

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2009

243 messages · Thu 29 Oct 2009 – Mon 30 Nov 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

November 2009 was a month about who gets counted — which books make the year-end lists, which poets get the prizes, which names a discipline keeps and which it quietly drops. Two hundred and forty-three messages moved through the list, and its currents ran between an omission that stung and an honor that surprised, with the death of a great systematizer of thought passing through in the background. The month kept asking, in different registers, the same question: on what authority does anyone decide whose work counts?

The omission came from the trade's own bible. Publishers Weekly had published its best books of the year and put not a single woman on the list, and the room took up the scandal under a bitterly ironic heading, the flat proposition that women simply do not write good books — the kind of sentence that names an injustice by stating it deadpan. It was the recognition machine caught in the act of not seeing half the field, and the list, which had spent years auditing its own exclusions, recognized the pattern instantly.

The honor came as a happy shock. Keith Waldrop had won the National Book Award for Poetry — a quiet, experimental, long-undersung poet suddenly handed the establishment's laurel — and the room erupted in delight, one member cheering that there had been *"Many good nominees this time and a superb winner"*. Against the Publishers Weekly blindness, Waldrop's prize felt like the machine getting one right for once, the obscure and deserving lifted instead of overlooked.

In the background a larger reckoning passed. Claude Lévi-Strauss died at the very end of October, at a hundred years old, and the news reached the room in November — the anthropologist who had taught a century to see myth and kinship as systems of structure, the grandfather of the structuralism the list's theory had been built on and had spent years quarreling past. His death closed a long chapter in the thought that underwrote the whole enterprise of reading poems as systems of signs — a passing the room registered almost in an aside, the way a household notes the death of a great-grandparent whose ideas it has long since absorbed, quarreled with, and half outgrown.

I have set November down exactly as the archive delivered it — the year-end list with no women on it, Waldrop's surprising and beloved win, and the death of the man who taught the century to think in structures — because it was the month the

list watched the machinery of recognition run hot and cold in the same weeks, blind to the women and generous to the outsider, and felt how arbitrary the whole apparatus of counting is. A room that will call out a best-of list for erasing half of poetry, cheer an experimental poet into the winner's circle, and pause to bury the father of structuralism is a room that knows recognition is never neutral, and that the only honest response to every list of who counts is to ask, again, who made it, and who got left off.

— *K. M. F.*

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1. **Joel Weishaus** ***serendipity and webjournals***

Thu 29 Oct 2009

Hugh:

Perhaps you can place forward, and back, buttons on each page. I also suggest that you make the on-line edition more digitally adventurous, to set it off from the print edition. Why waste the medium's potential?

Best,

Joel Weishaus

Date: Wed, 28 Oct 2009 10:40:29 -0700

From: Hugh Behm-Steinberg <[REDACTED]>

Subject: serendipity and webjournals

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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2. **Mark Weiss** ***Re: serendipity and webjournals***

Thu 29 Oct 2009

Attribute all the poems to your favorite poet. Might be good to get permission first.

At 03:10 PM 10/28/2009, you wrote:

>Here is a possibly high risk (of lost readership) suggestion:

>1. Do not disclose anybody's name on either their pieces or on the

>Contents page. This will compel folks to look at content.

>2. A la 'twitter' let your editors choose the most 'delicious'

>quote of lines from either prose piece or poem. Provide the option
>for a link to the whole piece. (This would help eliminate the
>problem of readers who balk at the idea of having to read a whole magazine).
>3. Provide name and artist for any piece, only on request, one at a time.

>

>Good luck, Hugh!

>

>Stephen Vincent

>who still keeps an active blog!

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

>

>

>

>--- On Wed, 10/28/09, Hugh Behm-Steinberg <[REDACTED]> wrote:

>

>From: Hugh Behm-Steinberg <[REDACTED]>

>Subject: serendipity and webjournals

>To: [REDACTED]

>Date: Wednesday, October 28, 2009, 10:40 AM

>

>Hi,

>

>The journal i edit, Eleven Eleven, publishes an online issue in the
>winter and a print issue in the summer. One of the advantages of
>print is serendipity -- you read a piece by someone you know, turn
>the page and discover someone you don't.

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>elevenelevenjournal.com) don't work that way. You click on someone
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>get you to click on someone unknown.

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>We'd like to change our interface to address that, and was wondering
>if there was any advice/examples/models of webjournals that are more
>serendipitous than the usual.

>

>Many thanks,

>

>Hugh Behm-Steinberg

>

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>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

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3. **susan maurer**

FW: Review of "Perfect Dark"

Thu 29 Oct 2009

From: [REDACTED]

To: [REDACTED]

Subject: RE: Review of "Perfect Dark"

Date: Tue, 27 Oct 2009 10:48:57 -0400

From: [REDACTED]

To: [REDACTED]

Subject: Review of "Perfect Dark"

Date: Fri, 23 Oct 2009 12:37:03 -0400

Peering Through Perfect Dark: New Poems by Susan Maurer

In PERFECT DARK (ungovernable press, 2009), a new collection of poems by Susan Maurer, the urban dilemma that is New York is told in fine style, offering up poem after poem with the kind of duality that satisfies and tantalizes readers. There's fine understated humor in many of the poems, which softens the otherwise urbane voice -- one part wary and another part earnestly yearning. It is this combination of vulnerability of the heart and toughness of spirit that results in a compelling volume with fabulous range.

Some of Maurer's poems are ineluctably of the moment, seeming to have been traced in a foggy train window and glimpsed in passing as we hurry by. Like BLUE CHALK LINE, at once suggestive of the emotive moment and dismissive of it:

"He wrote on the brick wall in blue chalk

'I know who wrote this.'

Well I know who wrote this and
you know who's reading this
and that takes care of that."

In the poem WITH THE UNBEARABLES, by contrast, we are rushed along pell-mell with the high intensity crowd -- stretching our legs and striding energetically, Frank O'Hara style, through the New York City streets.

"I notice I am running and the red dirt hits my Reeboks
Up or down, I'm baffled, go for up
I stumble to the crosswalk, see no clumps of people, ask
The first man sitting and the man who's sitting next to him
Tells me it's on further and yes, they do want readers"

There is a nuanced balance going on here between eagerness to experience the world and desire to maintain crowd control. We're offered up a kind of innocence in the face of it all: "She made this cap/unafraid of the city's lingering threat,/was not troubled by thoughts of mutability,/of how this ephemeral thing would fare 5 years from now" writes Maurer in CORONA.

There is also a wry kind of cynicism, which only partly masks the underlying passion of the speaker, as in this couplet which concludes JARDIN CREPUSCLE: "The death penalty comes back on Monday/I guess I'll wear black". Or in the opening lines from TO PAUL CLAUDEL BEFORE I FOUND OUT HE WAS AN ANTI-SEMITES AND TURNED IN THE PLANE TICKET.

"Claudel, Claudel, Paul, Paul,
cent phrases pour l'eventails.
You have cured me of the sea
but fanned from a cinder to a torrid blaze
my love for you.
I'm saying
this book is S
O beau ti
ful, I'm afraid it
might fly away.
And you, Paul, I love you for your poetry.
But I hope your teeth aren't bad."

True to their urbane nature, Maurer's characters are equally unafraid to cut off a potential moment of intimacy in a New York minute.

It is this tentative place she defines -- between the fully realized human being living just below the surface of the urban defensive shell -- which makes Susan Maurer's poems so poignant and winning. Time and time again we are offered characters torn between the desire for human connection and puzzlement over how to remain safe while achieving it -- perfectly enunciated in the anecdotal CALLING BILL KUSHNER, one of her strongest poems from the collection,

"And so we collaborated.
He did one line and I did another.
I wanted to look down his throat
to see where some of them came from.
I mean how'd he come up with them?
And he was mad at me sometimes
'cause he didn't think of some lines I did.
I was honored.
It was so intimate I wasn't sure we should be doing this."

One almost wants to cry out with the same perplexity: 'yes, you SHOULD be doing this, Sue - no, no, you should NOT be!'

The ability to enunciate the dilemma of possessing a human heart in the treacherous urban environment is one of the hallmarks of New York poetry -- and in PERFECT DARK, Sue Maurer's got it in spades. There are vignettes and anecdotes of experiences from Mozambique to Tallahassee, as befits a globe-trotting Manhattanite. But whether it's at home or abroad, we are confronted with experiences and environs that both entice us and warn us away. PERFECT DARK is a world where a back yard is a 'concentration camp for drunks,' people with Walkmen in their ears 'deaf to their own drama,' and some kind of 'Guantanamo on the Hudson.' Even the butterflies become 'colors/fraught with wings.'

The whole question of selfhood in the tumult of stimuli can lead to a violent clipped and yet captivating directness, as in DREAM ADDICT

"I've been having to look at a
number of faces that will
no longer look at me.
Ocatillo living fence, what the blue turtles like.
I can smell snow,
the brilliance of what is
left unsaid.
You hope the clown distracts the bull.
Where's the who. There's no who.
Horse of a different color. Same
fucking ride.
Glass beast. Mud garden. Ecstatic devouring.
My body is a foreign country."

If in the end it is about survival, Maurer poses for her readers a profound question -- what it is that is worth surviving for. Throughout PERFECT DARK, we are reminded that there is beauty yet to be found within people and things, if we can just safely find our way through-- something inside that continues to

offer enthrallment, and remains worth fighting for. "They are not the correct colors/it's o.k. to admire like/taupe and beige. These are Day-Gloes,/gawked at, cheap, carnival,/ what one doesn't like" she writes, in ZINC: FRANKLIN AND OGDENBERG NJ.

Yet rocks, she reminds us, "have secret/lives, fluoresce, have/double selves, turn from ordinary stone/to Day-Glo slash, or hot coal orange" and in the end, we want like the author to succumb to their beauty:

"I gawk. I love them,
in the same category of miracle as
eggs which stand on end at equinox."

George Wallace is the Poet Laureate of Suffolk County.

Windows 7: It helps you do more. Explore Windows 7.

Windows 7: It works the way you want. Learn more.

Windows 7: I

wanted more reliable, now it's more reliable. Wow!
[http://microsoft.com/windows/windows-7/default-ga.aspx?h=myidea?](http://microsoft.com/windows/windows-7/default-ga.aspx?h=myidea?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_myidea:102009)
[ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_myidea:102009](http://microsoft.com/windows/windows-7/default-ga.aspx?h=myidea?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_myidea:102009)

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4. **Zamsky, Robert**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Thu 29 Oct 2009

I would second this. Journal editors are very much on top of permissions issues -- but, then again, so are all the "literary types" I know. No, PZ's position is not a defensive reaction based on experience with careless scholars. It is something else altogether.

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

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

Behalf Of Mark Weiss

Sent: Wednesday, October 28, 2009 7:57 PM

To: ██████████

Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Every academic journal I've dealt with is hypersensitive to permission issues. Literary types might be unaware, but their editors crack the whip.

At 12:08 PM 10/22/2009, you wrote:

>I think that this may be true, but are we sure it is true?

>

>Is some of the bitterness coming from his having been in an academic

>environment?

>

>Is some of it because literary types might not know as much about

>getting permissions for musical performance -- not know about this as

>much as musicians?

>

>On Thu, Oct 22, 2009 at 5:29 AM, Jonathan Ball <[REDACTED]>

wrote:

> > I may only be quoted if the quotes are attributed to Shakespeare
instead of

> > me. But seriously, if PZ wants to make some money from dear ol'
dad's

> > literary leavings, as he proclaims he does, he should do less to
discourage

> > scholarship.

> >

>

>--

>All best,

>Catherine Daly

> [REDACTED]

>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

5. **Peter**

Re: Klee Flowers

Thu 29 Oct 2009

These images are outstanding Jim!

- Peter Ciccariello

On Thu, Oct 29, 2009 at 10:00 AM, Jim Andrews <[REDACTED]> wrote:

Klee Flowers: <http://vispo.com/dbcinema/klee>

This is a series of 140 images made of pictures of paintings by Paul Klee.

*I made the images in dbCinema, which is a graphic synthesizer and
langu(im)age processor I'm writing in Adobe Director, which is a 'multimedia*

authoring' program sort of like Flash. In dbCinema, one creates 'brushes'; each brush is assigned a concept--you type the concept--and then dbCinema does a google image search on the concept and retrieves images from the net related to the concept; then dbCinema uses those images as 'paint'.

Boo (k),
ja
<http://vispo.com>

--

<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>

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6. **CA Conrad**

BLUETS

Thu 29 Oct 2009

CELEBRATING the release of Maggie Nelson's BLUETS (Wave Books, 2009)

11/1/09 @ 7pm

at CABINET

300 Nevins Street, Brooklyn

performers include: Eileen Myles, Maggie Nelson, Wayne Koestenbaum, Rebecca Baron, Douglas Goodwin, and CAConrad

here's a GREAT LINK on BLUETS: <http://bombsite.powweb.com/?p=4644>

here's a link from CABINET on the event:

<http://www.cabinetmagazine.org/events/nelson.php>

IT'S GOING TO BE A FUN NIGHT CELEBRATING MAGGIE'S AMAZING NEW BOOK! Hope you can join the party, IT'S A SHORT LIFE, JOIN THE PARTY!

--

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

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

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7. **Mary Biddinger**

Re: serendipity and webjournals

Thu 29 Oct 2009

There's also *la fovea* and "the nerve(s)".

http://www.lafovea.org/La_Fovea/la_fovea.html

~Mary B.

--

Mary Biddinger

<http://www.marybiddinger.com>

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8. **Séamas Cain**

... burning the darkness

Thu 29 Oct 2009

"The Poetry of Kristiina Ehin"

A tri-lingual reading in
Estonian, English & Irish
from the book ...

"Põletades Pimedust
Burning the Darkness
An Dorchadas Á Dhó"

published by Coiscéim
in Dublin, Ireland

poetry written by Kristiina Ehin
translated into English by Ilmar Lehtpere
translated into Irish by Gabriel Rosenstock

The evening will also feature
Irish & Estonian music
performed by Dave Murphy

Tuesday > November 3, 2009

Time > 6.30 p.m.

112 St. Stephen's Green West

Dublin 2, Ireland

Admission > free

Contact > 

Kristiina Ehin has published five volumes of poetry in her native Estonia & has won a number of prizes there, including Estonia's most prestigious poetry prize. "The Drums of Silence" (Oleander Press, Cambridge, England, 2007), a volume of her selected poems in English translation, was awarded the Poetry Society Corneliu M. Popescu Prize for European Poetry in Translation in 2007. Her work has been translated into twelve languages.

Gabriel Rosenstock has written: "It shouldn't surprise one to learn that Ehin spent a year on an uninhabited island as a nature warden. She herself moves in the land of men like an aspen, an oak, with astonishing sensitivity & strength, an eternal openness to silence, to the past & to the future ..."

Gabriel Rosenstock is a poet & haikuist, author/translator of over 160 books, mostly in Irish. "Rogha Dánta/Selected Poems" was published in 2005 by Cló Iar-Chonnachta. The bilingual volume "Bliain an Bhandé/Year of the Goddess" appeared in 2007 from Dedalus Press. The second volume of his international anthology of sacred poetry "Guthanna Beannaithe an Domhain" is due shortly from Coiscéim.

Ilmar Lehtpere has written: "The roots of Kristiina's very contemporary poetry are embedded deep in an ancient folk song tradition & in her organic view of the world. Like folk song, she invites the reader to share her experience at a primal level. The apparent but deceptive simplicity & directness of her language & her use of timeless imagery that bypasses the intellect & goes straight to the soul have enormous power, especially in our rootless, superficial times. Her subject matter is universal, yet deeply personal, & is expressed so vividly that her joys & sorrows seem to become one's own. Through Kristiina's poetry & prose one begins to understand what it means to be a woman, to be a mother."

Ilmar Lehtpere had a bilingual upbringing in Estonian & English. He is the translator of Kristiina Ehin's "The Drums of Silence." His own poetry has appeared in Estonian & Irish literary journals.

This, the official launch of the first trilingual Estonian-Irish-English book will take place along with a night of readings, music, & song featuring Kristiina Ehin, Pádraig Ó Snodaigh, Ilmar Lehtpere, Dave Murphy, & Gabriel Rosenstock.

"Pöletades Pimedust
Burning the Darkness
An Dorchadas Á Dhó" ...

may be purchased from Litríocht at ...

http://www.litriocht.com/shop/product_info.php?products_id=5753

or, the book may be
purchased directly from

Coiscéim



or,

COISCÉIM,
TIG BHRÍDE,
91 BÓTHAR BHINN ÉADAIR,
BINN ÉADAIR,
BAILE ÁTHA CLIATH 13,
ÉIRE

Additional information about the book ...

<http://www.coisceim.ie/andorchadasadho.html>

Other books by Kristiina Ehin may be purchased at ...

<http://www.apollo.ee/search.php?keyword=Kristiina+Ehin>

Burning the darkness,

Séamas Cain

<http://alazanto.org/seamascain>

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9. **William Allegrezza**

Two Requests

Thu 29 Oct 2009

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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10. **Poetry Project** ***Events at The Poetry Project November***

Thu 29 Oct 2009

Hi Everyone-

Here's next week's Poetry Project schedule.

Scroll down for information on an important upcoming fundraiser for St. Mark's Church!

Monday, November 2, 8 PM

Open Reading

Sign-in at 7:45 pm.

Wednesday, November 4, 8 PM

Will Alexander & Edwin Torres

Will Alexander is a poet, novelist, essayist, artist and educator who lives in Los Angeles. His poetic works include *Exobiology as Goddess*, *Asia & Haiti*, *Above the Human Nerve Domain* and *The Stratospheric Cantacles*. His philosophical essays, *Towards the Primeval Lightening Field*, were published by O Books in 1999. His novel, *Sunrise in Armageddon*, was published by Spuyten Duyvil in 2006. His visual art has been shown in collections in Berlin, Los Angeles and other locales. Alexander has performed throughout the country, and has taught courses at the University of California at San Diego, Naropa University, Hofstra University, and Mills College. He was the recipient of a Whiting Fellowship for Poetry in 2001 and a California Arts Council Fellowship in 2002. His new books of poems *THE SRI LANKAN LOXODROME* is just out with New Directions Publishing.

Edwin Torres has collaborated with a wide range of artists, creating performances that intermingle poetry with vocal & physical improvisation, sound-elements and visual theater. His poetry fellowships include, the New York Foundation for the Arts, The Foundation For Contemporary Performance Art, The Poets Fund and The Lower Manhattan Cultural Council. He has taught workshops at St. Marks Poetry Project, Naropa University, Bard College, Mills College and Miami University among others. His work has been published in many anthologies, and his CD ³Holy Kid,² (Kill Rock Stars Records) was part of The Whitney Museum's exhibition, *The American Century Pt. II*. He's inventor of a non-boricua inspired non-movement called NORICUA, and has performed its non-ideologies with Spanic Attack in the Bronx, Berlin and Loisaída. He is co-editor of the poetry journal/DVD ³Rattapallax.² His books include, *I Hear Things People Haven't Really Said*, *Fractured Humorous* (Subpress), *The All-*

Union Day Of The Shock Worker (Roof Books) and The PoPedology Of An Ambient Language (Atelos Books). This reading will launch his new book, In The Function of External Circumstances, forthcoming from Nightboat Books.

