org). In Fall 2009, her first novel, *RECONSIDERING HAPPINESS*, will be published by University of Nebraska Press. Nancy Krygowski's book of poems, *Velocity*, won the 2006 Agnes Lynch Starrett Poetry Prize from the University of Pittsburgh Press. She's received grants from the PA Council on the Arts and from the Pittsburgh Foundation, plus residencies at the Jentel Foundation and The Kimmel Nelson Harding Center for the Arts. She works as an adult literacy instructor. (krygo.homeip.net) Stephen Pellegrino has been creating experimental and inter-disciplinary performance works since 1975. He has been

the recipient of numerous grants, commissions, and residencies. Since the early 80s he has been engaged in an ongoing multi-sectional work called DRYWALL. The impetus behind this series is the integration of his bread labor as a plasterer and his shamanistic role as an artist. An entire mythos and culture is built on this construction milieu, utilizing tools and process as the basis for rituals, music and dance/movement sections. Dave English combines puppetry and low brow art to create humorous performances and exhibits. He moved back to his home of Pittsburgh, PA from Prague, CZ in 2005 and re-immersed himself as an artist. Dave is proud to be a stop on Pittsburgh's shoestring network of do-it-yourself creative culture.

[↑ Contents](#)

200. **Nate Dorward**

Reminder: cris cheek/Barnyard Drama, Saturday Aug 29, Toronto

Fri 28 Aug 2009

(Apologies in advance if you get this multiple times....)

*

Aug.29 in Toronto:

A poetry/sound/multimedia performance--

*cris cheek *(London/US)

+ *Barnyard Drama *[Christine Duncan/Jean Martin] (Toronto)

8pm, at

Somewhere There

Live Creative Music in Toronto

340 Dufferin Street - one block South of Queen Street

** entrance from Melbourne Ave. **

www.somewherethere.org

\$8 cover, or free admission if you purchase cris's new book *part: short life housing *(specially priced for this event at \$16!)

*ABOUT CRIS CHEEK: *cris cheek is a sound artist, poet, photographer, mixed-media practitioner and interdisciplinary performer, whose works have been commissioned and shown locally and trans-locally, in multiple versions using diverse media for their production and circulation. Born in London in 1955, he lived and worked there until the early 1990s, a performance writer very much a part of what was going on with poetry in that capital city. His musical collaborations include Slant (a trio with Phillip Jeck and Sianed Jones) and Garam Masala; he also collaborated in 1999-2007 with Kirsten Lavers on the cross-disciplinary project Things Not Worth Keeping

(www.thingsnotworthkeeping.com) . He currently lives in the southwest Ohio River Valley.

cris's most recent book is **part: short life housing* *(Toronto: The Gig, 2009), a collection of six texts from the 1980s and 1990s, including "canning town chronicles," a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and "f o g s," a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather.

For more info contact:

Nate Dorward

109 Hounslow Ave., North York, ON, M2N 2B1, Canada

██████████ - ██████████

*

RECENT PUBLICATIONS:

cris cheek, *PART: SHORT LIFE HOUSING*

Trevor Joyce, *WHAT'S IN STORE*

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

More information at www.ndorward.com/poetry/

[↑ Contents](#)

201. **red slider**

Songs from Childhood

Sat 29 Aug 2009

Less than a year after Pearl Harbor and within the first week of entering school, my wife, who grew up in a small village on Big Island, recalls being taught the following school song,

The Pearl Harbor Song

I remember Pearl Harbor
As we go to meet the foe.
Let's remember Pearl Harbor
As we did the Alamo.
We will always remember
How they died for liberty.
Let's remember Pearl Harbor
And go on to victory!

She was five-years old at the time. It was sung every morning, right after the Pledge of Allegiance. It has a rather charming , slightly haunting, little melody.

If I didn't know better, I would have said it was a Roy Orbison tune ('Crying'? It's 'Over'?.)