Friday November 6, 10 PM

José Felipe Alvergue & Patrick Lovelace

With an MFA from the Cal Arts School of Critical Studies, José Felipe Alvergue is currently a student of the SUNY Buffalo Poetics Program. His writing on the poet/artist Cecilia Vicuña & the architect Toyo Ito, and the Tijuana based art collective Torolab & the philosopher Martin Heidegger have been presented at academic conferences at home and internationally. He has been published in Nocturnes, Black Clock, P-Queue, Jacket Magazine, and has written a definition of ³Impermanence² for the Dictionnaire International de Termes Littéraires (International Dictionary of Literary Terms in criticism). He is the author of us look up/ there red dwells (Queue Books 2008).

Patrick Lovelace resides in Brooklyn. His publications, through Patrick Lovelace Editions (PLE), include books and other media with Jarrod Fowler, Marie Buck, Brad Flis, Seth Kim-Cohen and Danny Snelson. The Collective Task, a project featuring a dozen poets and artists, edited by Rob Fitterman and designed by Dirk Rowntree, is due in the fall. His most recent endeavor is an executive production collaboration with the CLEVELAND TAPES collective. Forthcoming projects are numerous and dubious.

And from the Vestry of St. Mark's Church:

Champagne Boiler Brunch

Sunday November 8th from 1:00-5:00 PM in the Parish Hall.

Our new boiler is in place, but we still owe \$12,000. Your \$20 tax-deductible contribution at the door will go towards this debt.

Enjoy a delicious brunch of eggs, potatoes, toast, salad, various meats, and unlimited champagne or mimosas, with entertainment provided by the St. Marks Music Fund.

We greatly appreciate your support in this time of need and look forward to seeing you on November 8th. If you plan to attend, please e-mail [REDACTED], so we have a ballpark idea of how many people to expect.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

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11. **Jim Andrews**

Re: serendipity and webjournals

Thu 29 Oct 2009

if you go to google, you see a "I'm Feeling Lucky" button beside the search button. This takes you not necessarily to the top item in the search results. This is a way of bypassing the search results or table of contents or whatever.

One way to do what you want would be to offer both a table of contents and basically the above sort of functionality. Or write some code so that there is a 'featured' section on the page with the table of contents and each time you refresh the page, a different work from the issue (randomly) appears in the featured section. You could populate that section with a description of the featured work and a graphic and link to it. Or whatever.

ja

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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12. **Catherine Daly**

Re: serendipity and webjournals

Thu 29 Oct 2009

what about a version of the "feel lucky?" link, or even stumbleupon?

--

All best,
Catherine Daly



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13. **Sam Ladkin**

LEAN UPSTREAM: Chris Goode in performance

Fri 30 Oct 2009

Dear All,

Please find attached word of a series of theatre pieces and performances by one of the hero's of the poetry and theatre scenes, Chris Goode. Not that my word is worth soup, but I've seen versions of much of this material, and I cant recommend it highly enough. I recommend it past the top.

Best,
Sam

LEAN UPSTREAM:

Chris Goode in performance

London, 3-29 November 2009

opening week includes:

Tuesday 3 November, 8pm

HIPPO WORLD GUEST BOOK

plus Chris Goode in conversation with critic Matt Trueman

Wednesday 4 November, 7.30pm

YEAH BOOM!: A CHRISTOPHER KNOWLES READER

plus a complete reading of Knowles's THE NET WORK OF HOWARD BETEL

Friday 6 November, 7.30pm

O VIENNA performed by Jonny Liron

Plus readings by Caroline Bergvall + Marianne Morris

Music by Dominic Lash + Tom James Scott

Saturday 7 November, 8pm

Kurt Schwitters: URSONATE performed by Chris Goode

Plus works by Vito Acconci, Michael Basinski, Samuel Beckett, Cathy

Berberian

Guest performers: Jonny Liron, Keston Sutherland, Lawrence Upton

For more information, venue + booking details:

<http://www.leanupstream.info>

Also to pre-order:

Chris Goode:

THE HISTORY OF AIRPORTS

Selected texts for performance 1995-2009

Published by Ganzfeld, late November

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14. **Jesse Glass**

Ahadada Presents: Attic, Shed, and Barn by Lewis Turco; rock. paper. scissors. by Scott Glassman

Fri 30 Oct 2009

Songs of Innocence and Experience. Free e-chapbooks from
www.ahadadabooks.com Happy Hallows! Jess

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15. **PJ**

Re: serendipity and webjournals

Fri 30 Oct 2009

I embed a pdf viewer into our website. A reader must flip through the pages just like in a print journal. For those that do not wish to view on the screen, we offer a free .pdf download to print or an at-cost print-on-demand version from Lulu.com.

Here is our current issue on Issuu:

http://issuu.com/pjnights/docs/from_east_to_west_fall09

And on Lulu:

<http://www.lulu.com/product/download/from-east-to-west-bicoastal-verse---fall-09/5588170>

I'd show you our website interface BUT Yahoo! is not being cooperative! The transition from Geocities Plus to Yahoo Small Business when Geocities closed was supposed to be seamless, but our files are lost in cyberspace at the moment. When they reappear, "from east to west: bicoastal verse" can be found at easttowestbv.com.

PJ Nights

--- On Wed, 10/28/09, Hugh Behm-Steinberg <[REDACTED]> wrote:

From: Hugh Behm-Steinberg <[REDACTED]>

Subject: serendipity and webjournals

To: [REDACTED]

Date: Wednesday, October 28, 2009, 1:40 PM

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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16. **Susan Webster Schultz**

Tinfish Thanksgiving!

Fri 30 Oct 2009

Tinfish Thanksgiving Sale!!!

Give more than thanks for wonderful books from Tinfish Press! Buy one or both of our sales packages as presents for friends at Christmas, or for yourself right now! A good way to experience some of the strengths of experimental poetry (and some prose) from the Pacific, while supporting the future of small press poetry. We have two offers:

--The 2009 package:

/Living Pidgin, /by Lee Tonouchi: a second edition of our 2002 collection of essays and poems in Pidgin by Da Pidgin Guerrilla, Hawai`i's foremost agitator for da kine nonstandard English.

/Jammed Transmission/, by Paul Naylor, with introduction by Norman Fischer: the latest in our sublist of Buddhist-inflected books, a conversation between a contemporary California poet and a 13th century Japanese Buddhist writer.

/Tinfish 19: /lovingly and laboriously made issue #19 includes work about Hawai`i's TheBus, landlords, the White House, Mao's insides, and much more.

List price for these three is \$42. Yours for \$30 plus \$4 shipping.

--Package #2

/Erotics of Geography/, by Hazel Smith, with CD-R. Poetry by an English/Australian poet, pedagogue, musician. Performances on cd are not to be missed.

/Cribs/, by Yunte Huang. Seriously funny collage work by Huang about being Chinese in America. A linguistic romp.

/farout_library_software/, by Pam Brown & Maged Zaher. A poetic conversation between an important Australian writer and an engineer-poet from Egypt, now living in Seattle. Truly world literature!

List price for three is \$41: all three for \$30 plus \$4 shipping.

You can get both packages for \$50 plus \$5 shipping, as well. We also have back issues of the journal available at a discount—simply inquire at [REDACTED]
<mailto:[REDACTED]>

In coming months, we will be publishing more beautifully designed work by Kaia Sand, Lyz Soto, Daniel Tiffany, Gizelle Gajelonia and others. Your purchase of books now means that we will more easily be able to publish more.

Thanks very much,

Susan M. Schultz

/Editor, Tinfish Press/

47-728 Hui Kelu Street #9

Kaneohe, HI 96744

--

Susan M. Schultz

Editor, Tinfish Press

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

<http://tinfisheditor.blogspot.com>

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17. **CA Conrad**
Poetry Hotel 2010

Fri 30 Oct 2009

"The only thing one can give an artist is leisure in which to work. To give an artist leisure is actually to take part in his creation." --Ezra Pound

For more details on The Philadelphia Poetry Hotel, please click here:
<http://PoetryHotel.blogspot.com>

Thank you, and here's to 2010 making room for those who need it! CAConrad

--

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

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

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18. **Robert Mitterthal**
from t.a.p./SERIES: IRRATIONAL DUDE by Mitterthal & Vassilakis

Fri 30 Oct 2009

Announcing IRRATIONAL DUDE, a new chapbook of collaborative writing by Nico Vassilakis and Robert Mitterthal from tir aux pigeons. <http://tir-aux-pigeons.blogspot.com/>

Until the crayons ran out of color. A gargantuan snag of me uphill. Supine on their backs an instrument with heads attached. The stars are out above the bivouac.

-from Testosterone Poisoning

On collaboration, to quote the others on the plateaux: "the two of us wrote this together. Since each of us was several, there was already quite a crowd... We have kept our names... out of habit, purely out of habit... to reach not the point where one no longer says I, but the point where it is no longer of any importance whether one says I."

PURCHASE COPY for \$6 at: <http://www.lulu.com/product/paperback/irrational-dude/5615159>

or read downloadable PDF:

http://www.lulu.com/items/volume_66/7814000/7814119/2/print/Irrational_Dude.pdf

To request a review copy, please reply to me &/or the publisher at

██████████.

Thanks!

Robert Mittenenthal



<http://rmutts.blogspot.com>

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19. **Mark Young**

Issue 15 of Otoliths is now live

Sat 31 Oct 2009

In a switch on the normal All Hallows' Eve tradition, the someone who's come knocking at your door is bringing *you* candy. No tricks, just treats. Issue 15, the southern spring 2009 issue, of Otoliths<<http://the-otolith.blogspot.com/>>has just gone live, & has in its basket a wondrous variety of text & visuals—sometimes both—from Ray Craig, Crag Hill, Andrew Topel, Jeff Harrison, James Mc Laughlin, Bob Heman, Arpine Konyalian Grenier, Tyler Flynn Dorholt, Philip Byron Oakes, Chris Gordon, Louise Norlie, Donald Dunbar & Andrew Lundwall, Raymond Farr, Márton Koppány, Halvard Johnson, Kathleen Rooney, Rodger Lowenthal, Travis Macdonald, John J. Trause, Kat Dixon, John M. Bennett, Baron & John M. Bennett, Sheila E. Murphy & John M. Bennett, Robert van Vliet, Cecelia Chapman & Jeff Crouch, Yoko Danno, Charles Clifford Brooks III, j/j hastain, Daniel f Bradley, Tim Marcuson, Michael Brandonisio, Lance Newman, Adam Katz, Andy Martrich, Jeff Klooger, Yonah Korngold, John Martone, Bill Drennan, Karri Kokko, David Berridge, Ira Joel Haber, Marcia Arrieta, Martin Edmond, Andrew Topel & John M. Bennett, Felino Soriano, Jal Nicholl, Ed Baker, Tony Rickaby, Sam Schild, Paul Siegell, Tom Beckett, Grzegorz Wróblewski, David-Baptiste Chiot, Jon Curley, sean burn, Tim Kahl, Mara Patricia Hernandez, PD Mallamo, Carlyle Baker, Bobbi Lurie, John Moore Williams, Dominic Amerena, & Spencer Selby.

So turn on the porchlight, & get reading.

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20. **Michael**

ROCKPILE COMES TO WASHINGTON 3 EVENTS!

Sat 31 Oct 2009

WASHINGTON, DC is the 4th Stop on the ROCKPILE TOUR. Come join us!

Wednesday, November 4 ROCKPILE PERFORMANCE

Host: Busboys and Poets: "Hump Day Groovez" w/ Burnett Thompson
and The New Columbia Orchestra

Time: 9pm-11pm

2021 14 St. NW

Washington, DC 20009

██████████

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

admission-10 dollars at the door

Tuesday, November 3, noon-1:30 pm

Poets in the (Think) Tank: ROCKPILE Symposium

Co-sponsored by Split This Rock www.SplitThisRock.org and the Institute for
Policy Studies www.ips-dc.org

Brown bag lunch

The Institute for Policy Studies

1112 16th Street, NW, Suite 600

Washington, DC

Farragut North or Farragut West Metro

For more info: ██████████, ██████████

In anticipation of what is sure to be a music and poetry extravaganza at
Busboys and Poets November 4, ROCKPILE artists David Meltzer and Michael
Rothenberg host an open discussion on Art and Activism, Poetry, Music and The
Troubadour Tradition, Censorship and The Academy, Community and
Collaboration. Panel participants include David Meltzer, Michael Rothenberg,
and Fred Joiner (bio below). Moderator: Sarah Browning

Sunday, November 1, "All About Rockpile" with David Meltzer and Michael
Rothenberg and celebrated pianist and composer Burnett Thompson with
members of The New Columbia Orchestra at The Writer's Center. Special
celebration of guest readers include Terri Carrion, Carlo Parcelli, Beth Joselow,
Rod Smith, Sarah Browning, Tom Mandel, Ruben Jackson, Ed Baker, Tala
Rahmeh, and Brian Gilmore

Writer's Center

Time: 2pm - 5:00

www.writer.org

4508 Walsh Street

Bethesda, MD 20815



Admission free

(festivities continue at Gaffney's after the reading!)

A leading poet of the Beat Movement, David MELTZER was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, and a cast of thousands all living extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. With Steve Dickson, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. 2005 saw the publication of David's Copy: The Selected Poems of David Meltzer by Viking/Penguin, a collection spanning over forty years of work that paints a vivid portrait of Meltzer's life as a poet through poems taken from thirty of his previous books of poetry. With a versatile style and playful tone, Meltzer offers his unique vision of civilization with a range of juxtapositions from Jewish mysticism and everyday life to jazz and pop culture.

Michael ROTHENBERG is a poet, songwriter, and the editor of Big Bridge magazine online at www.bigbridge.org. His poetry books include Man/Woman, a collaboration with Joanne Kyger, The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La Alameda/University of New Mexico Press). His poems have been published widely in small press publications including, 88: A Journal of Contemporary American Poetry, Berkeley Poetry Review, Exquisite Corpse, First Intensity, Fish Drum, Fulcrum, Golden Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Van Gogh's Ear, Vanitas, Zyzzyva, JACK, milk, and Jacket. He is also author of the novel Punk Rockwell. Rothenberg's 2005 CD collaboration with singer Elya Finn, was praised by poet David Meltzer as "fabulous-all [the] songs sound like Weimar Lenya & postwar Nico, lushly affirmative at the same time being edged w/ cosmic weltschmerz. An immensely tasty production." He is also editor for the Penguin Poet series, which includes selected works of Philip Whalen, Joanne Kyger, David Meltzer, and Ed Dorn. He has recently completed the Collected Poems of Philip Whalen for Wesleyan University Press.

Burnett Thompson and The New Columbia Orchestra. Pianist and composer Burnett Thompson has lately been working with Chinese erhu soloist Ma Xiaohui, Shanghai-based jazz vocalist Coco Zhao, Flamenco guitarist Abraham Carmona, Argentinian bandoneonista Juan Pablo Jofre Romarion, and the New Columbia Jazz Orchestra.

His Silent Shakespeare and the Sonnets is an ongoing partnership with the Goethe Institute, the Shakespeare Theatre, the National Gallery of Art and the National Arts Club in New York.

Past associations have included a unique collaboration with Maestro Lorin Maazel on recording projects and an adventurous educational program.

Burnett maintained a "piano room" on Pennsylvania Avenue in Washington throughout the 80's and 90's, hosting guest artists Chris Vadala, Keter Betts, Drew Gress, Louis Belson, and countless others. He has appeared with numerous orchestras including the Washington Chamber Symphony and the Smithsonian Jazz Masterworks Orchestra.

Burnett Thompson was educated at the Hochschule fuer Musik in Vienna, Austria, and the New England Conservatory of Music.

Sarah Browning is co-director of Split This Rock Poetry Festival: Poems of Provocation & Witness and DC Poets Against the War. Author of Whiskey in the Garden of Eden (The Word Works, 2007) and co-editor of D.C. Poets Against the War: An Anthology (Argonne House Press, 2004), she has received fellowships and prizes from the DC Commission on the Arts & Humanities, the Creative Communities Initiative, and the People Before Profits Poetry Prize. She co-hosts the Sunday Kind of Love reading series at Busboys and Poets in Washington, DC, where she lives with her husband and son.

Fred Joiner is a poet living in Washington, DC's Historic Anacostia neighborhood. He works as a Systems Administrator for a small progressive consulting company. He collaborates frequently with jazz musicians and his poems have appeared in Callaloo, Beltway Poetry Quarterly, Warpland: A Journal of Black Literature and Ideas, and Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS from the Black Diaspora

ROCKPILE, made possible by grants from the Creative Work Fund (www.creativeworkfund.org), the James Irvine Foundation and the William and Flora Hewlett Foundation and is sponsored by the Committee on Poetry, Inc.

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21. **Kyle Schlesinger**

Mimeo Mimeo #3

Sat 31 Oct 2009

Mimeo Mimeo #3

Autumn 2009

Mimeo Mimeo is a forum for critical and cultural perspectives on artists¹ books, typography and the mimeograph revolution. This periodical features essays, interviews, artifacts, and reflections on the graphic, material and textual conditions of contemporary poetry and language arts. We are especially pleased with this issue, our first devoted to the work of a single author. In *Simultaneously Agitated in All Directions*, Daniel Scott Snelson discusses the relationship between structuralism and the poetics of the mimeo era by presenting a detailed analysis of *Form* (a Cambridge-UK magazine published in 1966) and *Alcheringa* (a journal published by Boston University in 1975), two exemplary gatherings that brilliantly illuminate the historical, material and social circumstances under which theory informed art (and vice-versa) in the early works of some of today's most celebrated experimental writers.

This issue includes a special insert, *The Infernal Method*, written, designed and printed by Aaron Cohick (New Lights Press).

Reserve your copy today by sending \$10 (plus \$3 for shipping in the US, \$5 for shipping to Canada or \$10 for shipping overseas) to: Kyle Schlesinger | UHV A&S | 3007 N. Ben Wilson | Victoria, TX | 77901-5731.

Using Paypal, direct payment to [kyleschlesinger \[at\] gmail \[dot\] com](mailto:kyleschlesinger@gmail.com). Also available from Small Press Distribution

And check out our recently restored blog: <http://mimeomimeo.blogspot.com/>

Best,

Kyle

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22. **crystal hoffman**

Performance Spaces in Denver?

Sat 31 Oct 2009

The TypewriterGirls are looking to put on a poetry cabaret in Denver for this year's AWP conference. Does anyone know of any decent medium sized performance spaces? Seating of about 100, raised stage, in a coffee shop/bar/or art gallery?

Please let me know, if you do:

or get back to me here

www.typewritergirls.net

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23. **Jeffrey Side**

Kent Johnson interview at The Argotist Online

Sat 31 Oct 2009

Kent Johnson interview at The Argotist Online

<http://www.argotistonline.co.uk/Johnson%20interview.htm>

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24. **Carol Novack**

Poetry and Fiction at the KGB Bar, NYC, Friday, November 6th

Sat 31 Oct 2009

<http://www.madhattersreview.com>

Poetry, Prose & Anything Goes Reading Series

*Friday, November 6th, 2009**, **7 - 9 pm** KGB Bar, **85 East 4th Street**,
N.Y.C.*

Presents a S/mashing Evening of MixeduP Frivolity Performed

*by a Vocal Sextet of Contributors to the forth or back-coming Mad Bunkers'
Mashup Issue*

* *

*Featuring** <<http://www.madhattersreview.com/>> *

* *

Mickey Hess, Ass't Professor of English at Rider University, and the author of
Big Wheel at the Cracker Factory, which was featured as "Critic's Choice" in
The Chicago Reader, described as "thoroughly humorous" by *The Cleveland
Plain-Dealer*, and mentioned online at *The New Yorker, Poets & Writers*, and
USA Today. Mickey's stories and essays have been published in *Created in
Darkness by Troubled Americans: Best of McSweeney's Humor Category*, and
journals, including *McSweeney's, Ninth Letter, Punk Planet, Fourteen Hills,
Pear Noir, Opium Magazine*, and *The Foundling Review*. He is also the
author of three books on hip hop music and culture.

Marc Lowe's work has appeared in *580 **Split**, **Big** **Bridge**,
BlazeVOX, Caketrain, elimae, Farrago's Wainscot, Pindeldyboz, The **Salt

River** Review**, Sein und Werden, Storyglossia*, and others. He is an associate editor of *Mad Hatters' Review* and is currently pursuing an MFA in fiction writing at Brown University in Providence, RI, where he has been working on multiple book-length projects. Visit www.malo23.com for more information.

Mary Mackey, author of five collections of poetry and 12 novels including *The Widow's War*, just published by Berkley Books. The poems in her most recent collection, **Breaking the Fever** (Marsh Hawk Press), have been praised by Wendell Berry, Jane Hirshfield, Dennis Nurkse, Garrison Keillor, Ron Hansen, Dennis Schmitz, and Marge Piercy for their beauty, precision, originality, and extraordinary range. Often mixing Portuguese and English, they are lyrical, mystical, sometimes fierce, and at times even shocking. Mackey's crisp-edged perceptions are "set down with a sensuous, compassionate, utterly unflinching eye (Hirshfield)." Visit www.marymackey.com for a sampling of her poetry.

*Jefferson Navicky**'s* work has been published in **Bombay** Gin*, *Tarpaulin Sky*, *Cross-Cultural Poetics*, *Chain**, and is forthcoming in **Artifice**. In 2007, Black Lodge Press published his chapbook, *Map of the Second Person*. He teaches Composition & Literature at Southern Maine Community College and lives in South Portland.

* *

Carol Novack is the well, published Publisher/Ed-in-Tophat of the illustrious, illustrated, and melodic *Mad Hatters' Review*. Her art-filled collection of whatnots, **Giraffes in Hiding: The Mythical Memoirs of Carol Novack**, will emerge next year (Crossing Chaos). Publication details and digressions may be accessed at www.madhattersreview.com/issue10/workingstiffs10.shtml#novack <<http://www.madhattersreview.com/issue10/workingstiffs10.shtml#novack>>; carolnovack.blogspot.com. <<http://carolnovack.blogspot.com/>>

*Sarah** Sarai* is an unsymmetrical woman with a symmetrical name. Her poetry collection, **The Future Is Happy*** (BlazeVOX), is a mystical tender playful filigree of a recently released book. Fiction and/or poetry in **Fairy Tale Review*, ***Mississippi** Review*, *Threepenny Review*, *Willows Wept Review*, ***et al**. MFA/fiction/Sarah Lawrence

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: <http://www.madhattersreview.com>

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25. **David Chirot**

Issue 15 of Otoliths is now live

Sun 1 Nov 2009

In a switch on the normal All Hallows' Eve tradition, the someone who's come knocking at your door is bringing *you* candy. No tricks, just treats. Issue 15, the southern spring 2009 issue, of Otoliths<<http://the-otolith.blogspot.com/>>has just gone live, & has in its basket a wondrous variety of text & visuals—sometimes both—from Ray Craig, Crag Hill, Andrew Topel, Jeff Harrison, James Mc Laughlin, Bob Heman, Arpine Konyalian Grenier, Tyler Flynn Dorholt, Philip Byron Oakes, Chris Gordon, Louise Norlie, Donald Dunbar & Andrew Lundwall, Raymond Farr, Márton Koppány, Halvard Johnson, Kathleen Rooney, Rodger Lowenthal, Travis Macdonald, John J. Trause, Kat Dixon, John M. Bennett, Baron & John M. Bennett, Sheila E. Murphy & John M. Bennett, Robert van Vliet, Cecelia Chapman & Jeff Crouch, Yoko Danno, Charles Clifford Brooks III, j/j hastain, Daniel f Bradley, Tim Marcuson, Michael Brandonisio, Lance Newman, Adam Katz, Andy Martrich, Jeff Klooger, Yonah Korngold, John Martone, Bill Drennan, Karri Kokko, David Berridge, Ira Joel Haber, Marcia Arrieta, Martin Edmond, Andrew Topel & John M. Bennett, Felino Soriano, Jal Nicholl, Ed Baker, Tony Rickaby, Sam Schild, Paul Siegell, Tom Beckett, Grzegorz Wróblewski, David-Baptiste Chirot, Jon Curley, sean burn, Tim Kahl, Mara Patricia Hernandez, PD Mallamo, Carlyle Baker, Bobbi Lurie, John Moore Williams, Dominic Amerena, & Spencer Selby.

So turn on the porchlight, & get reading.

Mark Young

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26. **CA Conrad**

Ed Dorn, AIDS, community...

Sun 1 Nov 2009

Dale Smith and I had a conversation about some tough issues, well it felt tough talking about it at times. Hope you enjoy:

http://phillysound.blogspot.com/2009_10_01_archive.html

CAConrad

--

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

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

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27. **Joel Weishaus**
"The Gateless Gate" Pages 39-40

Sun 1 Nov 2009

Dear Friends and Colleagues:

Pages 39-40 of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2039-40.htm>

Paragraph headings:

The genre of Electronic Literature tends to neglect...

Perhaps reading began when hunters learned...

In the Spring of 1950, a human body was unearthed...

One theory is that the people were sacrificed...(quote)

Yet they were made of earth and fire...(poem)

In the winter of 1994, three spelunkers unearthed...

I am reminded of Alan Garner's short story...

Next she sees the outline of a hand...

"'I've seen,' said Mary, 'All of it.'..."

New pages and revisions:

There's now a "cover" :

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

Introduction has been revised and extended:

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

Thank you, as always, to those of you who have written to me on this project.

-Joel Weishaus

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28. **Edward Foster**
Foster, Pines, Robins

Sun 1 Nov 2009

—

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29. **Nick LoLordo**
Re: Two Requests

Sun 1 Nov 2009

You know the big newish English anthology, the Reality Street Book of Sonnets, yes? Including American writers as well, wd more than answer your question...

On Thu, Oct 29, 2009 at 8:09 AM, William Allegrezza

<[REDACTED]>wrote:

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

--

V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[REDACTED]

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30. **George Bowering**

Re: Two Requests

Sun 1 Nov 2009

Re sonnets.

Check David McFadden's *Be Calm, Honey*, Toronto, Mansfield Press, 2008., or

George Bowering's *U.S. Sonnets*, Vancouver, Pooka Press, 2007.

On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:

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contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

welcome.html

George Bowering
Lost among the signifiers.

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31. **Lou Rowan**

Re: Two Requests--re Sonnets query

Sun 1 Nov 2009

Gilbert Sorrentino's Organgery is a neglected classic re-issued by Dalkey. And the UK's Reality Street Press recently issued a book of sonnets. On Nov 1, 2009, at 12:22 PM, George Bowering wrote:

Re sonnets.

Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or

George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.

On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:

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Bill Allegrezza

welcome.html

George Bowering
Lost among the signifiers.

Lou Rowan

www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

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32. **Murat Nemet-Nejat**
Re: serendipity and webjournals

Sun 1 Nov 2009

Jim,

Why is every ethical or philosophical issue is being turned into a technical problem, with a technical solution? The fact that the internet in subversive ways *narrows*, as well as expanding our world, that it makes the very concept of privacy a almost quaint wish, that it creates a powerful tool of control -as much its reverse- is unquestionable. Why is it that quite often you suggest a "practical" advice which further digs us into a mediated morass without directly confronting the ethical moral and philosophical issues which the question was originally trying to deal with?

I have no doubt that there are technical ways -as you suggest with the idea of "I Feel Luck" option- the specific problem can at least theoretically be solved. But there is no doubt that the on-line publication, with its already established praxis of clicking directly to the works of one's preference -in itself a very "practical" method- is creating a medium which is incrementally more solipsistic -as it is more convenient, less friction bound- than its print counterpart.

Ciao,

Murat

On Thu, Oct 29, 2009 at 5:04 PM, Jim Andrews <[REDACTED]> wrote:

if you go to google, you see a "I'm Feeling Lucky" button beside the search button. This takes you not necessarily to the top item in the search results. This is a way of bypassing the search results or table of contents or whatever.

One way to do what you want would be to offer both a table of contents and basically the above sort of functionality. Or write some code so that there is a 'featured' section on the page with the table of contents and each time you refresh the page, a different work from the issue (randomly) appears in the featured section. You could populate that section with a description of the featured work and a graphic and link to it. Or whatever.

ja

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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33. **Murat Nemet-Nejat**

Re: Two Requests

Sun 1 Nov 2009

The flarf poets -specifically Kasey Mohammad and Kimberly Lyons, and maybe others- have written take-offs or parallel texts around Shakespeare's Sonnets.

Ciao,

Murat

On Sun, Nov 1, 2009 at 3:22 PM, George Bowering <[REDACTED]> wrote:

Re sonnets.

Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.

On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

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Bill Allegrezza

*George Bowering
Lost among the signifiers.*

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34. **Maria Damon**

Re: Two Requests

Sun 1 Nov 2009

there are kasey mohammad's experiments with shakespeare, the "sonnagram" series.

Nick LoLordo wrote:

> You know the big newish English anthology, the Reality Street Book of
> Sonnets, yes? Including American writers as well, wd more than answer your
> question...

>

> On Thu, Oct 29, 2009 at 8:09 AM, William Allegrezza

> <[REDACTED]> wrote:

>

>

>> I have two requests for list members.

>>

>> 1. I'm putting together a paper on recent experimental poets who play
>> with the sonnet form. I have many people in mind, like Paul Hoover,

>> Camille Martin, and Hollo, but I'm looking for a few more. If you
>> know of anyone, please let me know.
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>> 2. I'm also putting together an edited collection on Charles
>> Bernstein's work. It's already in good shape in terms of
>> contributors, but I'd like a few more to be safe. If you or anyone
>> you know wants to write a critical article on Bernstein's work, let me
>> know.
>>
>> Bill Allegrezza
>>
>>
>>
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>
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>

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35. **Gloria Mindock**

Cervena Barva Press November, 2009 Newsletter has posted

Sun 1 Nov 2009

The November, 2009 Cervena Barva Press Newsletter has posted.

You can read it on our website at:

www.cervenabarvapress.com/newsletter.htm

Thanks.

Gloria Mindock, Editor [REDACTED]

[REDACTED]

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36. **Jim Andrews**

Re: Klee Flowers

Sun 1 Nov 2009

These images are outstanding Jim!

- Peter Ciccariello

On Thu, Oct 29, 2009 at 10:00 AM, Jim Andrews <[REDACTED]> wrote:

Klee Flowers: <http://vispo.com/dbcinema/klee>

Thanks, Peter!

I'm working on a Shockwave version of dbCinema now, ie, an online interactive version.

ja

<http://vispo.com>

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37. **Wanda Phipps**

It's my birthday next Saturday!!!

Sun 1 Nov 2009

Hey:

This coming Saturday, November 7th is my birthday!!! Woohoo!!! So, after the Rockpile Symposium at the Poetry Project at St. Mark's Church on Saturday afternoon I will be hanging out at Shoolbred's (the cutest Scottish Pub). I would be honored if you could come by to help celebrate my B-Day.

I'll be there starting around 6pm (two hours of their long happy hour left after that) at the tables in the back across from the fireplace. I hear they actually have absinthe, freshly squeezed juices in the mixed drinks, good Scottish Ale, a great collection of scotches and they serve food too.

So drop on by--would be great to see you. It's at 197 2nd Avenue (between 12th and 13th Streets) in the East Village.

Here's their website with some cool pix and directions:

<http://shoolbreds.com/>

and here they are on Yelp with more pix and customer reviews:

<http://www.yelp.com/biz/shoolbreds-new-york>

Hope to see you there.

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

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38. **Charles Baldwin**

ELO_AI: Archive & Innovate

Sun 1 Nov 2009

ELO_AI: Archive & Innovate

The Electronic Literature Organization's
Fourth International Conference
& Program of Digitally Mediated Literary Art

June 3-6, 2010

Brown University

Providence, Rhode Island, USA

Organized by the ELO and Writing Digital Media
at the Brown University Literary Arts Program
dedicated to Robert Coover

The Electronic Literature Organization and Brown University's Literary Arts Program invite submissions to the Electronic Literature Organization 2010 Conference to be held from June 3-6 in Providence, Rhode Island, USA.

<keywords>

electronic literature . writing digital media .

language-driven digital poesis . literal art . literary hypermedia .

</keywords>

We welcome papers and presentations on a broad range of topics. The conference will focus on the theory, criticism, close-reading, practice and archiving of language-driven digital art and poetics. Our gathering will also embrace all the related cultural practices that continue to be addressed by scholars and artists in our growing field: <keywords> expressive processing, computational art, artificial cognition and intelligence, aesthetic gaming, information art, codework, digitally mediated performance, network & media art & activism. </keywords>

In addition we will give a special welcome to papers that engage with the contribution that Robert Coover has made to our field. A festschrift comprised of papers from the conference is proposed and Professor Coover will be our chief featured (e)Writer. (Other featured speakers to be announced shortly.)

In conjunction with the three-day conference, there will be a juried Program of Language-Driven Digital Art, concentrating on but not confined to installation works. We plan to show the selected work in gallery spaces close to the conference venue in downtown Providence over a two week period. Subject to funding restrictions, selected artists will be awarded bursaries to assist with attending the conference.

If you want to give a paper, or form a panel, at this point, please submit a maximum 500-word abstract, with title and brief bio (indicating affiliation, if any). If you are proposing an installation, or an artistic presentation, or an alternative (innovative) proposal please also describe this in 500 words or less, with title, and bio(s). If you send illustrative, digitized AV materials, either keep these (byte-wise) small and short, or send us links.

Deadline for Submissions: December 15, 2009

- Send to: [REDACTED].

Notification of Acceptance: January 25, 2010

PLEASE NOTE: Deadline for full papers will be May 1, 2010

to allow for reflection and exchange on the papers prior to the conference and to get a head-start in the publication process.

The basic cost of the conference is \$150; graduate students and non-affiliated artists pay only \$100. Conference registration covers access to all events, the reception, some meals, and shuttle transportation. All conference attendees are also expected to join the ELO before the conference and this can be done at registration.

We are planning to implement online submission and registration. Before submitting, please consult the conference website at ...

<http://ai.eliterature.org>

... where these facilities will be available and where you will find much more information about both the content and the form of the conference and arts program.

After consulting the website, for further queries and all email correspondence contact: [REDACTED]

The above address should be used for all conference business. It will be checked by myself and also those colleagues and students who will be assisting me with the conference organization. But I appreciate that you may sometimes also want to get in touch with the conference organizer: John Cayley Literary Arts Program - Box 1923, Brown University, 68 1/2 Brown Street, Providence, RI 02912, USA. office: [REDACTED], [REDACTED]

.

FURTHER SUPPORT AND SPONSORSHIP SOLICITED The Conference is currently sponsored and supported by The Electronic Literature Organization, Brown University Literary Arts Program, Brown University Creative Arts Council, Brown University Library, and the RISD D+M Program. Any organization or individual in receipt of this call who would like to sponsor and support this major international conference, please get in touch. External sponsors are being sought and will be appropriately acknowledged.

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39. **Rob McLennan**

the ottawa small press book fair; pre-fair reading

Sun 1 Nov 2009

the semi-annual pre-ottawa small press book fair reading
lovingly hosted by rob mclennan
at The Carleton Tavern (upstairs)
Armstrong at Parkdale, Ottawa

Friday, November 27, 2009; doors 7pm, reading 7:30pm

with readings by:

Michael Dennis (Ottawa)
Spencer Gordon (Toronto)
Michelle Desbarats (Ottawa)
Garry Thomas Morse (newly in Ottawa)
& Lisa Pasold (Toronto)

author bios:

Michael Dennis is an Ottawa poet with several books to his credit, most recently *Coming Ashore On Fire* from Burnt Wine Press.

Spencer Gordon writes and publishes. More juicy details can be found at dangerousliterature.blogspot.com.

Michelle Desbarats was born in Winnipeg, grew up in Montreal and Charlottetown and resides in Ottawa. Her first book of poetry, *Last Child to Come Inside*, was published by Carleton University and McGill-Queen's University Press. Other publications include work appearing in *Arc Magazine*, *Decalogue*, *Transpoetry*, *Burnt Toast*, *Speak!*, *Meltwater Review* and on CBC Radio and at the Writers' Festival in Ottawa. Michelle was a finalist in the CBC Literary Awards. She has received writing grants from the Ontario Arts Council and the City of Ottawa. She has also participated on Jury boards and as a judge for writing contests both in Canada and the US. Her work has been described as luminous and Don McKay, on the cover of the sold out *Last Child To Come*

Inside, writes "This is poetry full of quick and acutely angled insight, moving with great sureness to glimpse the raven's wing inside the ordinary." Michelle is currently teaching poetry at Carleton University and working on two manuscripts.