I wonder if anyone knows, or can find out, the counterpart to these lyrics that was being sung by the school children of Japan at that time? I do know that one group of young Japanese children from the Mie Prefecture had hung an American soldier's uniform from a tree and would throw rocks at it as they passed by on their way to and from school. But, surely, they must have had some 'official' song that they sang each morning under the rising sun (and did they also have a 'Pledge of Allegiance', I don't know?) - thanx in advance, red

[↑ Contents](#)

202. **nerys williams**

Re: Theory of Lyric, Lyric as Literary Genre

Sat 29 Aug 2009

I'm not sure if this of use, but I've been writing on the recent lyric and its relationship to error in the poetry and poetics of recent contemporary American poets (Charles Bernstein, Michael Palmer, Lyn Hejinian and Jennier Moxley). Nerys Williams Reading Error: Lyric in Contemporary Poetry (Peter Lang, 2007).

best

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

From: Scott Howard <[REDACTED]>

Date: Saturday, August 29, 2009 12:30 am

Subject: Theory of Lyric, Lyric as Literary Genre

To: [REDACTED]

Dialogism and Lyric Self-Fashioning: Bakhtin and the Voices of a Genre (Susquehanna UP, 2008) covers the spectrum of lyric poetry/poetics from Sappho to Stevens and Jayne Cortez.

///

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

From: judith goldman <[REDACTED]>

Date: Thursday, August 27, 2009 11:56 am

Subject: Theory of Lyric, Lyric as Literary Genre

To: [REDACTED]

Dear all,

Many thanks to those of you who responded to my query about examples

*of and
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*Currently, I'm looking for books, essays, and articles--
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known or obvious--and
even
poems that theorize the lyric would be great.)
Works on contemporary
experimental poetry would be especially appreciated, but
please treat
this
request expansively. Anything on the web, too.*

All best,

Judith Goldman

posts. Check

Dr Nerys Williams
School of English, Drama and Film
John Henry Newman Building
University College Dublin
Belfield
Dublin 4
Ireland

[↑ Contents](#)

203. **David Chirot**

Re: Theory of Lyric, Lyric as Literary Genre

Sat 29 Aug 2009

Dear Judith Goldman:

forgive me if these have been mentioned already

Edgar Allan Poe: "Philosophy of Composition" one of the most influential essays/theories on poetry internationally of the last 150+ years *Vladimir

Mayakovsky: How Are Verses Made?* Maaykovsky, a great lyric poet in his Futurist phase, now a Marxist Poet of the Revolution--writes a great first section on the ways in which he composes from an initial sound or beat onward, and that material is everywhere--not unlike WC Williams' "a poem can be made of anything" but of course with a different direction in mind than WCW--"a poem to be a poem after all must have a direct"--wcw) the later parts of the book are an attack on the lyricism of Sergei Esenin's suicide poem--by attacking the lyricism Mayakovsky provides an excellent guidebook to the elements of lyricism--and completes the work with a poem of his own addressed to Esenin's (ironically to be sure Mayakovsky also committed suicide, for which he had berated Esenin; lyricism won in the end" The Boat of Love has Crashed"--)

Kurt Schwitters' short statements re the form of lyricism one finds in his sound poetry and esp "Anna Blue"

"We aspire to Birdsong" and a multitude of other pieces on this--by Bob Cobbing--the lyricism of pure sound poetry

Henri Chopin's essays & statements--another exploration of the lyric in terms of sound poetry

Paul Celan--among his speeches in the 1960's and statements by him, a profound meditation on the lyric poem

Also texts by Willis Barnstone and Ann Carson for example on the Greek lyric poetry, especially on Sappho but also re Archilochus--one of the great inventors of Western poetry's history and meters, forms-- The Greeks, after all, invented Lyric poetry--personally I always find Sappho to be the greatest of all lyric poets, even in a translation and in fragments, there is no voice, no lyric voice that is so piercing, so intense, so specific and of "sweetbitter eros"

I don't know specific examples, but there must be some good works re Shakespeare's lyrical poetry in the Sonnets. esp.