Garry Thomas Morse has two books of poetry published by LINEbooks, *Transversals for Orpheus* (2006) and *Streams* (2007), and one collection of fiction, *Death in Vancouver* (2009) published by Talonbooks. His work has been featured in a variety of publications, including *Canadian Literature*, *The Capilano Review*, *dANdElion*, *filling Station*, *memewar*, *The Vancouver Review* and *West Coast Line*. Morse has received the 2008 City of Vancouver Mayors Arts Award for Emerging Artist and has twice been selected as runner-up for the Robert Kroetsch Award for Innovative Poetry. After *Jack*, his poetic homage to Jack Spicer, will be available from Talonbooks in April 2010. He moved to Ottawa from Vancouver but a few short weeks ago.

Lisa Pasold has been thrown off a train in Belarus, been fed the worlds best pigeon pie in Marrakech, learned to polka at Danceland, and been cheated in the Venetian gambling halls of Ca Vendramin Calergi. She grew up in Montreal, which gave her the necessary jaywalking skills to survive as a journalist. Her first book, *Weave*, appeared in 2004 and was nominated for an Alberta Book Award; her second book of poetry is *A Bad Year for Journalists*, described as "critical, darkly funny and painstakingly lyrical" by *The Globe and Mail*. Her work has appeared in publications such as *Billboard Magazine*, *The National Post*, *The Chicago Tribune*, *New American Writing*, and *Geist*. Her first novel, *Rats of Las Vegas*, has just come out from Enfield & Wizenty.

for information on the book fair, starting the following day at noon, check here;
<http://robmcclennan.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://robmcclennan.blogspot.com/>

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40. **Jennifer Karmin**
Nov 8: Klane & Scappettone in Chicago
Sun 1 Nov 2009

Sunday, November 8th
7pm

Matthew Klane
Jennifer Scappettone

at Myopic Bookstore
1564 N. Milwaukee Ave “ Chicago, IL
<http://www.myopicbookstore.com>

MATTHEW KLANE is co-editor/founder of Flim Forum Press, publisher of the anthologies *Oh One Arrow* (2007) and *A Sing Economy* (2008). His book is *B_____ Meditations* from Stockport Flats Press (2008). His latest chapbooks include *Friend Delighting the Eloquent*, *Sorrow Songs*, and *The-Associated Press*. Also see: *The Meister-Reich Experiments*, a sprawling hypertext, online at <http://www.housepress.org>.

JENNIFER SCAPPETTONE is the author of *From Dame Quickly* (Litmus, 2009) and of several chapbooks, including *Ode oggettuale / Thing Ode*, translated into Italian with Marco Giovenale (La Camera Verde, 2008). She edited *Belladonna Elders Series #5: Poetry, Landscape, Apocalypse* (Belladonna, 2009), also featuring work by Etel Adnan and Lyn Hejinian, and the feature section of *Aufgabe #7*, devoted to contemporary Italian poetry of research. *Exit 43*, in progress for Atelos Press, is an archaeology of Superfund sites interrupted by an opera of pop-ups. She is now collaborating with choreographer Kathy Westwater on translating pop-up windows into scores for PARK, coming to Dance Theater Workshop and the Center for Performance Research in Winter 2010. Some readings, talks, and interviews are archived at her PennSound page, <http://writing.upenn.edu/pennsound/x/Scappettone.html>.

UPCOMING
November 15: Eileen Myles

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41. **Bill Berkson** ***Berkson in SoCal***

Mon 2 Nov 2009

Bill Berkson in Southern California, November-December 2009

November 12 Cal Arts 7:30 pm, Butler Building #4 on the CalArts campus,
24700 McBean Parkway, Valencia

November 13 Santa Monica Museum, ³Since When: Home Movies & a
Memoir,²

plus Allen Ruppersberg ³Five-Foot Shelf²
8pm, 2525 Michigan Ave, Santa Monica

November 14 Beyond Baroque, with Don Bachardy, 7:30 pm, 681 Venice Blvd

December 1 San Diego State University, 7 pm, Love Library, Room 430

-

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42. **Kimmelman, Burt**

Marsh Hawk Press Fall Book launch

Mon 2 Nov 2009

Marsh Hawk Press Fall Book Launch

New Books by Corinne Robins, Ed Foster and Paul Pines

Refreshments and Readings by the authors

Thursday, November 5, 2009 at 7-9 pm

Ceres Gallery, 547 W 27th St. #201, NYC 10001

Map and Directions, click here:

[http://maps.google.com/maps?](http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+%23+201,+New+York,+NY&sll=37.0625,-95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-74.004486&spn=0.00725,0.010493&z=16&iwloc=r2)

[f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+](http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+%23+201,+New+York,+NY&sll=37.0625,-95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-74.004486&spn=0.00725,0.010493&z=16&iwloc=r2)

[%23+201,+New+York,+NY&sll=37.0625,-](http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+%23+201,+New+York,+NY&sll=37.0625,-95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-74.004486&spn=0.00725,0.010493&z=16&iwloc=r2)

[95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-](http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+%23+201,+New+York,+NY&sll=37.0625,-95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-74.004486&spn=0.00725,0.010493&z=16&iwloc=r2)

[74.004486&spn=0.00725,0.010493&z=16&iwloc=r2](http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+%23+201,+New+York,+NY&sll=37.0625,-95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-74.004486&spn=0.00725,0.010493&z=16&iwloc=r2)

All are welcome!

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43. **Anny Ballardini**

Re: Two Requests

Mon 2 Nov 2009

Halvard Johnson has been playing with the sonnet form for years by now and quite successfully!

Good luck with your many endeavors, Anny

On Sun, Nov 1, 2009 at 9:22 PM, George Bowering <[REDACTED]> wrote:

Re sonnets.

Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.

On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

George Bowering
Lost among the signifiers.

--

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

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44. **Sam Ladkin**

Fwd: LEAN UPSTREAM -- update

Mon 2 Nov 2009

Dear friends,

My LEAN UPSTREAM season opens tomorrow at Camden People's Theatre. Really I should be working busily to get everything up together, but that's hard, and writing to you is more fun, so: hello.

A couple of things to update since my last message, and a couple of reminders too.

Update 1: due to production difficulties, *The History of Airports* book will not now be published until later this month. The launch event will still be at Stoke Newington International Airport, but we've rescheduled for Wednesday 25th November at 8pm. So you'll be happy to know that bonfire night is once again *wide open* for fun & frolics. I know how much you like those.

You can still preorder *The History of Airports* at the special price of £10 (+p&p) through the *Lean Upstream web site* <http://www.leanupstream.info> or by emailing [REDACTED] -- the offer is now good through to Wednesday 25th.

Update 2: My Artsadmin Weekender workshop, the final event in the season, is now *sold out*. If you missed it, sorry. I'm hoping to do more workshops next spring, so keep your eyes peeled -- and if you're a potential workshop programmer or host and you'd like to discuss possibilities, please drop me a line.

The first week of the season, sans booklaunch, now looks like this:

Tuesday 3 November, 8pm @ CPT
HIPPO WORLD GUEST BOOK
plus Chris Goode in conversation with critic Matt Trueman

Wednesday 4 November, 7.30pm @ CPT
YEAH BOOM!: A CHRISTOPHER KNOWLES READER
plus a complete reading of Knowles's THE NET WORK OF HOWARD BETEL (9pm)

Friday 6 November, 7.30pm @ Toynbee Studios
O VIENNA performed by Jonny Liron
Plus readings by Caroline Bergvall + Marianne Morris
Music by Dominic Lash + Tom James Scott

Saturday 7 November, 8pm @ Toynbee Studios
Kurt Schwitters: URSONATE performed by Chris Goode
Plus works by Vito Acconci, Michael Basinski, Samuel Beckett, Cathy Berberian
Guest performers: Jonny Liron, Keston Sutherland, Lawrence Upton

For more information, venue + booking details:
<http://www.leanupstream.info>

Please do consider buying a season ticket, or making a donation to help us meet our running costs, or pre-ordering the book: any of which will help make this &

future work possible. All of these kindnesses can be enacted through the web site <<http://www.leanupstream.info>>.

At any rate, very much hoping I'll see you at some point during the season. And bring a friend! As always, the fundamental things apply: if everyone who was planning to come anyway brought along a friend who *hadn't* been planning to come, presto! Double the audience, double the fun.

Apologies for this further intrusion into your inbox and, as usual, if you'd rather not receive further promotional mailings from me, just say, & your wish will be my command.

Till soon,

kindest wishes

Chris

Chris Goode
140 Osbaldeston Road
London
N16 6NJ

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45. **Eric Weinstein**

Re: Two Requests

Mon 2 Nov 2009

I was just thinking of Kasey Mohammad. You can check out one of his Sonnagrams here:

<http://www.salthilljournal.net/kmohammad>

E

On Sun, Nov 1, 2009 at 3:58 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

The flarf poets -specifically Kasey Mohammad and Kimberly Lyons, and maybe others- have written take-offs or parallel texts around Shakespeare's Sonnets.

Ciao,

Murat

On Sun, Nov 1, 2009 at 3:22 PM, George Bowering <[REDACTED]> wrote:

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*2. I'm also putting together an edited collection on Charles
Bernstein's work. It's already in good shape in terms of
contributors, but I'd like a few more to be safe. If you or anyone
you know wants to write a critical article on Bernstein's work, let me
know.*

Bill Allegrezza

*George Bowering
Lost among the signifiers.*

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46. **Mathias Svalina**

Re: Two Requests

Mon 2 Nov 2009

Anthony Hawley's Forget Reading is an interesting book-length series of sonnets, from last year Counterpath Books.

Kimberly Lyons is a Flarf poet? Does she know this?

On Sun, Nov 1, 2009 at 1:58 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

The flarf poets -specifically Kasey Mohammad and Kimberly Lyons, and maybe others- have written take-offs or parallel texts around Shakespeare's Sonnets.

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Bill Allegrezza

*George Bowering
Lost among the signifiers.*

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47. **Gabriel Gudding**

redefining the boundaries - as white, anglophone, modernist, male?

Mon 2 Nov 2009

Received the below notice from Northwestern UP yesterday of a volume of essays edited by Louis Armand. I'm looking forward to reading it. But I have to wonder about the title's rhetoric: "Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century," and how this comports with the age, gender, interests, and ethnicity of the authors.

Very interested in reading it. But I'm curious, given its TOC, how one redefines these boundaries "for" the century before us with almost all anglophone authors, with only two women, with people who are presumably almost all white, with essays that seem still to retain principally modernist concerns (text and technical issues), and with its two keynote essays by theorists born in the first half of the 20th Century, one of whom is 78.

I'll have to wait to say more, but I'm suspicious that this is more about redefining the poetics of the 1980s/1990s.

Gabriel Gudding

CONTEMPORARY POETICS

"Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century"

Edited by Louis Armand

ISBN 0-8101-2359-2 (paperback). 384pp.

Publisher: Northwestern University Press, Evanston.

<http://nupress.northwestern.edu>

Exploring the boundaries of one of the most contested fields of literary study--a field that in fact shares territory with philology, aesthetics, cultural theory, philosophy, and even cybernetics--this volume gathers a body of critical writings that, taken together, broadly delineate a possible poetics of the contemporary. In these essays, the most interesting and distinguished theorists in the field renegotiate the contours of what might constitute "contemporary poetics," ranging from the historical advent of concrete poetry to the current technopoetics of cyberspace. Concerned with a poetics that extends beyond our own time, as a mere marker of present-day literary activity, their work addresses the limits of a writing "practice"--beginning with Stephane Mallarme in the late nineteenth century--that engages concretely with what it means to be contemporary.

Charles Bernstein's Swiftian satire of generative poetics and the textual apparatus, together with Marjorie Perloff's critical-historical treatment of "writing after" Bernstein and other proponents of language poetry, provides an itinerary of contemporary poetics in terms of both theory and practice. The other essays consider "precursors," recognizable figures within the histories or prehistories of contemporary poetics, from Kafka and Joyce to Wallace Stevens and Kathy Acker; "conjunctions," in which more strictly theoretical and poetical texts enact a concerted engagement with rhetoric, prosody, and the vicissitudes of "intelligibility"; "cursors," which points to the open possibilities of invention, from Augusto de Campos's "concrete poetics" to the "codework" of Alan Sondheim; and "transpositions," defining the limits of poetic invention by way of technology.

"An epoch-defining collection of manifestos and essays: its list of contributors reads as a who's who of current important theorists in the field." --Michael Golston

"Puts a number of excellent essays back in print and makes several others easily available for the first time." --Craig Dworkin

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1. END GAME

Charles Bernstein: How Empty is my Bread Pudding?

Marjorie Perloff: After Language Poetry: Modernity & its Discontents

2. PRECURSORS

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Donald F Theall: The Avant-Garde & the Wake of Radical Modernism

Bob Perelman: Doctor Williams's Position, Updated

Simon Critchley: Wallace Stevens and the Infinite Evasion of As

DJ Huppatz: Corporeal Poetics: Kathy Acker's Writing

Michel Delville & Andrew Norris: Frank Zappa, Captain Beefheart, and the Secret History of Maximalism

3. CONJUNCTIONS

Ricardo Nirenberg: Metaphor: The Colour of Being

Keston Sutherland: Vagueness

DJ Huppatz, Nicole Tomlinson & Julian Savage: AND &

Bruce Andrews: Readings Notes

Bruce Andrews: Lost and Found

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Augusto de Campos: Concrete Poetry: A Manifesto

Augusto de Campos: Questionnaire of the Yale Symposium

Darren Tofts: Epigrams, Particle Theory and Hypertext

Gregory L Ulmer: Image Heuretics

J. Hillis Miller: The Poetics of Cyberspace: Two Ways to Get a Life

McKenzie Wark: From Hypertext to Codework

Alan Sondheim: Codeworld

5. TRANSPOSITIONS

Louis Armand: Techno-Poetics in the Vortex

Steve McCaffery: Parapoetics and the Architectural Leap

Allen Fisher: Traps or Tools and Damage

Steve McCaffery: Discontinued Meditations

Marjorie Perloff: Screening the Page / Paging the Screen: Digital Poetics and the Differential Text

Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include *Solicitations: Essays on Criticism & Culture*; *Techne: James Joyce, Hypertext & Technology*; and *Incendiary Devices: Discourses of the Other*.

www.litterariapragensia.com

Contemporary Poetics

<http://nupress.northwestern.edu/Title/tabid/68/ISBN/0-8101-2360-6/Default.aspx>

Northwestern University Press

<http://nupress.northwestern.edu>

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Chicago, IL 60628

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██████████ or ██████████ (fax)

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48. **Murat Nemet-Nejat**

Re: Two Requests

Mon 2 Nov 2009

Also Marc Nasdor has *Sonnetailia*.

Murat

On Sun, Nov 1, 2009 at 4:07 PM, Maria Damon <[REDACTED]> wrote:

there are kasey mohammad's experiments with shakespeare, the "sonnagram" series.

Nick LoLordo wrote:

You know the big newish English anthology, the Reality Street Book of Sonnets, yes? Including American writers as well, wd more than answer your question...

On Thu, Oct 29, 2009 at 8:09 AM, William Allegrezza <[REDACTED]> wrote:

I have two requests for list members.

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Bill Allegrezza

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49. **Al Filreis**

PennSound Anthology of Restoration & 18th-Century Verse

Mon 2 Nov 2009

Today we are pleased to announce the completion of the PENNSOUND ANTHOLOGY OF RESTORATION & 18TH-CENTURY VERSE, edited and performed by John Richetti:

<http://writing.upenn.edu/pennsound/x/Restoration-18th-C-Verse.php>

- Al Filreis

Al Filreis

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

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50. **Christophe Casamassima**

Interview with M. Magnus up at Towson Arts Collective

Mon 2 Nov 2009

<http://www.towsonartscollective.org/artist-of-the-month/>

Please visit us to read the first in a series of in-depth interviews/conversations. M. Magnus spins this one into gear with his book *Verb Sap*, available through Narrow House Recordings / Books

(<http://narrow-house.blogspot.com/2009/02/m-magnus-verb-sap.html>)

(<http://www.angelfire.com/poetry/thepixelplus/nhindex.html>).

Cheers,

Christophe Casamassima

--

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51. **steve russell**

Re: Two Requests

Mon 2 Nov 2009

Michael Wallace: Penny/per/day sonnets, i think. can't find the damn book to make sure of the title. sonnet book, maybe a decade old. & definately a contemporary spin on the sonnet form.

From: Nick LoLordo <[REDACTED]>

To: [REDACTED]

Sent: Sun, November 1, 2009 3:08:03 PM

Subject: Re: Two Requests

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Bill Allegrezza

--

V. Nicholas LoLordo

Assistant Professor

Department of English

University of Nevada-Las Vegas

[REDACTED]

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52. **steve russell**

Re: Two Requests

Mon 2 Nov 2009

Correction: make that Mark Wallace, and his book of sonnets.

From: steve russell <[REDACTED]>
To: "Poetics List (UPenn, UB)" <[REDACTED]>
Sent: Mon, November 2, 2009 1:44:54 PM
Subject: Re: Two Requests

Michael Wallace: Penny/per/day sonnets, i think. can't find the damn book to make sure of the title. sonnet book, maybe a decade old. & definitely a contemporary spin on the sonnet form.

From: Nick LoLordo <[REDACTED]>
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Bill Allegrezza

--

V. Nicholas LoLordo
Assistant Professor
Department of English

University of Nevada-Las Vegas



Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around
<http://mail.yahoo.com>

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53. **Christophe Casamassima**

Three Suites by Christophe Casamassima

Mon 2 Nov 2009

To celebrate the completion of my 6th book of poems, I created a limited edition of 250 copies of Three Suite, a collection of three books bound together. These books are handmade and stitched in a belt.

Please check out my profile on FB for further details, or write me directly for pics.

They're 6\$ + 2\$ shipping. If you request via FB, I'll knock off the shipping charges.

Thank you,

Christophe

--

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54. **amy king**

Re: Two Requests

Mon 2 Nov 2009

Don't you need to be invited to the private Flarf listserv to be one? I mean, and accept, of course. But first rule of Flarf Club, no one discusses actual admissions criteria ...

--- On Mon, 11/2/09, Mathias Svalina wrote:

Kimberly Lyons is a Flarf poet? Does she know this?

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55. **David Kirschenbaum**

One Last Call to Advertise in Boog City 60

Mon 2 Nov 2009

Please forward

Advertise in

Boog City 60

featuring Urban Folk 22

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Fri. Nov. 6-Submit Ad or Ad Materials

—Wed. Nov. 11-Distribute Paper

Featuring:

*Scott MX Turner on the saga of Atlantic Yards

*Printed matter section with reviews of

Noelle Kocot and Jennifer Scappettone's books

*Our Urban Folk music section with reviews of The Shivers and
Prewar Yardsale, and a piece on valuing songs in the digital age

*Poems from Mike Carlson, Elsbeth Pancrazi, and Christine Shook

*Art from Alan Gastelum

This is a quick note to see if you'd like to advertise and reach our readership.
(Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and
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labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50%
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also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [REDACTED] or call 212-842-BOOG (2664) for more information.

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)

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56. **Randolph Healy**

Re: Two Requests

Mon 2 Nov 2009

Ken Edwards' "EIGHT + SIX" is a tour de grace.

Randolph

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57. **George Bowering**

Re: Two Requests

Mon 2 Nov 2009

My Uncle Llew was a Flarf poet
back in the day.

gb

On Nov 2, 2009, at 11:02 AM, amy king wrote:

Don't you need to be invited to the private Flarf listserv to be one? I mean, and accept, of course. But first rule of Flarf Club, no one discusses actual admissions criteria ...

*--- On Mon, 11/2/09, Mathias Svalina wrote:
Kimberly Lyons is a Flarf poet? Does she know this?*

welcome.html

Geo. Harry Bowering, M.A.
Fell down in Firenze

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58. **Thomas savage**

Re: Two Requests

Mon 2 Nov 2009

Marc Nasdor (sonnetalia) and Bill Kushner

From: William Allegrezza <[REDACTED]>

To: [REDACTED]

Sent: Thu, October 29, 2009 12:09:20 PM

Subject: Two Requests

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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59. **Murat Nemet-Nejat**

Re: Two Requests

Mon 2 Nov 2009

Sorry, I am whip lashed by a sacred shibboleth. I was partly referring to a group of poets living in the New York area, particularly in Brooklyn. Recently, I was reading some of Kymberly Lyon's poetry where she was re-working a number of Shakespeare's sonnets. I remember saying to myself that Kim must have picked up the idea from Kasey's experiments around the same idea, which were the topic of discussion by Gary Sullivan in his blog * Elsewhere* a while ago. I do not possess a final list of who belongs to the Flarf poetics list and who

does not. That does not prevent me from noticing cross pollinations across its borders nor does it prevent me from seeing major differences among its members.

Ciao,

Murat

On Mon, Nov 2, 2009 at 2:02 PM, amy king <[REDACTED]> wrote:

Don't you need to be invited to the private Flarf listserv to be one? I mean, and accept, of course. But first rule of Flarf Club, no one discusses actual admissions criteria ...

*--- On Mon, 11/2/09, Mathias Svalina wrote:
Kimberly Lyons is a Flarf poet? Does she know this?*

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60. **Joseph Mosconi**
Announcing AREA SNEAKS #2
Mon 2 Nov 2009

Announcing AREA SNEAKS #2

Benevolent area-sneaks get lost in the kitchens and are found to impede the circulation of the knife-cleaning machine.

- Charles Dickens

Area Sneaks is a Los Angeles-based journal edited by Joseph Mosconi & Rita Gonzalez that seeks to encourage dialogue between the worlds of visual art and poetry.

interviews with VISUAL ARTISTS

Edgar Arceneaux interviewed by Noellie Roussel

Analia Saban interviewed by Claire de Dobay Rifelj

POETRY by

Elisa Gabbert & Kathleen Rooney

Aaron Kunin

Doug Nufer

Franklin Bruno

Demosthenes Agrafiotis
Ara Shirinyan
Harold Abramowitz & Amanda Ackerman
Mathew Timmons
Will Alexander
Richard Kostelanetz

portfolios of VISUAL ARTISTS

Jody Zellen
Demosthenes Agrafiotis

a VISUAL POETRY symposium featuring

Robert Grenier
Johanna Drucker
Peter Ciccariello
Jessica Smith
William R. Howe
Derek Beaulieu
conducted by K. Lorraine Graham

ARTIST-POET collaborations

Kerry Tribe & Nick Moudry
Hillary Mushkin & Jen Hofer

\$15

AVAILABLE ON-LINE <<http://areasneaks.com/index.php?id=5>> via Paypal

or

email [REDACTED] for other arrangements

**

Upcoming Launch Events

Seattle: Friday, November 6, 7:30pm at Pilot Books, 219 Broadway E, Seattle, WA

Vancouver: Saturday, November 7, 8:00pm at Artspeak, 223 Carrall Street, V6B 2J2 Canada, Vancouver, BC...hosted by the Phillip Review

<http://areasneaks.com/>

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61. **David Chirot**

Re: Two Requests

Mon 2 Nov 2009

john clarke's In the Analogy

On Mon, Nov 2, 2009 at 12:41 PM, Randolph Healy

<[REDACTED]>wrote:

Ken Edwards' "EIGHT + SIX" is a tour de grace.

Randolph

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62. **Jim Andrews**

Re: serendipity and webjournals

Mon 2 Nov 2009

Murat,

So sorry to disappoint you by offering a valid, practical solution to the problem posed! I got the impression they were looking for practical solutions as a way of indeed confronting the issues. It really brings your argument into question, doesn't it? Terrible, just terrible. Morally reprehensible on my part, really. Catherine too; she offered much the same solution.

Your approach is really the one I should take. I will, more often, try to not offer any obvious practical solutions. Instead, I will just blame the Internet or the digital for the problem and escalate it from a technical matter to an ethical and philosophical one. I see the error of my ways now, Murat. Thanks so much, brother.

Still, it's true that technologies both expand and narrow our worlds, as you say. No doubt the technologies themselves do a lot of both, but when it comes to expanding our worlds, there's nothing like a human bean to do it, and that's a big part of what we're doing on the Internet, surely, as artists. We are trying to expand views, expand on ideas, offer alternatives, offer solutions...as well as our usual stuff.

I have spent thirteen years writing vispo.com and I don't get the audience that many a lesser site does because of x and y. You won't find my site in the first few pages of search results if you google 'poetry'. But if you google 'digital poetry' or 'visual poetry' and various other more narrow terms, then I'm in there. Ultimately, those who need to find such work can and will find my site. The rest, well, it doesn't matter if they find the site or not. They can but probably won't. And would be confused if they did.

On my home page at <http://vispo.com> , I provide five ways to navigate the site:

1. the thumbnails, of which there are 64, are associated with works. not all works have a thumbnail but i'm workin on it. a brief description of the project associated with a thumbnail appears when you mouseover a thumbnail. 2. there's a search box for the site (google site search); this is a free service google offers. any page that is on my site and is indexed with google is thereby searchable. 3. there's a drop-down menu which lists all works on the site 4. there's a 'highlighted' list of categories (mostly); again, a brief description appears when you mouseover a category. 5. the 'goto' button at top left takes you to the project associated with the current background image. the background image is different each time you visit the homepage. this feature offers another view into the works on the site and gives people a strong sense of the graphical nature of the site. in a sense, the project associated with the current background is 'featured'.

this is an attempt to provide multiple perspectives/views into the site. it's net cubistic. why would this be less of a convention than a more linear approach? i don't think it is. not in my internet, anyway, Murat. so i applaud Hugh Behm-Steinberg for looking for alternatives to the phenomenon he mentions and am happy to offer a practical solution. not all problems are so easily solved! as you note, Murat, ethical and philosophical issues accompany the ways we deal with the economy of attention, but we are not helpless in the matter.

ja

<http://vispo.com>

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

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

To: <[REDACTED]>

Sent: Sunday, November 01, 2009 12:54 PM

Subject: Re: serendipity and webjournals

Jim,

*Why is every ethical or philosophical issue is being turned into a technical problem, with a technical solution? The fact that the internet in subversive ways *narrows*, as well as expanding our world, that it makes the very concept of privacy a almost quaint wish, that it creates a powerful tool of control -as much its reverse- is unquestionable. Why is it that quite often you suggest a "practical" advice which further digs us into a mediated morass without directly confronting the ethical moral and philosophical issues which the question was originally trying to deal with?*

I have no doubt that there are technical ways -as you suggest with the idea of "I Feel Luck" option- the specific problem can at least theoretically be solved. But there is no doubt that the on-line publication, with its already established praxis of clicking directly to the works of one's preference -in itself a very "practical" method- is creating a medium which is incrementally more solipsistic -as it is more convenient, less friction bound- than its print counterpart.

Ciao,

Murat

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63. **William Allegrezza**

A Call for Work

Mon 2 Nov 2009

I'm forwarding this call for work. Two notes. One, if you want a old copy of the magazine, just send me your address. Typically, it's a nicely printed mag. Two, I'm only the faculty advisor for the journal, so I stay away from meddling with editorial decisions.

Bill Allegrezza

SPIRITS: ART/LITERARY MAGAZINE

Now Accepting:

- * Short Stories of 1,500 Words or Less
- * One Act, One Scene Plays
- * Photography
- * Sketches
- * Paintings
- * Essays
- * Poetry

Submit all work to:



Deadline:

December 20, 2009

*Include your full name, email address and a bio of 100 words or less.

*Artwork submissions must not include frames, borders or backdrops.

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64. **Mary Jo Malo**

Re: Two Requests (Sonnets)

Tue 3 Nov 2009

Bill Knott whose works are free as downloads at Lulu.

--

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

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

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65. **peter ganick**

new at chalk editions

Tue 3 Nov 2009

new eBooks at <http://chalkeditions.co.cc>

free to read, download, and print.

Jeff Crouch - furious peddler

Lawrence Upton - water lines

Hugh R. Tribbey - waitin'ale glasses

also, work by Sheila E. Murphy, John M. Bennett,
zachary count lawrence, Ivan Arguelles, Alan Sondheim,
Jim Leftwich, Peter Ganick, Jukka-Pekka Kervinen.

we are reading manuscripts at this time.

send electronic file [doc, rtf, pdf only] to:

Peter Ganick [REDACTED]

Jukka-Pekka Kervinen [REDACTED]

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66. **Vernon Frazer**

***NEW YORK IS THE 5TH STOP ON THE ROCKPILE TOUR!!! (posted
on behalf of Michael Rothenberg)***

Tue 3 Nov 2009

NEW YORK CITY

Saturday, November 7th 2-5pm

Poetry Project at St. Mark's Church

Parish Hall

131 E. 10th St.(& 2nd Ave.)
Manhattan, NY
ADMISSION: free

ROCKPILE Symposium: David Meltzer and Michael Rothenberg host a discussion on "Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration: Open discussion with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Murat Nemat-Nejat, Wanda Phipps, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderator: Jim Feast. (Refreshments0

NEW YORK CITY

Monday, November 9th, 12:30-2pm
Segal Theater
The Center for the Humanities
The Graduate Center, CUNY
365 Fifth Avenue, Room 5103
New York, NY 10016

ADMISSION: free

ROCKPILE- Poetry and Music and The Troubadour Tradition
A Discussion with David Meltzer and Michael Rothenberg hosted by David Henderson and Ammiel Alcalay.

NEW YORK CITY ROCKPILE Performance

Monday, November 9th 8pm
The Gershwin Hotel
7 East 27th Street
New York, NY 10016

<http://www.gershwins.com/english/site1.html>

ADMISSION: \$10 at the door

David Meltzer and Michael Rothenberg with Marty Ehrlich (multi-reed player), Lindsey Horner (bass), Bill Zavatsky (piano), Michael Stephans (drums)

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67. **Dodie Bellamy**

Dear Catastrophe opening/Dodie's workshop reading this Sunday!

Tue 3 Nov 2009

Please join us at Right Window
for an opening reception of Stephanie Mansolf's installation "Dear

Catastrophe"

and reading of members of Dodie Bellamy's prose workshop

Sunday, November 8, 2009, 2-6pm

at 4:00 p.m. readings by:

Lindsey Boldt

Mari Collings

Drew Cushing

Apsara DiQuinzio

Maizie Gilbert

Kevin Killian

Sara Larsen

Minnette Lehmann

Anne McGuire

Ron Palmer

Right Window is a storefront window space at Artist Television Access, 992 Valencia Street (at 21st), in San Francisco.

Stephanie Mansolf's "Dear Catastrophe" will run from November 8--29, 2009.

Organized by Dodie Bellamy, "Dear Catastrophe" presents a series of Victorian styled treehouse dioramas--an imaginary cityscape--inhabited by humans, gremlins, and warrior cupids. Spike pits are layered in front of the treehouses, mountains behind the treehouses, clouds with battling cupids above the treehouses. In this layered landscape Mansolf explores how a space created for safety can quickly and easily become a threat. The treehouse city is inherently precarious, and its denizens are quickly falling into a chaos of disarray, danger, destruction, and death. Mansolf's startling dystopia draws on influences as disparate as the video game Mortal Kombat, the 1960's Disney film Swiss Family Robinson, and San Francisco's "painted ladies," the Victorian homes that adorn our streets.

Stephanie Mansolf received her BFA from UC Santa Barbara in 2006. During the end of her undergraduate studies Mansolf was commissioned in conjunction with artist Kat Trajano to transform Santa Barbara's chic Presidio Motel into an avant garde and eclectic art motel; a project from which the duo has received wide acclaim. Since then Mansolf has shown in Santa Barbara, San Francisco and Arcata California. Mansolf's practice delves into dark angles between reality and fantasy, investigating matters of human nature, disease, and hybridity through a manifestation of fanciful imagery. Employing gothic and surreal aesthetics, Mansolf creates a carnivalesque landscape where melodrama thrives, and taboo topics can be explored. She currently lives and works in San Francisco California.

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68. **Aryanil Mukherjee**
Levi-Strauss died today at 100

Tue 3 Nov 2009

http://news.yahoo.com/s/ap/20091103/ap_on_en_ot/eu_obit_france_levi_strauss
aryanil

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69. **Murat Nemet-Nejat**
Re: serendipity and webjournals

Tue 3 Nov 2009

Jim,

Why are you creating a red herring opposition on your mind to which you can easily and to yourself satisfactorily respond? I am very aware of the practical nature of the original question and equally aware of the tectonic, revolutionary nature of the internet as a medium, which will affect all aspects of human endeavor, including perhaps the meaning of human nature itself. There is all the more reason for us to raise our consciousness of what is happening -yes, philosophically, intellectually, ethically what is happening, even if there is relatively little one can do about it or even the desire to do so.

My point is that on this list -as in our culture in general- the attitude towards the internet is one of cheer leading -you remember the attitude of the press media towards the Iraq War?- The internet revolution is also the enabler of a lot of dislocation and suffering in the world, why a company that took one hundred years to build can implode in the wink of an eye and throw thousands of people out of work, why power tends to be concentrated increasingly in fewer hands and banks can become so powerful, why the division between rich and poor become wider and more irrevocable, why a bomb can be "droned" from thousands of miles into one's bedroom without eye contact.

Interacting with your Kandinsky series, for instance, I was conscious of the meticulous, years-long effort it must have taken to create that work which cobbles elements of different media into a unified whole; but, by coincidence, that was one of the days when someone had strapped a bomb around his chest and blown himself and forty people. I remember saying to myself this man with a bomb around his chest is -corrupt, distorted, nihilistic though it may be- is a reaction to the confluence of those alienating, remote as malignant forces. One has to use what one has got.

I wish one way or another -subliminally or not, even if only as strays or fragments of thought- these aspects -the dark underbelly of what the computer can do- could enter into the dna of your work. I do not see it, but perhaps I am missing it or for you it is irrelevant. For instance, David Chirot's work, his RuBEings, or his collage posters are infused with this critical spirit. Probably, your visual digital work techically is a light year more "advanced" than David's work. But, here we are arriving at the same issue again: the response to an ethical, political relality with a "practical," technological solution.

Ciao,

Murat

On Mon, Nov 2, 2009 at 4:57 PM, Jim Andrews <[REDACTED]> wrote:

Murat,

So sorry to disappoint you by offering a valid, practical solution to the problem posed! I got the impression they were looking for practical solutions as a way of indeed confronting the issues. It really brings your argument into question, doesn't it? Terrible, just terrible. Morally reprehensible on my part, really. Catherine too; she offered much the same solution.

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<http://vispo.com>

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Sent: Sunday, November 01, 2009 12:54 PM
Subject: Re: serendipity and webjournals

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Ciao,

Murat

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70. **amy king**

Women Don't Write Good Books - Publishers Weekly

Tue 3 Nov 2009

For Immediate Release

November 2, 2009

Why Weren't Any Women Invited To Publishers Weekly's Weenie Roast?

Publishers Weekly recently announced their Best Books Of 2009 list. Of their top ten, chosen by editorial staff, no books written by women were included. Quoted in The Huffington Post, PW confidently admitted that they're "not the most politically correct" choices. This statement comes in a year in which new books appeared by writers such as Lorrie Moore, Margaret Atwood, Alice Munro, Mavis Gallant, Rita Dove, Heather McHugh and Alicia Ostriker.

"The absence made me nearly speechless," said writer Cate Marvin, cofounder of the newly launched national literary organization WILLA (Women In Letters And Literary Arts), which, since August, has attracted close to 5400 members on their Facebook web page, including many major and emerging women writers. "It continues to surprise me that literary editors are so comfortable with their bias toward male writing, despite the great and obvious contributions that women authors make to our contemporary literary culture."

WILLA's other cofounder, Erin Belieu, Director Of The Creative Writing Program at Florida State University, asked, "So is the flipside here that including women authors on the list would just have been an empty, politically correct gesture? When PW's editors tell us they're not worried about political correctness, that's code for your concerns as a feminist aren't legitimate. They know they're being blatantly sexist, but it looks like they feel good about that. I, on the other hand, have heard from a whole lot of people--writers and readers--who don't feel good about it at all."

PW also did a Top 100 list and, of the authors included, only 29 were women. The WILLA Advisory Board is in the process of putting together a list titled "Great Books Published By Women In 2009." This will be posted to the organization's Facebook page and website. A WILLA Wiki has also been started for people to share their nominations for Great Books By Women in 2009. Press release to follow.

WILLA was founded to bring increased attention to women's literary accomplishments and to question the American literary establishment's historical slow-footedness in recognizing and rewarding women writer's achievements. WILLA is about to launch their website and is in the process of planning their first national conference to be held next year.

(Note: until recently, WILLA went under the acronym WILA, with one L. If you're interested in the organization, please Google WILA with one L to see background on how this group was originally formed.)

For more information contact:

Erin Belieu



Cate Marvin



NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

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71. **Mairead Byrne**

Re: Women Don't Write Good Books - Publishers Weekly

Tue 3 Nov 2009

Hey this isn't exactly a beaut either, poor old contemporary poetics with so sparse an interest from women. How can this possibly be "redefining the boundaries"???

CONTEMPORARY POETICS

"Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century"

Edited by Louis Armand

ISBN 0-8101-2359-2 (paperback). 384pp.

Publisher: Northwestern University Press, Evanston.

<http://nupress.northwestern.edu>

Exploring the boundaries of one of the most contested fields of literary study--a field that in fact shares territory with philology, aesthetics, cultural theory, philosophy, and even cybernetics--this volume gathers a body of critical writings that, taken together, broadly delineate a possible poetics of the contemporary. In these essays, the most interesting and distinguished theorists in the field renegotiate the contours of what might constitute "contemporary poetics," ranging from the historical advent of concrete poetry to the current technopoetics of cyberspace. Concerned with a poetics that extends beyond our own time, as a mere marker of present-day literary activity, their work addresses the limits of a writing "practice"--beginning with Stephane Mallarme in the late nineteenth century--that engages concretely with what it means to be contemporary.