Also, scattered among the plays one finds some statements of "Shakespeare's" (via his characters) ideas of the lyric--

I am sure this must have been noted, but Garcia Lorce's essay on "Duende"

There are writings in some collections of works in which, by attacking the lyric, Nicanor Parra brings to it a good form of definition and outline, against this impulse, particularly in Spanish Language poetry to which he counters with "Anti-Poetry"

A great many poets express ideas and their own examples of lyricism in their works and scattered writings, notes--for examples, Jack Spicer, Stephen Jonas, Leroi Jones/Amiri Baraka

The importance of the Greeks Rimbaud recognizes in the letter to Izambard in which he says the poetry of the Future will be like the Greeks, except that in it poetry will precede action, the opposite of Aristotle's formulation, and on the most influential ideas on poets such as Charles Olson's Projective Verse, in which the poem is to be the action. I believe Rimbaud actually lived this: his poetry and prosepoems describe ahead of time very precisely much of his life after he stopped writing poetry. As Rimbaud told his mother, when she asked him what "Saison en enfer" (A Season in Hell)--meant-- (after all, she had the right to this having paid for the book's publication, most of it--)"It means what it says literally and in every sense."

An interesting question to pose is, beyond the technical, what are the aspects of lyricism which contemporary American poets are "against"? What is the idea of the lyric? That's why one starts with the Greeks, who invented. The significance among a great many, is that for the first time in Western poetry an actual specific individual is "giving voice" "aspiring to bird song"-- and which for me is why many forms of Sound Poetry are related with the Lyric-- Also: is the Lyric purely "about a self"? Isn't it far more complex than this? (One may see how complex by the doubts about it by poets such as Parra and Mayakovsky, who are moving against the weight of the hegemonic impulse in their cultures of a certain time period, as the societies themselves are in upheaval--) Are not many poems and poetries with claims to the lyric not really Lyric in the strict sense of this? Doesn't the Lyric have to have a very tensile tactile strength to it that so called lyric poets in vast numbers lack? The real challenge, as Celan notes, is to use a language which has undergone an extremity and yet survived, found itself, existing, and then--to work with this surviving an mutable language--

To me Celan's writings are a stark contrast to the statement of Adorno's so often misquoted re that after Auschwitz there can be no more lyric poetry --or might there not be, after all? ,it's continued underground existence --the great lyricist Orpheus' journey to the Underworld, land of the dead--during extremities so that it is not dead but endures as Celan writes, as a changed language yet--not incapable of the lyric-- .Celan in some aspects is taking up where perhaps Trakl literally "left off" in his great works of lyricism confronting the insanity of slaughter in the First World War's Eastern Front. also as a question-- why is the Lyric poem the longest continually existing form of poetry in Western literature since the Greeks? is it in part due to its relationships often with extremities? and that extremities are a good bit of life's living? "Between grief and nothing, I will take grief" --Faulkner, last words of The Wild Palms

On Thu, Aug 27, 2009 at 11:10 AM, Maria Damon <[REDACTED]> wrote:

I took a wonderful course on this very topic as a grad student, from Prof. David Wellbery. We read a lot of structuralist stuff, Jacobsen and Saussure, Michael Riffaterre, Walter Benjamin (on some motifs in

baudelaire), Herder, schiller, the groupe Mu, de Man, Geoffrey Hartmann, i think J. Culler, Karl-Heinz Stierle, Hans-Robert Jauss, etc., Nicholas Greimas, Alexander Baumgarten, etc. I would also suggest the Preface to Lyrical Ballads...

not to go too shameless on you, but some of the stuff in /Poetry and Cultural Studies: A Reader/ is pertinent...

or I wonder if Wellbery (now at U-Chicago, your stomping ground) still has a syllabus on hand...it's from the 1980s, before computers, so he may not.

judith goldman wrote:

Dear all,

Many thanks to those of you who responded to my query about examples of and

critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.

Currently, I'm looking for books, essays, and articles--good, hardcore, worthwhile, useful pedagogically--on the theory of lyric poetry, from any period of history. (No such thing as too well known or obvious--and even poems that theorize the lyric would be great.) Works on contemporary experimental poetry would be especially appreciated, but please treat this request expansively. Anything on the web, too.