Charles Bernstein's Swiftian satire of generative poetics and the textual apparatus, together with Marjorie Perloff's critical-historical treatment of "writing after" Bernstein and other proponents of language poetry, provides an itinerary of contemporary poetics in terms of both theory and practice. The other essays consider "precursors," recognizable figures within the histories or prehistories of contemporary poetics, from Kafka and Joyce to Wallace Stevens and Kathy Acker; "conjunctions," in which more strictly theoretical and poetical texts enact a concerted engagement with rhetoric, prosody, and the vicissitudes of "intelligibility"; "cursors," which points to the open possibilities of invention, from Augusto de Campos's "concrete poetics" to the "codework" of Alan Sondheim; and "transpositions," defining the limits of poetic invention by way of technology.

"An epoch-defining collection of manifestos and essays: its list of contributors reads as a who's who of current important theorists in the field." --Michael Golston

"Puts a number of excellent essays back in print and makes several others easily available for the first time." --Craig Dworkin

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Bob Perelman: Doctor Williams's Position, Updated

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Michel Delville & Andrew Norris: Frank Zappa, Captain Beefheart, and the Secret History of Maximalism

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Keston Sutherland: Vagueness

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Augusto de Campos: Questionnaire of the Yale Symposium

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Gregory L Ulmer: Image Heuretics

J. Hillis Miller: The Poetics of Cyberspace: Two Ways to Get a Life

McKenzie Wark: From Hypertext to Codework

Alan Sondheim: Codeworld

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Louis Armand: Techno-Poetics in the Vortex

Steve McCaffery: Parapoetics and the Architectural Leap

Allen Fisher: Traps or Tools and Damage

Steve McCaffery: Discontinued Meditations

Marjorie Perloff: Screening the Page / Paging the Screen: Digital Poetics and the Differential Text

Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include *Solicitations: Essays on Criticid Incendiary Devices: Discourses of the Other*.
www.litterariapragensia.com

Contemporary Poetics

<http://nupress.northwestern.edu/Title/tabid/68/ISBN/0-8101-2360-6/Default.aspx>

Northwestern University Press

<http://nupress.northwestern.edu>

11030 South Langley Avenue

Chicago, IL 60628

██████████ or ██████████ (phone)

██████████ or ██████████ (fax)

Order from Amazon:

http://www.amazon.com/Contemporary-Poetics-Avant-Garde-Modernism-Studies/dp/0810123606/ref=sr_1_1?ie=UTF8&s=books&qid=1256653745&sr=1-1

>>> ██████████ 11/03/09 2:48 PM >>>

For Immediate Release

November 2, 2009

Why Weren't Any Women Invited To Publishers Weekly's Weenie Roast?

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For more information contact:

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NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

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72. **Maria Damon**
claudellevy-strauss has died...

Tue 3 Nov 2009

at age 100.

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73. **cris cheek**

Re: Women Don't Write Good Books - Publishers Weekly

Tue 3 Nov 2009

i thought exactly the same Mairead

extremely myopic editing

;(

xx

cc

On Nov 3, 2009, at 3:32 PM, Mairead Byrne wrote:

Hey this isn't exactly a beaut either, poor old contemporary poetics with so sparse an interest from women. How can this possibly be "redefining the boundaries"???

CONTEMPORARY POETICS

"Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century"

Edited by Louis Armand

ISBN 0-8101-2359-2 (paperback). 384pp.

Publisher: Northwestern University Press, Evanston.

<http://nupress.northwestern.edu>

Exploring the boundaries of one of the most contested fields of literary study--a field that in fact shares territory with philology, aesthetics, cultural theory, philosophy, and even cybernetics--this volume gathers a body of critical writings that, taken together, broadly delineate a possible poetics of the contemporary. In these essays, the most interesting and distinguished theorists in the field renegotiate the contours of what might constitute "contemporary poetics," ranging from the historical advent of concrete poetry to the current technopoetics of cyberspace. Concerned with a poetics that extends beyond our own time, as a mere marker of present-day literary activity, their work addresses the limits of a writing "practice"--beginning with Stephane Mallarme in the late nineteenth century--that engages concretely with what it means to be contemporary.

Charles Bernstein's Swiftian satire of generative poetics and the textual apparatus, together with Marjorie Perloff's critical-historical treatment of "writing after" Bernstein and other

proponents of language poetry, provides an itinerary of contemporary poetics in terms of both theory and practice. The other essays consider "precursors," recognizable figures within the histories or prehistories of contemporary poetics, from Kafka and Joyce to Wallace Stevens and Kathy Acker; "conjunctions," in which more strictly theoretical and poetical texts enact a concerted engagement with rhetoric, prosody, and the vicissitudes of "intelligibility"; "cursors," which points to the open possibilities of invention, from Augusto de Campos's "concrete poetics" to the "codework" of Alan Sondheim; and "transpositions," defining the limits of poetic invention by way of technology.

"An epoch-defining collection of manifestos and essays: its list of contributors reads as a who's who of current important theorists in the field." --Michael Golston

"Puts a number of excellent essays back in print and makes several others easily available for the first time." --Craig Dworkin

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Marjorie Perloff: Screening the Page / Paging the Screen: Digital Poetics and the Differential Text

Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include Solicitations: Essays on Criticid Incendiary Devices: Discourses of the Other. www.litterariapragensia.com

Contemporary Poetics

<http://nupress.northwestern.edu/Title/tabid/68/ISBN/0-8101-2360-6/Default.aspx>

Northwestern University Press

<http://nupress.northwestern.edu>

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Chicago, IL 60628

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██████████ or ██████████ (fax)

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http://www.amazon.com/Contemporary-Poetics-Avant-Garde-Modernism-Studies/dp/0810123606/ref=sr_1_1?ie=UTF8&s=books&qid=1256653745&sr=1-1

██████████ 11/03/09 2:48 PM >>>

*For Immediate Release
2, 2009*

November

Why Weren't Any Women Invited To Publishers Weekly's Weenie Roast?

Publishers Weekly recently announced their Best Books Of 2009 list. Of their top ten, chosen by editorial staff, no books written by women were included. Quoted in The Huffington Post, PW confidently admitted that they're "not the most politically

correct" choices. This statement comes in a year in which new books appeared by writers such as Lorrie Moore, Margaret Atwood, Alice Munro, Mavis Gallant, Rita Dove, Heather McHugh and Alicia Ostriker.

"The absence made me nearly speechless." said writer Cate Marvin, cofounder of the newly launched national literary organization WILLA (Women In Letters And Literary Arts), which, since August, has attracted close to 5400 members on their Facebook web page, including many major and emerging women writers. "It continues to surprise me that literary editors are so comfortable with their bias toward male writing, despite the great and obvious contributions that women authors make to our contemporary literary culture."

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(Note: until recently, WILLA went under the acronym WILA, with one "L." If you're interested in the organization, please Google WILA with one "L" to see background on how this group was originally formed.)

For more information contact:

Erin Belieu



██████████
Cate Marvin
██████████
██████████

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

[welcome.html](#)

[welcome.html](#)

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74. **Eric Elshtain**
New at Beard of Bees Press

Wed 4 Nov 2009

for the love of Venn Diagrams, read
<http://www.beardofbees.com/frantz.html>

Eric Elshtain
Editor
Beard of Bees Press
<http://www.beardofbees.com>

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75. **Jim Andrews**
Re: serendipity and webjournals

Wed 4 Nov 2009

Why are you creating a red herring opposition on your mind to which you can easily and to yourself satisfactorily respond? I am very aware of the practical nature of the original question and equally aware of the tectonic, revolutionary nature of the internet as a medium, which will affect all aspects of human endeavor, including perhaps the meaning of human nature itself. There is all the more reason for us to raise our consciousness of what is happening -yes, philosophically, intellectually, ethically what is

happening, even if there is relatively little one can do about it or even the desire to do so.

My point is that on this list -as in our culture in general- the attitude towards the internet is one of cheer leading -you remember the attitude of the press media towards the Iraq War?- The internet revolution is also the enabler of a lot of dislocation and suffering in the world, why a company that took one hundred years to build can implode in the wink of an eye and throw thousands of people out of work, why power tends to be concentrated increasingly in fewer hands and banks can become so powerful, why the division between rich and poor become wider and more irrevocable, why a bomb can be "droned" from thousands of miles into one's bedroom without eye contact.

That's pretty exaggerated, Murat; it's not exactly convincing. But it's true that the Internet has and continues to change the way a lot of business is done. Art is affected as much as any other field because so much art can be digitized. Anything that can be digitized is or will be affected rather dramatically, in the end. It gives capitalism in all affected fields a real shot in the chops. I'm not making any cash right now. Lots of people are suffering in the same situation. But it's not accurate to blame the Internet revolution for it all. It's a global economic meltdown that, ultimately, seems to have less to do with the Internet than the failings of cowboy capitalism. Together with dwindling and exploited resources, population increase, environmental abuse and pollution, and not much international cooperation, coordination support, and respect for international law.

Interacting with your Kandinsky series, for instance, I was conscious of the meticulous, years-long effort it must have taken to create that work which cobbles elements of different media into a unified whole; but, by coincidence, that was one of the days when someone had strapped a bomb around his chest and blown himself and forty people. I remember saying to myself this man with a bomb around his chest is -corrupt, distorted, nihilistic though it may be- is a reaction to the confluence of those alienating, remote as malignant forces. One has to use what one has got.

I wish one way or another -subliminally or not, even if only as strays or fragments of thought- these aspects -the dark underbelly of what the computer can do- could enter into the dna of your work. I do not see it, but perhaps I am missing it or for you it is irrelevant. For instance, David Chirot's work, his RuBEings, or his collage posters are infused with this critical spirit. Probably, your visual digital work technically is a light year more "advanced" than David's work. But, here we are arriving at the

| *same issue again: the response to an ethical, political reality with a "practical," technological solution.*

When Dan Bar-On of PRIME (<http://vispo.com/PRIME>) was alive, I could probably have gotten involved much more in their projects in the Middle East. But, ultimately, I felt that doing the web site for them was about the extent of the involvement that I could really contribute. It's not a conflict that I am close to--or understand enough--to be of much real help otherwise. But I was very happy to do their web site and offer that support to their very important joint Israeli-Palestinian peace building initiatives.

Everybody's life and work has some sort of political dimensions. When I look around me and at the work of myself and those whose work I enthusiastically follow, I see efforts to create types of art that are new and so, of course, it doesn't really fit in to whatever crumbling art structures already exist. So these artists face difficulties both financially and in critical reception and understanding of their work. I try to write about and discuss and get the word out about this work, internationally, and contribute in some way to international communication about this sort of work, which you could mainly describe as computer art, usually net-based. Often with a literary dimension. Work like David Jhave Johnston's <http://vispo.com/jhave> really makes me scream and shout.

And I try to create that sort of art myself in a way that does offer something new and interesting to people and I try to challenge myself and others to push it. Currently, with dbCinema, it's not so much a literary type of art as erm visual and intensely computational. Though I'm also trying to build dbCinema so that there are literary and narrativistic possibilities. I haven't really explored those as much, yet, as I have the visual possibilities. But I will. And there's lots of em. Chris Funkhouser has been exploring that with dbCinema. Developing dbCinema as the writer of this tool, I've mostly approached it as getting it to be able to make all sorts of different types of art that aren't made by anything else. So I've been more concerned with exploring the um marks it can make on a screen than in deeper planning concerning language and narrativity with pieces made with it.

But dbCinema is also associated with issues that have political dimensions. One's notions of cinema are involved. And copyright issues, of course, using google image search. And then there's just the whole thing of this type of art. Lots of visual artists see this sort of thing as junk. One painter said to me recently it's junk, it isn't in galleries, you just push a button and out it comes, it's very limited. Then there's the financial aspect. I'm broke. I got a bit of a plan on that, we'll see, but I'm not much of a businessman. Can this sort of art support me? Probly not, but it's what I'm doing, it's where my passion is, so I figure I better do it hard while I can and see what happens. You say the suicide

bombers work with what they got. So do I. There's got to be some joy in the world, Murat, and I'm on the frickin job.

ja

<http://vispo.com>

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76. **Regina Pinto**

***Project "AlphaAlpha" - More collaborations are already on line.
Would you like to collaborate?***

Wed 4 Nov 2009

Project AlphaAlpha - "A" Poetry:

NEW PAGES:

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

MORE COLLABORATIONS WILL BE READY SOON!

AUTHOR'S PAGES THAT ARE ALREADY READY:

<http://arteonline.arq.br/a/um.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/does.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/tres.html> (Regina Pinto - Brazil)

How to collaborate?

Read the call at: <http://arteonline.arq.br/a/call.htm> and ... PARTICIPATE!

All the best,
Regina Pinto

--

=====

Regina Pinto

<http://arteonline.arq.br>
<http://pintor.tumblr.com>

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77. **Rachel Loden**

Mark Nowak, Reid Gomez, and Rachel Loden on Class/War at Small Press Traffic in SF

Wed 4 Nov 2009

Mark Nowak, Reid Gomez, and Rachel Loden

(with special guest Harsha Ram)

on Class/War

A reading with two (!) multimedia presentations

Saturday, November 7

Small Press Traffic

California College of the Arts

San Francisco Campus

Timken Hall

1111 Eighth Street

San Francisco, CA

7:30 p.m.

<http://www.sptraffic.org/html/events.htm>

Info: [REDACTED]

Mark Nowak is the author of *Coal Mountain Elementary* (Coffee House Press, 2009) and *Shut Up Shut Down* (Coffee House Press, 2004). He designs and facilitates “poetry dialogues” with Ford autoworkers in the United States and South Africa (through the UAW and NUMSA), striking clerical workers (through AFSCME 3800), Muslim/Somali nurses and healthcare workers (through Rufaidah), and others.

Reid Gómez is an urban raised Navajo from the Rock formerly known as Potrero Hill. She was the winner of the 1995 Astrea Lesbian Writers award and is the author of *California Wasn't Good For Us*. She is currently finishing her novel, *Urban Nizhóní*.

Rachel Loden's second full-length book, *Dick of the Dead*, was published by Ahsahta Press in May 2009. She is also the author of *Hotel Imperium* (Georgia),

which was named one of the ten best poetry books of the year by the San Francisco Chronicle.

Harsha Ram is Associate Professor of Slavic and Comparative Literatures at UC Berkeley and author of *The Imperial Sublime: A Russian Poetics of Empire* (University of Wisconsin Press, 2003). His most recent work is on the literary dialogue between Russia and Georgia and he has an ongoing interest in the relationship between poetry and political power.

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78. **Halvard Johnson**

Re: Two Requests

Wed 4 Nov 2009

Ted Berrigan

Bernadette Mayer

HJ

"When a man rides a long time in wild
regions he feels the desire for a city."

--Italo Calvino

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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<████████> wrote:

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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79. **Thomas savage**

Re: claud levy-strauss has died...

Wed 4 Nov 2009

I was sorry to see that Levi-Strauss had died in Today's New York Times. Still, he had a very long and wonderful life and lived to be 100. It's a wonderful obituary by Edward Rothstein, one of the Times best writers. If I knew how to attach it here, I would, but I don't.

From: Maria Damon <[REDACTED]>
To: [REDACTED]
Sent: Tue, November 3, 2009 3:51:46 PM
Subject: claud levy-strauss has died...

at age 100.

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80. **Thomas savage**

Re: Women Don't Write Good Books - Publishers Weekly

Wed 4 Nov 2009

Although, on some level, the division between women and men strikes me as limited, I agree with you that more women writers should be recognized (all the women mentioned here are well-known) not to say women composers for whom the shroud is much darker. As for the top ten, if the list is longer, that may be an arbitrary cut-off point given how many books are published each year. Is this a naive notion? Maybe. Regards, Tom Savage

From: amy king <[REDACTED]>
To: [REDACTED]
Sent: Tue, November 3, 2009 2:48:39 PM
Subject: Women Don't Write Good Books - Publishers Weekly

For Immediate Release
November 2, 2009

Why Weren't Any Women Invited To Publishers Weekly's Weenie Roast?
Publishers Weekly recently announced their Best Books Of 2009 list. Of their top ten, chosen by editorial staff, no books written by women were included.

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For more information contact:

Erin Belieu



Cate Marvin



NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

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81. **Grant Jenkins**

TULSA/NY SCHOOL Conference, Nov 5-7

Wed 4 Nov 2009

The Tulsa School Conference & Literary Festival sponsored by the National Endowment of the Humanities will take place Nov 5-7 on the campus of the University of Tulsa. The conference focuses on the four poet/artists from Tulsa who comprise what is called the ³second-generation² of the famed New York School of art and poetry in the 1960s. The conference culminates in the J. Donald Feagin series reading by original ³so-called Tulsa School² member, Ron Padgett, on Saturday Nov 7 at 8:00pm at the downtown Tulsa Doubletree Hotel. The other living member, Dick Gallup, will take part in a roundtable discussion of the group on Friday. In addition to Padgett and Gallup, poet Alice Notley, former wife of deceased Tulsa School head-honcho and TU graduate, Ted Berrigan, will read on Thursday night. Their sons, Anselm and Edmund, will read on Friday night.

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104



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82. **twshaner**

Allison Cobb & Jen Coleman Reading in Eugene, OR

Wed 4 Nov 2009

DIVA™s A New Poetry Series

presents an evening of poetry with

Â

Allison Cobb & Jen Coleman

Â

Saturday, October 17 @ 7:30

DIVA Center 110 W. Broadway

Eugene , OR

Admission: donation.

Allison Cobb is the author of *Born2* (Chax Press, 2004) a poetic meditation on her hometown of Los Alamos , New Mexico . She is currently at work on *Green-Wood* , a long piece about the 500-acre Victorian cemetery across the street from her home in Brooklyn , New York . She moved from Brooklyn to Portland , Oregon in January.

Jen Coleman is a Minnesota poet by way of DC, New York and now Portland . Former co-editor of the literary magazine *Pom2* and co-curator of the DC based "In Your Ear" reading series. Jen also has a chapbook, *Propinquity* , and her work has appeared in *The Tangent*, *Ixnay*, *Chain* and other awesome journals.

Â

Upcoming readings:

Saturday, December 5th: Alicia Cohen and Tom Fisher

Â

Â

DIVA Center 110 W. Broadway, Eugene

Phone: [REDACTED]

E-Mail: [REDACTED]

Web: divacenter.org

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83. **CA Conrad**

Re: Ed Dorn, AIDS, community...