All best,

Judith Goldman

[↑ Contents](#)

204. **Daniel Godston**

updates with SPC & "Putting Layers on the Onion"

Sat 29 Aug 2009

"The Synesthetic Plan of Chicago" is an art installation that has been at the Chicago Cultural Center for the past three months. Parts of the show have traveled to satellite locations throughout Chicago, such as Mess Hall, Faie African Art Gallery, the Hyde Park Art Center, and Myopic Bookstore. SPC will be up at the Cultural Center for another month, and then it will travel to the Columbia College Library and Little Black Pearl Art & Design Center. You are invited to check out SPC, if you haven't done so already!

"Putting Layers on the Onion" is the installation piece I made for SPC. It has involved contributions from people who have interacted with this piece, such as these --

Being really young
in red overalls
and cranking the gadgets
at the Science Museum.

* * *

Remember the alewives
along the beaches? I'll
take spices any day.

* * *

underneath
a city reflected
I was the only
red thing

* * *

Lake Michigan
I think of red & pink
the colors of sunrise
Japanese dishes
just regular
no stinky onions

* * *

You are invited to read more about "Putting Layers on the Onion," at
<http://puttinglayersontheonion.blogspot.com/>.

[↑ Contents](#)

205. **Ruth Lepson**

Re: joe maneri

Sat 29 Aug 2009

yes. there will eventually be a memorial for him in boston & possibly one in NY.
a humble man inquiring mind.

On 8/25/09 7:56 AM, "steve dalachinsky" <[REDACTED]> wrote:

*sad to announce the passing of joe maneri a great friend teacher composer
and musician*

[↑ Contents](#)

206. **Ruth Lepson**

Re: Announcing: NetPoetic digital poetry portal

Sat 29 Aug 2009

thanks to you & other recent posts for getting me/us up to date

On 8/19/09 5:22 AM, "Jason Nelson" <[REDACTED]> wrote:

Announcing a new Electronic Literature/Digital Poetry portal founded by Jason Nelson and Davin Heckman.

With over 30 of our best writers, thinkers and artists, NetPoetic is a group conversation, updated near daily with posts, news, theory, artworks and all manner of glorious E-Lit related material. Coming later this year is the first NetPoetic exhibition and a peer reviewed journal. If you want to take part post a few comments and explore the site then contact Jason Nelson.

The URL: <http://www.netpoetic.com>

[↑ Contents](#)

207. **Mary Newell**

Mark Doty reading and Poetics Colloquium

Sun 30 Aug 2009

MARK DOTY will be reading at Centenary College of New Jersey, 400 Jefferson Street, Hackettstown NJ on Monday, October 19 from 8 -10 p.m. The event is free, but reservation is requested. To register, contact: Tina Tang, [REDACTED], [REDACTED], ext. 2113. Questions: Mary Newell, [REDACTED], [REDACTED], ext. 2498. Directions: <http://www.centenarycollege.edu/>.

On Tuesday, October 20, Centenary College of New Jersey will host a Poetics Colloquium from 9:30 am – 5:30 pm. Panels and workshops tba. The colloquium

is free, but reservation is requested.

Centenary College, 400 Jefferson Street, Hackettstown, NJ. [REDACTED].

To register or request a full program, Contact Tina Tang,

[REDACTED], [REDACTED], ext. 2113.

To request the CFP or ask questions, contact Mary Newell,

[REDACTED], [REDACTED], ext. 2498.

[↑ Contents](#)

208. **David-Baptiste Chirot**

THE NYT: FUTURE OF READING Students Get New Assignment: Pick Books You Like

Sun 30 Aug 2009

THE FUTURE OF READING

Students Get New Assignment: Pick Books You Like

By MOTOKO RICH

The experimental approach is part of a movement to revolutionize the way literature is taught in U.S. schools.

<http://www.nytimes.com/2009/08/30/books/30reading.html?th&emc=th>

Get back to school stuff for them and cashback for you.