Wed 4 Nov 2009

You know, it's amazing to me how that conversation with Dale Smith got interpreted by some. I've been accused of being heterophobic, something I've NEVER been accused of in my life! But my favorite emails were those telling me that there were many ways to interpret what Dorn MEANT by his homophobic AIDS poems in his late work. Really? Well then, HOW do you

interpret THIS! Below is an email from Clayton Eshleman, and there's NO WAY anyone can hide from what Dorn meant here:

dear CA Conrad: thanks for your talk with Dale Smith on Ed Dorn and other matters. A brief footnote that should interest you (and perhaps, if you feel it is appropriate, can be posted), is relative to the Dorn/AIDS discussion): In Dorn's (and his wife Jennifer Dorn's) magazine Rolling Stock, #5, there appeared, written in collaboration with Tom Clark, an item called "The 1983 AIDS AWARDS FOR POETRY--In recognition of the current EPIDEMIC OF IDIOCY on the poetry scene." The page featured a large illustration of a test-tube of reddish liquid, presumably infected blood, which was the "prize." The recipients of this "award" were Dennis Cooper ("for writing the most AIDS-like line of the year: "Mark's anus is wrinkled, pink, and simplistically rendered, but cute"); Clayton Eshleman (for "attacking a dead--and thus harmless--poet, Elizabeth Bishop" in a review in the LA Times Book Review); Robert Creeley (for writing extravagant blurbs for books by Stephen Rodefer and Joanne Kyger); Steve Abbott ("for accusing everybody who doesn't like him or his poetry of 'rabid homophobia'"); Allen Ginsberg (for claiming he wrote some lyrics for the rock group The Clash, when supposedly he hadn't); and finally, "WRITE-IN CANDIDATE" ("Fill in the name of your favorite POETRY IDIOT here."). I have taken the above information from Eliot Weinberger's note on "A Case of AIDS Hysteria" that appeared in Sulfur #9, in 1984. The clear implication of the "awards" is that all of the poets who had offended Dorn and Clark (with infractions of good taste!) should not only die, but should die after a long and particularly gruesome disease. You can read the rest of Eliot's piece in Sulfur (I will send you a copy if you like). This is another example of the sickening and pointless level on which Dorn and Clark were operating in the 1980s. My wife Caryl and I were living in Los Angeles at the time, and quite close to Koki Iwamoto (the owner of the famous Chatterton's bookstore on Vermont St) and a number of his gay friends. We watched most of these people die of AIDS, including our dear Koki. That poets themselves would indulge in the kind of right-wing AIDS hysteria and homophobia that Dorn and Clark did still strikes me as unbearably sad.

Best regards, Clayton Eshleman

--

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

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

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84. **sheila black**

Re: Two Requests

Wed 4 Nov 2009

Â Sheila Black

--- On Wed, 11/4/09, Halvard Johnson <[REDACTED]> wrote:

From: Halvard Johnson <[REDACTED]>

Subject: Re: Two Requests

To: "Poetics List (UPenn, UB)" <[REDACTED]>

Date: Wednesday, November 4, 2009, 9:07 AM

Ted Berrigan

Bernadette Mayer

HJ

â€œWhen a man rides a long time in wild
regions he feels the desire for a city.â€

Â Â Â Â Â Â Â Â Â Â --Italo Calvino

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

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Bill Allegrezza

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85. **Dodie Bellamy**

This Friday at Camerawork--Bellamy and Killian read with Benderson!

Wed 4 Nov 2009

Join us for an evening with Bruce Benderson, Kevin Killian, and Dodie Bellamy.

Friday, November 6, 6:30 - 9 pm

at SF Camerawork

657 Mission Street, 2nd Floor, San Francisco



New York-based Bruce Benderson's new novel *Pacific Agony* is available now from Semiotext(e). New from City Lights, Kevin Killian's *Impossible Princess* is the third collection of gay short fiction by the PEN Award-winning author. Dodie Bellamy's most recent book, *Barf Manifesto*, was released by Ugly Duckling Presse in 2008.

This is a rare San Francisco appearance of New York writer Bruce Benderson. Not to be missed.

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86. **William Allegrezza**

Series A tonight in Chicago--Levato and Sanchez

Wed 4 Nov 2009

Date:

Wednesday, November 4, 2009

Time:

7:00pm - 8:00pm

Location:

at the Hyde Park Art Center, 5020 S. Cornell, Chicago, IL

<<http://www.facebook.com/editevent.php?eid=315899845034>>

Wed Nov 4:

Series A Reading, 7 to 8 PM,

Jorge Sanchez and Francesco Levato will read from their works.

Francesco Levato: Poet, translator, and new media artist Francesco Levato is the executive director of The Poetry Center of Chicago.

Levato is the author of *Marginal State* (Fractal Edge Press, 2006) and is a contributor to *Witness: Anthology of Poetry* (Serengeti Press, 2004). His poetry has been published internationally in journals and anthologies, both in print and online, including *The Progressive*, *XCP: Cross Cultural Poetics*, *Versal*, and

many others. His awards include two consecutive poetry fellowships at the Vermont Studio Center. His poetry-based video artwork has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

Levato is a vocal advocate of using the arts as a form of political engagement and social responsibility; he is founder of the Samizdat Series, a reading series of socially engaged poetry, and is a founding editor of the online literary journal *Ink & Ashes :: a journal of the senses*. He has served as poetry editor or guest poetry editor for *LocusPoint*, *Newtopia*, and others.

Jorge Sanchez: Jorge Sánchez is a poet, fiction writer, essayist, playwright and teacher. He earned an MFA in Creative Writing at the University of Michigan , where he received a Hopwood Award and a Cowden Fellowship, and received his undergraduate degree from Loyola University Chicago, where he received an Academy of American Poets Prize . His work has appeared in numerous journals, among them *Iowa Review*, *Indiana Review* , *can we have our ball back?* and *The Adirondack Review* He is at work on a book of poems, *Non-Cartoon World* , a collection of stories, *Work & Play* , and a novel, *Havana Imaginaria* . When not writing, he teaches English at Loyola University Chicago and Hebrew Theological College .

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87. **Murat Nemet-Nejat**

Re: serendipity and webjournals

Wed 4 Nov 2009

Jim,

You are one of the most judicious and generous persons on this list. I do not want our disagreements here to have any smell of a personal attack. Let me respond to two issues you have raised:

a) "I'm not making any cash right now. Lots of people are suffering in the same situation. But it's not accurate to blame the Internet revolution for it all. It's a global economic meltdown that, ultimately, seems to have less to do with the Internet than the failings of cowboy capitalism."

Contrary, the economic collapse of the last year was caused by derivatives, something which would have been inconceivable before the advent of computers. The connection is direct.

Ironically, a small number of people created the esoterica of derivatives - remember, nobody understand what they were, like Einstein's general relativity theory at one time- behind which they could give rein to their unrestrained greed and which, when the curtain removed, turned out to be no more than a

poncy scheme. That is why I believe that the virtuality of the digital world must constantly be analyzed -not because I am a yahoo Luddite. It is of the nature of the computer as a medium to create priesthoods and illusions, a potent and deadly combination.

b) In no way do I dismiss digital works. I am fascinated by them, partly because the computer turned out to be such a radical mind and world altering medium. That is why my criticism of what I believe to be their serious limitations -even misdirections- is so intense.

Your involvement with your work regardless of monetary rewards is -as you said- like the suicide bomber hugging his or her vest, on an ecstatic trip. In both the mediations are reduced to their essentials. Both are using what they've got.

Ciao,

Murat

On Wed, Nov 4, 2009 at 2:00 AM, Jim Andrews <[REDACTED]> wrote:

Why are you creating a red herring opposition on your mind to which you can easily and to yourself satisfactorily respond? I am very aware of the practical nature of the original question and equally aware of the tectonic, revolutionary nature of the internet as a medium, which will affect all aspects of human endeavor, including perhaps the meaning of human nature itself. There is all the more reason for us to raise our consciousness of what is happening -yes, philosophically, intellectually, ethically what is happening, even if there is relatively little one can do about it or even the desire to do so.

My point is that on this list -as in our culture in general- the attitude towards the internet is one of cheer leading -you remember the attitude of the press media towards the Iraq War?- The internet revolution is also the enabler of a lot of dislocation and suffering in the world, why a company that took one hundred years to build can implode in the wink of an eye and throw thousands of people out of work, why power tends to be concentrated increasingly in fewer hands and banks can become so powerful, why the division between rich and poor become wider and more irrevocable, why a bomb can be "droned" from thousands of miles into one's bedroom without eye contact.

That's pretty exaggerated, Murat; it's not exactly convincing. But it's true that the Internet has and continues to change the way a lot of business is done. Art is affected as much as any other field because so much art can be digitized. Anything that can be digitized is or will be affected rather dramatically, in the end. It gives capitalism in all affected fields a real

shot in the chops. I'm not making any cash right now. Lots of people are suffering in the same situation. But it's not accurate to blame the Internet revolution for it all. It's a global economic meltdown that, ultimately, seems to have less to do with the Internet than the failings of cowboy capitalism. Together with dwindling and exploited resources, population increase, environmental abuse and pollution, and not much international cooperation, coordination support, and respect for international law.

Interacting with your Kandinsky series, for instance, I was conscious of the meticulous, years-long effort it must have taken to create that work which cobbles elements of different media into a unified whole; but, by coincidence, that was one of the days when someone had strapped a bomb around his chest and blown himself and forty people. I remember saying to myself this man with a bomb around his chest is -corrupt, distorted, nihilistic though it may be- is a reaction to the confluence of those alienating, remote as malignant forces. One has to use what one has got.

I wish one way or another -subliminally or not, even if only as strays or fragments of thought- these aspects -the dark underbelly of what the computer can do- could enter into the dna of your work. I do not see it, but perhaps I am missing it or for you it is irrelevant. For instance, David Chirot's work, his RuBEings, or his collage posters are infused with this critical spirit. Probably, your visual digital work technically is a light year more "advanced" than David's work. But, here we are arriving at the same issue again: the response to an ethical, political reality with a "practical," technological solution.

When Dan Bar-On of PRIME (<http://vispo.com/PRIME>) was alive, I could probably have gotten involved much more in their projects in the Middle East. But, ultimately, I felt that doing the web site for them was about the extent of the involvement that I could really contribute. It's not a conflict that I am close to--or understand enough--to be of much real help otherwise. But I was very happy to do their web site and offer that support to their very important joint Israeli-Palestinian peace building initiatives.

Everybody's life and work has some sort of political dimensions. When I look around me and at the work of myself and those whose work I enthusiastically follow, I see efforts to create types of art that are new and so, of course, it doesn't really fit in to whatever crumbling art structures already exist. So these artists face difficulties both financially and in critical reception and understanding of their work. I try to write about and discuss and get the word out about this work, internationally, and contribute in some way to international communication

about this sort of work, which you could mainly describe as computer art, usually net-based. Often with a literary dimension. Work like David Jhave Johnston's <http://vispo.com/jhave> really makes me scream and shout.

And I try to create that sort of art myself in a way that does offer something new and interesting to people and I try to challenge myself and others to push it. Currently, with dbCinema, it's not so much a literary type of art as erm visual and intensely computational. Though I'm also trying to build dbCinema so that there are literary and narrativistic possibilities. I haven't really explored those as much, yet, as I have the visual possibilities. But I will. And there's lots of em. Chris Funkhouser has been exploring that with dbCinema. Developing dbCinema as the writer of this tool, I've mostly approached it as getting it to be able to make all sorts of different types of art that aren't made by anything else. So I've been more concerned with exploring the um marks it can make on a screen than in deeper planning concerning language and narrativity with pieces made with it.

But dbCinema is also associated with issues that have political dimensions. One's notions of cinema are involved. And copyright issues, of course, using google image search. And then there's just the whole thing of this type of art. Lots of visual artists see this sort of thing as junk. One painter said to me recently it's junk, it isn't in galleries, you just push a button and out it comes, it's very limited. Then there's the financial aspect. I'm broke. I got a bit of a plan on that, we'll see, but I'm not much of a businessman. Can this sort of art support me? Probly not, but it's what I'm doing, it's where my passion is, so I figure I better do it hard while I can and see what happens. You say the suicide bombers work with what they got. So do I. There's got to be some joy in the world, Murat, and I'm on the frickin job.

ja
<http://vispo.com>

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88. **Jeffrey Side**
Amy De'Ath Poem at The Argotist Online
Wed 4 Nov 2009

Amy De'Ath Poem at The Argotist Online

<http://www.argotistonline.co.uk/DeAth%20poems.htm>

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89. **amy king**

Tomorrow and Friday: Ana Božičević and Amy King - November 5th and 6th - San Francisco, CA

Wed 4 Nov 2009

Thursday, November 5, 3:30 pm @ the Poetry Center -- HUM 512, SFSU, free
~Â

Friday, November 6, 7:00 pm @ the Green Arcade -- 1680 Market (at Gough),
free

<http://www.sfsu.edu/~poetry/eventCalendar.html>

~~

Ana Božičević emigrated to NYC from Croatia in 1997. Her first book of poetry is *Stars of the Night Commute* (Tarpaulin Sky Press, Fall 2009). She's also the author of new chapbooks *The Stars on the 7:18 to Penn* (Dusie Press) and *God, Sebastian, Amy* (Flying Guillotine Press), as well as *Document* (Octopus Books, 2007) and *Morning News* (Kitchen Press, 2006). For more, visit <http://nightcommute.org>.

Amy King is the author of *I am the Man Who Loves You* and *Antidotes for an Alibi*, both from Blazevox Books, *The People Instruments* (Pavement Saw Press), and forthcoming, *Slaves to Do These Things* and *I Want to Make You Safe*. She moderates the Poetics List and the Women's Poetry Listserv (WOMPO), and teaches English and Creative Writing at SUNY Nassau Community College. For more info, <http://amyking.org>.

Â

Together, they curate *The Stain of Poetry: A Reading Series* in Brooklyn, NY - <http://stainofpoetry.com>

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

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90. **Anny Ballardini**

Re: Women Don't Write Good Books - Publishers Weekly

Wed 4 Nov 2009

I would like to highlight the following by Amy King:

Do you really think people have to intend to be sexist to commit a sexist act?
That's the beauty of sexism: it's about enacting the long-running favoritism of

men and men's interests, whether you "mean" to or not. It can be intentional in that men can do so to protect their interests; it can also be unconscious in that we learn to favor the male viewpoint and are conditioned to it. You can study the realities of that in literature, theater, art, etc.

This is a piercing analysis that can be applied to infinite kinds of suppression. We have all experimented the hypocrisy of those who have not committed the act nor insulted directly - in closed circuits since when we were children - and with their detached and superior candor have increased our feeling of estrangement. I am sure that you are following me here with personal experiences. Foucault analyzes the 'social discourse' as much as he can, and both Foucault and Derrida are highly attentive to the dynamics that accompany easy statements, and to their disastrous results.

On Wed, Nov 4, 2009 at 5:05 PM, Thomas savage <[REDACTED]> wrote:

Although, on some level, the division between women and men strikes me as limited, I agree with you that more women writers should be recognized (all the women mentioned here are well-known) not to say women composers for whom the shroud is much darker. As for the top ten, if the list is longer, that may be an arbitrary cut-off point given how many books are published each year. Is this a naive notion? Maybe. Regards, Tom Savage

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Tue, November 3, 2009 2:48:39 PM

Subject: Women Don't Write Good Books - Publishers Weekly

For Immediate Release

November 2, 2009

Why Weren't Any Women Invited To Publishers Weekly's Weenie Roast?

Publishers Weekly recently announced their Best Books Of 2009 list. Of their top ten, chosen by editorial staff, no books written by women were included. Quoted in The Huffington Post, PW confidently admitted that they're "not the most politically correct" choices. This statement comes in a year in which new books appeared by writers such as Lorrie Moore, Margaret Atwood, Alice Munro, Mavis Gallant, Rita Dove, Heather McHugh and Alicia Ostriker.

"The absence made me nearly speechless." said writer Cate Marvin, cofounder of the newly launched national literary organization WILLA (Women In Letters And Literary Arts), which, since August, has attracted close to 5400 members

on their Facebook web page, including many major and emerging women writers. "It continues to surprise me that literary editors are so comfortable with their bias toward male writing, despite the great and obvious contributions that women authors make to our contemporary literary culture."

WILLA's other cofounder, Erin Belieu, Director Of The Creative Writing Program at Florida State University, asked, "So is the flipside here that including women authors on the list would just have been an empty, politically correct gesture? When PW's editors tell us they're not worried about 'political correctness,' that's code for 'your concerns as a feminist aren't legitimate.' They know they're being blatantly sexist, but it looks like they feel good about that. I, on the other hand, have heard from a whole lot of people—writers and readers—who don't feel good about it at all."

PW also did a Top 100 list and, of the authors included, only 29 were women. The WILLA Advisory Board is in the process of putting together a list titled "Great Books Published By Women In 2009." This will be posted to the organization's Facebook page and website. A WILLA Wiki has also been started for people to share their nominations for Great Books By Women in 2009. Press release to follow.

WILLA was founded to bring increased attention to women's literary accomplishments and to question the American literary establishment's historical slow-footedness in recognizing and rewarding women writer's achievements. WILLA is about to launch their website and is in the process of planning their first national conference to be held next year.

(Note: until recently, WILLA went under the acronym WILA, with one "L." If you're interested in the organization, please Google WILA with one "L" to see background on how this group was originally formed.)

For more information contact:

Erin Belieu



Cate Marvin



NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

--

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

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91. **Alan Sondheim**

Re: claude levy-strauss has died...

Wed 4 Nov 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1570425612-1257369397=:23485

His very late writing and interviews are brilliant - the latter were done when we was 98.

- Alan

On Wed, 4 Nov 2009, Thomas savage wrote:

I was sorry to see that Levi-Strauss had died in Today's New York Times. Still, he had a very long and wonderful life and lived to be 100. It's a wonderful obituary by Edward Rothstein, one of the Times best writers. If I knew how to attach it here, I would, but I don't.

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Tue, November 3, 2009 3:51:46 PM

Subject: claude levy-strauss has died...

at age 100.

|

==

email archive: <http://sondheim.rupamsunyata.org/>

webpage <http://www.alansondheim.org> sondheimat gmail.com, panix.com

==

--0-1570425612-1257369397=:23485--

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92. **Nicholas Michael Ravnikar**

Re: Series A tonight in Chicago--Levato and Sanchez

Wed 4 Nov 2009

Marilyn Hacker uses Petrarch's sonnet

Nick Demske (new self-titled manuscript of self-portrait sonnets
forthcoming from Fence)

William Allegrezza wrote:

> Date:

> Wednesday, November 4, 2009

> Time:

> 7:00pm - 8:00pm

> Location:

> at the Hyde Park Art Center, 5020 S. Cornell, Chicago, IL

> <<http://www.facebook.com/editevent.php?eid=315899845034>>

> Wed Nov 4:

> Series A Reading, 7 to 8 PM,

>

> Jorge Sanchez and Francesco Levato will read from their works.