<http://www.bing.com/cashback?>

[form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1](http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1)

[↑ Contents](#)

209. **Christina E Lovin**

Re: Songs from Childhood

Sun 30 Aug 2009

Red--

Try the Mudcat Discussion Forum (www.mudcat.org) -- there are hundreds of song lyrics posted there by people from all over the world.

Best,

Christina Lovin

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

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

Sent: Saturday, August 29, 2009 1:08 AM

To: ██████████

Subject: Songs from Childhood

Less than a year after Pearl Harbor and within the first week of entering school, my wife, who grew up in a small village on Big Island, recalls being taught the following school song,

The Pearl Harbor Song

I remember Pearl Harbor
As we go to meet the foe.
Let's remember Pearl Harbor
As we did the Alamo.
We will always remember
How they died for liberty.
Let's remember Pearl Harbor
And go on to victory!

She was five-years old at the time. It was sung every morning, right after the Pledge of Allegiance. It has a rather charming , slightly haunting, little melody. If I didn't know better, I would have said it was a Roy Orbison tune ('Crying'? It's 'Over'?.)

I wonder if anyone knows, or can find out, the counterpart to these lyrics that was being sung by the school children of Japan at that time? I do know that one group of young Japanese children from the Mie Prefecture had hung an American soldier's uniform from a tree and would throw rocks at it as they passed by on their way to and from school. But, surely, they must have had some 'official' song that they sang each morning under the rising sun (and did they also have a 'Pledge of Allegiance', I don't know?) - thanx in advance, red

[↑ Contents](#)

210. **Susan Webster Schultz** ***new posts on Tinfish Editor's blog***

Sun 30 Aug 2009

Please check out newish blog posts at tinfisheditor.blogspot.com

-- "Dissention is Patriotic": Fat Ulu's and Kumu Kahua's The Statehood Project
(on the 50th anniversary of Hawai'i statehood)

--"My dear times' waste": Shakespeare sonnet XXX, Tortillas, and Dementia

--Economy and the Haiku: Basho and the Recession of 2009

--Chant 15 (way after Whitman)

--Travels in place: Detroit (and O`ahu)

aloha, Susan M. Schultz

[↑ Contents](#)

211. **Jennifer Karmin**

JOB: Eastern Illinois University

Sun 30 Aug 2009

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

Tenure-track position in Creative Writing. We seek candidates with expertise in one or more of the following: playwriting and screenwriting, fiction, poetry, nonfiction. Publication in area of specialization and competence in teaching of creative writing at undergraduate and graduate levels required.

Successful candidate will be able to contribute to our two-year MA program with concentrations in Creative Writing, Literary Studies, and Professional Writing and to our undergraduate major and General Education curricula. We seek excellent teachers with wide interests and creative promise. PhD by date of appointment.

Fall 2010 start.

Send letter of application, curriculum vitae, and dossier (letters of recommendation and official or unofficial transcripts) by November 6, 2009, to Dana Ringuette, Chair, Department of English, Eastern Illinois University, 600 Lincoln Avenue, Charleston, IL 61920-3099. We will interview at the MLA conference.

[↑ Contents](#)

212. **CA Conrad**

PhillySound Feature #7: Garrett Caples

Mon 31 Aug 2009

PhillySound Feature #7: Garrett Caples

We are pleased to bring you the prolific, masterful talent of Garrett Caples as the 7th featured poet on PhillySound, enjoy!

This is the link to view the feature:

http://phillysound.blogspot.com/2009_08_01_archive.html

CAConrad
editor of #7

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

213. **Matt Henriksen**

Kathlene Jesme Reviewed on The Burning Chair Blog

Mon 31 Aug 2009

htt

The first of a new series of reviews, kicked off by Maureen Alsop:

<http://www.typomag.com/burningchair>

<http://www.typomag.com/burningchair/2009/08/plum-stone-game-by-kathlene-jesme.html>

[↑ Contents](#)

214. **jpjones**

Re: Theory of Lyric, Lyric as Literary Genre

Mon 31 Aug 2009

Worth a look:

Denise Riley, 'The Words of Selves: Identification, Solidarity, Irony', Stanford University Press, 2000

J

Jill Jones

www.jilljones.com.au

[↑ Contents](#)

215. **Pam Brown**

Geoffrey Hill - last week

Mon 31 Aug 2009

Dear Steve and Jacquilyn.

I realise that it was last week ..but ..

You might be interested in this essay on Geoffrey Hill in the upcoming issue of Jacket?

<http://jacketmagazine.com/38/hill-by-saravanamuttu.shtml>

Best wishes,

Pam

> Date: Wed, 26 Aug 2009 14:25:31 -0700

> From: steve russell <[REDACTED]>

> Subject: Fw: Re: British Poetry Since Wordsworth

>

> I once was clueless. I'm now clued in.
> & to think, a few decades ago I would have remained clueless and bitter, ig=
> norant without the bliss.=A0=20
>
> --- On Wed, 8/26/09, Jacquilyn Weeks <[REDACTED]> wrote:
>
> From: Jacquilyn Weeks <[REDACTED]>
> Subject: Re: British Poetry Since Wordsworth
> To: "steve russell" <[REDACTED]>
> Date: Wednesday, August 26, 2009, 3:26 PM
>
> The footnotes to Geoffrey Hill are the Oxford English Dictionary. He meant =
> it when he said "etymology is history."=A0Most of his poetry is based on mu=
> lti-layered=A0word play, and he always gives you some kind of hint that let=
> s you into the poem.=0A=0A=A0=0AFor example, the hint words in
"September S=
> ong" are the dates set just below the title and the word "Zyklon." Once you=
> look that up (it's a cyanide gas invented by a German Jew as a pesticide -=
> he won the=A0Nobel for it in 1918--=A0used in the Nazi death chambers)
the=
> n the rest of the poem starts popping out at you: "passed over" ("Passover"=
>), "just" (meaning "justice," "only," "barely," etc.), flakes of ashes gett=
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need =
> a degree, as much as the kind of mind that gets into crossword puzzles.
Som=
> e people find this offputting - if you can think of the whole process as a =
> game, does that diminish the power of talking about the Holocaust? But Hill=
> would argue that language tends toward simplicity, and that linguistic ove=
> rsimplification is=A0a kind of fascism. Struggling through the possible mea=
> nings is a way of re-sensitizing ourselves to the dangers and possibilities=
> of language. It trains us not to be seduced or easily swayed by sloagy rhe=
> toric that simplifies things down to "Axis of Evil Bad, Us Good"=0A=0A=A0=
> =0AHope that helps,=0AJacqui Weeks=0A=A0=0A
> University of Notre Dame
> Department of English
> Gender Studies Predoctoral Teaching Fellow
> Internship Advisor/Research Workshop Coordinator
> Fairy Tale Network List Editor
> 325 O'Shaughnessy Hall
> =0ANotre Dame, IN 46556
> [REDACTED]=20

>
>
>
> =0AOn Wed, Aug 26, 2009 at 12:43 PM, steve russell <[REDACTED]>=
> wrote:
> =0AI've tried reading Geoffrey Hill. According to some, he's the most signi=
> ficant poet in the English language.
> =0ABut Elliot provided footnotes. Hill seems to think that everyone has a
> degree from either Cambridge or Oxford, or perhaps his poetry is only
> meant for those endowed with said degrees. Not that I mind the degree,
> =0ABut really, at least provide the "common" reader with footnotes.
>
>

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

[↑ Contents](#)

216. **Jim Andrews**

lingo of purr

Mon 31 Aug 2009

poetry is in us deep.

long before we could even think straight, there was the repetition, on certain occasions, of the same sounds.

first it was just when we were in pain.

or in pleasure.

and that was language.

you can see it in cats and dogs. dunno what level of understanding they have-- but we were there once. on certain occasions they make the same sounds. and that is communicative to us and amongst themselves, and it is a kind of language, but it hasn't got the sort of consciousness to it we associate with language.

but the point is that's where we were with language long ago. and poetry still keeps in touch with that sort of language consciousness. via repetition, sound poetry, the primal orality of some types of language + mouthiness.

ja
<http://vispo.com>

[↑ Contents](#)

217. **William Allegrezza**
Come to Series A this Wednesday in Chicago!
Mon 31 Aug 2009

Come to the Series A poetry reading this Wednesday.

September 2, 7:00-8:00 p.m.

Nina Corwin

Michael Bernstein

The reading is held at the Hyde Park Art Center.

5020 S. Cornell Avenue

Chicago, IL

Easy access to public transportation and a free parking lot.

Byob.

Bill Allegrezza

[↑ Contents](#)

218. **Camille Martin**
new on Rogue Embryo's blog
Mon 31 Aug 2009

New posts on Rogue Embryo:

Sonnets Preview

Zydeco Gallery Four

Majlis Multidisciplinary Arts: Figure of Speech (a collaborative evening of poetry, dance, and music)

The Majlis Collaborative Experience

Majlis Multidisciplinary Arts: "Figure of Speech" concert photos

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

219. **steve russell**

Re: Geoffrey Hill - last week

Mon 31 Aug 2009

i didn't expect to see anything else on this topic. but it's welcomed. thanks.

--- On Mon, 8/31/09, Pam Brown <[REDACTED]> wrote:

From: Pam Brown <[REDACTED]>

Subject: Geoffrey Hill - last week

To: [REDACTED]

Date: Monday, August 31, 2009, 4:19 AM

Dear Steve and Jacquilyn.

I realise that it was last week ..but ..

You might be interested in this essay on Geoffrey Hill in the upcoming issue of Jacket?

<http://jacketmagazine.com/38/hill-by-saravanamuttu.shtml>

Best wishes,

Pam

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> Subject: Re: British Poetry Since Wordsworth

> To: "steve russell" <[REDACTED]>

> Date: Wednesday, August 26, 2009, 3:26 PM

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

website : <http://pambrownbooks.blogspot.com/>

associate editor : <http://jacketmagazine.com/>

[↑ Contents](#)

220. **Peter Quartermain**

Re: Question about Zukofsky's "A" Index

Mon 31 Aug 2009

31 August

This is an oldie, but no one has replied, so:

Hugh Kenner once told me that LZ originally prepared an index to "A" which listed ONLY instances of "a" and "the" -- whether it listed all of them I know not, but I doubt it -- and Celia said that was totally inadequate as an index -- I think she was the one who then compiled the Index we now have. Maybe Paul Zukofsky knows. Maybe Mark Scroggins knows too. Mark?

More interesting, perhaps, would be to follow up the index entries and figure out why those instances were worthy of inclusion while others weren't, but I must say I have better things to do right now. Anyone want to get a PhD doing it?

P

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

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

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

Sent: 11 August 2009 09:58 AM

To: ██████████

Subject: Question about Zukofsky's "A" Index

Does anyone know why Zukofsky didn't index every instance of "a" or "the" or any number of other words? "a" appears on page 21 and is not listed in the index. And of course there are hundreds of instances of the word "the" beginning on page 1, not only between the pages of 175 and 563 in the 826 page book as indexed.

Here's the listings for a:

a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203, 212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282, 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380382, 385, 391-394, 397, 402, 404407, 416, 418, 426, 433, 434, 435, 436, 438, 448, 457, 461, 463, 465, 470, 473, 474, 477-481, 491, 493497, 499, 500, 505, 507, 508-511, 536-539, 560-563

and the listings for the:

the, 175, 179, 181, 182, 184, 187, 191193, 196, 199, 202, 203, 205, 206, 208, 211, 215, 217, 221, 224-226. 228, 231, 232, 234, 238, 239, 241, 243, 245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321324, 327, 328, 336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407, 412, 416, 426428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474, 476-479, 494, 496, 497, 499, 506-511, 536-539, 560-563

With appreciation and many thanks in advance.

UbuWeb

<http://ubu.com>

[↑ Contents](#)