>

> Francesco Levato: Poet, translator, and new media artist Francesco Levato is

> the executive director of The Poetry Center of Chicago.

>

> Levato is the author of *Marginal State* (Fractal Edge Press, 2006) and is a

> contributor to *Witness: Anthology of Poetry* (Serengeti Press, 2004). His

> poetry has been published internationally in journals and anthologies, both

> in print and online, including *The Progressive*, *XCP: Cross Cultural Poetics*,

> *Versal*, and many others. His awards include two consecutive poetry

- > fellowships at the Vermont Studio Center. His poetry-based video artwork has
- > been exhibited in galleries and featured at film festivals in Berlin,
- > Chicago, New York, and elsewhere.
- >
- > Levato is a vocal advocate of using the arts as a form of political
- > engagement and social responsibility; he is founder of the Samizdat Series,
- > a reading series of socially engaged poetry, and is a founding editor of the
- > online literary journal Ink & Ashes :: a journal of the senses. He has
- > served as poetry editor or guest poetry editor for LocusPoint, Newtopia, and
- > others.
- >
- > Jorge Sanchez: Jorge Sánchez is a poet, fiction writer, essayist, playwright
- > and teacher. He earned an MFA in Creative Writing at the University of
- > Michigan , where he received a Hopwood Award and a Cowden Fellowship,
- and
- > received his undergraduate degree from Loyola University Chicago, where he
- > received an Academy of American Poets Prize . His work has appeared in
- > numerous journals, among them Iowa Review, Indiana Review , can we have
- our
- > ball back? and The Adirondack Review He is at work on a book of poems,
- > Non-Cartoon World , a collection of stories, Work & Play , and a novel,
- > Havana Imaginaria . When not writing, he teaches English at Loyola
- > University Chicago and Hebrew Theological College .
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- >
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93. **Jonathan Penton**

Unlikely Stories of the Third Kind

Thu 5 Nov 2009

/Unlikely Stories of the Third Kind/, the physical embodiment of all that is UnlikelyStories.org, is now accepting submissions! It will include a CD (suitable for playing in a computer or traditional player), a DVD (suitable for playing in a computer or traditional player), and 400 pages of poetry, fiction, creative non-fiction, essays, reviews, interviews, and visual art, both in color and black-and-white.

Submissions will be open until March 31, 2010. We will endeavor to answer all mail by May 31. Publication is slated for August, 2010.

/Unlikely Stories of the Third Kind/ will /not/ be a periodical. I don't know if we'll ever attempt something like this again, but we sure as shit won't on this side of the Mayan calendar. So check out the guidelines at <http://www.unlikelystories.org/printsubmissions.shtml> and get those submissions in, folks. It will truly be better than sex with Jesus.

And hey! Did you know that The First Annual WRITE REAL GOOD Poetry Chapbook Contest is still open? Check out <http://www.unlikelystories.org/writerealgood1.shtml>

Happy thoughts and sad angry poems,

--

Jonathan Penton

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

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94. **Jim Andrews**

Reviewed: 'A Philosophy of Computer Art' by Dominic McIver Lopes

Thu 5 Nov 2009

Here's a review I wrote of a new book called 'A Philosophy of Computer Art' by Dominic McIver Lopes: <http://netpoetic.com> . There's also a link in it to a video interview I did with the author.

ja

<http://vispo.com>

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95. **David Berridge**

WRITING EXHIBITIONS - call for proposals for UK exhibition/symposium

Thu 5 Nov 2009

Be very interested in any relationships between list members work and the following event, exploring connections between writing and exhibition making. As well as the symposium there is an exhibition/ reading room on the 28th so do get in touch if you have any work relating to this topic.

all best

David

WRITING EXHIBITIONS is a one day symposium on 27th November 2009 at the Stanley Picker Gallery, Kingston Upon Thames, exploring relationships between writing, curating and exhibitions, identifying and proposing a range of possibilities and practices including: scripts for exhibitions, alternative forms of

proposal, scores and scenarios for/as exhibitions, textual based art and exhibition practices, and the possibilities for writing based exhibitions in a variety of formats including gallery, web, book, and postcard.

WRITING EXHIBITIONS also looks to explore roles of the writer in exhibition making, from the nuances of writer as curator, to possible presences for the writer aside from the production of written texts. For all these instances, WRITING EXHIBITIONS looks to uncover both speculative histories and a diverse range of current and future practices. WRITING EXHIBITIONS is part of GUESS ROOM GUEST ROOM, an exhibition by David Berridge as part of 7.9 Cubic Metres, and itself derived from a written script and score.

WRITING EXHIBITIONS is looking for 10 practitioners to spend a day exploring the range of ways writing can inform all stages of exhibition making. We are looking for a range of perspectives and all presentation styles that can be accommodated within the gallery space itself. Please send a proposal of up to 500 words outlining what you would like to contribute to the day, both in terms of individual presentations (up to 15-20 minutes in length) and/or questions and proposals regarding group discussion/ workshop. Please also send up to 250 words on your practice more broadly.

The closing date for applications is Nov 10th 2009. All applicants will be notified by Nov 14th. Practitioners unable to attend the event in Kingston are invited to submit statements, texts, posters and other work for exhibition/ distribution during the day. A publication will be compiled after the event. For further information and to submit applications please contact David Berridge at 

WRITING EXHIBITIONS is organised by David Berridge in collaboration with 7.9 Cubic Metres, its curator Eliza Tan, the Stanley Picker Gallery. GUESS WORK GUEST WORK (including a curated project by COMPULSIVE HOLDING) is open from 4-28th November. www.7point9cubicmetres.com

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96. **Michael**

NEW YORK CITY ROCKPILE 3 GREAT EVENTS!!!

Thu 5 Nov 2009

NEW YORK CITY IS STOP 5 ON THE ROCKPILE TOUR

!!!!3 EVENTS!!!!

NYC ROCKPILE SHOW at The Gershwin Hotel

Monday, November 9th 8pm

The Gershwin Hotel

7 East 27th Street
New York, NY 10016



<http://www.gershwinhotel.com/english/site1.html>

Admission: \$10 at the door

David Meltzer and Michael Rothenberg with Marty Ehrlich (multi-reed player),
Lindsey Horner (bass), Bill Zavatsky (piano), Michael Stephans (drums)

** ** **

POETRY AND MUSIC AND THE TROUBADOUR TRADITION

Monday, November 9th, 12:30-2pm

Segal Theater

The Center for the Humanities

The Graduate Center, CUNY

365 Fifth Avenue, Room 5103

New York, NY 10016



ADMISSION: free

ROCKPILE- Poetry and Music and The Troubadour Tradition

A Discussion with David Meltzer and Michael Rothenberg hosted by David
Henderson and Ammiel Alcalay.

** ** ** **

ROCKPILE SYMPOSIUM ON ART AND ACTIVISM AT POETRY PROJECT

Saturday, November 7th 2-5pm

Poetry Project at St. Mark's Church

Parish Hall

131 E. 10th St.(& 2nd Ave.)

Manhattan, NY

ADMISSION: free

ROCKPILE Symposium: David Meltzer and Michael Rothenberg host a
discussion on "Art and Activism, Poetry, Music and The Troubadour Tradition,
Censorship and The Academy, Community and Collaboration: Open discussion
with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Murat Nemat-

Nejat, Wanda Phipps, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderator: Jim Feast. (Refreshments)

ABOUT THE ROCKPILE NYC PERFORMANCE

ROCKPILE, a collaborative journey, features David Meltzer, poet, musician and essayist, and Michael Rothenberg, poet, song writer and editor of Big Bridge Press, along with world-class musicians Marty Ehrlich, Lindsey Horner, Michael Stephans and Bill Zavatsky, will perform on Sunday, November 9th at the Gershwin Hotel in New York City. New York is the fifth stop of the ROCKPILE journey.

ROCKPILE, in a spontaneous, collaborative, genre breaking fusion of poetry and music, and is intended to educate and preserve, as well as to create a history of collaboration between musicians and writers. It will help to reinforce the tradition of the troubadour, on and off the road, for all generations.

The tour will continue to New Orleans, Washington DC, New York, Chicago and St. Louis. Interviews and conversations with the local musicians will take place before the performances and become a part of the "on the road ROCKPILE journal" as it grows from city to city and evolves with each performance.

The ROCKPILE journey will be documented online (<http://www.bigbridge.org/rockpile/>) daily with performance clips, excerpts from the journal, interviews, video and audio files. The tour will conclude in San Francisco, where poets, songwriters and musicians of the Bay Area and beyond will gather in the troubadour tradition to share, through poetry and music, the story of the ROCKPILE journey as a final grand performance.

ROCKPILE, made possible by grants from the Creative Work Fund (www.creativeworkfund.org), the James Irvine Foundation and the William and Flora Hewlett Foundation and is sponsored by the Committee on Poetry, Inc.

The Poets:

David Meltzer was raised in Brooklyn during WWII and performed on radio and early TV on the "Horn and Hardart Children's Hour". Exiled to L.A at 16, he enrolled in an ongoing academy with artists Wallace Berman and George Herms. He migrated to San Francisco in 1957 and became an important figure in the San Francisco Renaissance and appeared in Donald Allen's "The New American Poetry" a seminal work of that era. "Beat Thing" a book length, poetic journal, published by La Alameda Press in 2004, won the Josephine Miles PEN Award in 2005. His books, Reading Jazz, Writing Jazz and No Eyes, Lester

Young all reflect his deep connection and dedication to music throughout his career. His complete publication history is at <http://meltzerville.com/>.

As a musician, and poet his recordings include: Serpent Power, Vanguard Records, 1968, reissued on CD in 1996 Poet Song, Vanguard Records, 1969. Green Morning, Capitol Records, 1970. Serpent Power/Poet Song, Italy, 2000, and most recently, David Meltzer: Poetry with Jazz 1958 was issued by Sierra Records.

David Meltzer currently co-edits, Shuffle Boil, a magazine devoted to music.

Michael Rothenberg is a poet, songwriter, and editor and publisher of Big Bridge magazine online at www.bigbridge.org. His poetry books include The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), Unhurried Vision (La Alameda/University of New Mexico Press) and most recently CHOOSE, Selected Poems (Big Bridge Press).

He is also editor for the Penguin Poet series, which includes selected works of Phillip Whalen, Joanne Kyger, David Meltzer and Ed Dorn. He has recently completed the Collected Poems of Phillip Whalen for Wesleyan University Press.

His songs have appeared in Hollywood Pictures' Shadowhunter and Black Day, Blue Night, and TriStar Pictures' Outside Ozona. Other songs have been recorded on CDs including: The Darkest Part of The Night by Bob Malone, Difficult Woman by Renee Geyer, Global Blues Deficit by Cody Palance, The Woodys by The Woodys, and Schell Game by Johnny Lee Schell. Complete publication history can be found at <http://epc.buffalo.edu/authors/Rothenbergm/>

The Band:

Marty Ehrlich (multi-reed player) is an associate professor of jazz and contemporary music and celebrated artists of his generation. He has toured America, Europe and Canada with three ensembles: The Marty Ehrlich Quartet and Sextet, The Traveler's Tales Group and the Dark Woods Ensemble. He has worked with many top musicians including Muhal Richard Abrams, Anthony Braxton, Julius Hemphill, John Zorn and Bobby Bradford. In the classical field he has performed with the New York City Opera; the New York City Ballet; the Chamber Music Society of Lincoln Center; and chamber Music Northwest.

Lindsey Horner (bassist) is one of the more versatile musicians in jazz and modern music. He has most often been heard with musicians on the cutting edge recording and performing with artists such as Greg Osby, Bill Frisell, Bobby Previte, Dave Douglas and Muhal Richard Abrams. He was a member of the co-operative group Jewels and Binoculars which focused on improvised takes on the music of Bob Dylan. Through the 90s he performed as a member of Myra Melford trio, and association which yielded four highly acclaimed discs.

Michael Stephans (drums) is a prominent jazz musician, He has performed and recorded with a wide array of jazz artists, including Bob Brookmeyer, Pharoah Sanders, the late Charlie Byrd, Bobby Bradford, Bud Shank, Karl Berger, Vinne Golia, The Rolling Stones, David Bowie, and Natalie Cole. Michael is currently a member of the Bennie Maupin Ensemble, the Dave Liebman Standardz Band, "Trio Frio".

Bill Zavatsky (piano) studied jazz with Tony Guzzi. In New York he studied with Hall Overton and Jon Raney. He has written poems for ten CDs by pianist Marc Copland, most recently Voices, with Gary Peacock and Paul Motian. "Elegy" was set to music by Norwegian pianist/composer Egil Kapstad and recorded by Sheila Jordan. He was a Guggenheim Fellow in poetry for 2008-2009.

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97. **Jennifer Karmin**
Red Rover Series / Experiment #34

Thu 5 Nov 2009

Red Rover Series

{readings that play with reading}

Experiment #34:

Code, Chreod, Catastrophe

digital poetry readings

SATURDAY, NOVEMBER 14th

7pm

Featuring:

Chris Cuellar

Judd Morrissey

Stephanie Strickland

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

CHRIS CUELLAR is a sound and text artist interested in experimental work that maneuvers the spaces between different media. He is currently pursuing an MFA in Writing from the Art Institute of Chicago. Past performances include two sound-poetry compositions for the Austin New Music Co-op in Spring of 2008, and participation in the inaugural events for the Abandoned Practices Summer Institute at SAIC in 2009. A self published collection of spam poetry is

available at lulu.com, and a new public work for LED display entitled 'Pleas' is currently on exhibition at MVSEVM Gallery in Humboldt Park.

JUDD MORRISSEY is a writer and code artist whose works of electronic literature, performance, and installation are widely and internationally presented. His most recent work, *The Last Performance* [dot org] (2009), is a networked collaborative writing, archiving, and text-visualization project created in collaboration with Chicago's now-disbanded Goat Island Performance group. Past digital literary works include *The Jew's Daughter* (Electronic Literature Collection, 2006) and *My Name is Captain, Captain* (Eastgate Systems, 2002). His current project, *The Precession*, will include a poem of 26,000 fragments in 209 parts, visually mapped to coordinates of celestial bodies. Morrissey is an Adjunct Associate Professor at the School of the Art Institute of Chicago in Writing, Art and Technology Studies, and Performance. <http://www.judisdaid.com>

STEPHANIE STRICKLAND's fifth book of poems, *Zone : Zero* from Ahsahta Press, includes two interactive poems on CD. Her explorations of digital lit include two recent essays, "Born Digital," at the Poetry Foundation website, and "Poetry and the Digital World," in the special ELN issue on Experimental Literary Education. She and Judd Morrissey both presented digital work this past May in Barcelona at the e-Poetry 2009 International Festival. Recent print poems appear or are forthcoming in *P-Queue*, *Volt*, *1913*, *Zoland Poetry*, *Octopus*, *Sous Rature*, and *The &NOW Awards: The Best Innovative Writing, 2009*. She is working on a book-length series of poems, "Huracan's Harp."

On Tuesday, November 17th @ 4:15pm Stephanie Strickland will present *slippingglimpse: Reading Refigured*, a lecture and digital poetry reading at the School of the Art Institute of Chicago (112 S Michigan Avenue, room 1307). This event is free, open to the public, and sponsored by the Writing Program at SAIC.

slippingglimpse is a born-digital poem, a collaboration between Stephanie Strickland, who wrote and designed it; Cynthia Lawson Jaramillo, who coded it in Flash; and Paul Ryan, who contributed the video. They all wished to explore non-hierarchical structures of communication; turbulence as a source of information; the type of information that videotaping and editing capture; shifts from binary to triadic systems (deriving from an interest in Bateson's cybernetics and Peirce's semiotics); and the water-flow (strange attractor) patterns called *chreods* in René Thom's catastrophe theory. The resulting poem involves a refiguring of the reading and translation process.

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.

Email ideas for reading experiments
to us at [REDACTED]

The schedule for events is listed at
<http://groups.yahoo.com/group/redroverseries>

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98. **CA Conrad**
UNCALLED FOR!

Thu 5 Nov 2009

NO, this is not about the jerks who are sending me nasty emails about the Ed Dorn talk with Dale Smith, saying crap like, "Stop hatin' straights!"
RIDICULOUS!

UNCALLED FOR is a reading series in Brooklyn, and I'm reading with Betsy Fagin and Rachel Levitsky on November the 13th
All details here: <http://CAConradEVENTS.blogspot.com>

OH, and I've been deleting emails all morning, so, in case you jerks who've been sending me Hatin' mail accusing me of Hatin', just know your response is a deletion and not much else now.

Hugs and strawberry pudding,
CAConrad

--

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

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

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99. **Ron Henry**
READING ANNOUNCEMENT (ITHACA, NY, Nov. 14th, 7 pm): Anne Gorrick and Anne Marie Rooney

Thu 5 Nov 2009

Poets Anne Gorrick and Anne Marie Rooney will read from their work on Saturday, November 14th, at 7:00 p.m. at the Upstairs Gallery in the DeWitt Mall (2nd Floor, same building as Moosewood Restaurant), 215 N Cayuga St., Ithaca. The reading is free and open to the public.

ANNE GORRICK's poetry has appeared or is forthcoming in many journals and anthologies, including American Letters and Commentary, the Cortland Review,

Fence, the Seneca Review, Sulfur, The Bedside Guide to No Tell Motel, and Riverine: An Anthology of Hudson Valley Writers. She curates the reading series Cadmium Text, featuring innovative writing from in and around New York's Hudson Valley. With artist Cynthia Winika, she produced a limited edition artists' book "Swans, the ice" she said. Her first poetry collection, Kyotologic, is available from Shearsman Books (Exeter, UK).

ANNE MARIE ROONEY is an MFA candidate at Cornell University. She was selected by Li-Young Lee as the winner of the 2009 Iowa Review Award for poetry, and also recently received a Narrative Prize. Her work has appeared in Columbia, Pleiades, Ninth Letter, Bat City Review, the Best New Poets 2008 anthology, and elsewhere. Though Anne Marie was born and raised in New York City, she hopes to live in a lighthouse when she grows up.

This event has been made possible in part with public funds from the Community Arts Partnership of Tompkins County / NYS Council on the Arts Decentralization Program. SOON Productions is dedicated to bringing innovative poets and writers to the Ithaca area for readings and talks. Please visit our website at <http://soonproductions.org> for information about the series.

For more information, contact:

Ron Henry

SOON Productions

Email: [REDACTED]

Web: <http://soonproductions.org>

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100. **Poetry Project**

Events at The Poetry Project November

Thu 5 Nov 2009

Here's what's coming up at The Poetry Project.

Also, you should check out our blog here:

<http://poetryproject.org/project-blog>

Marcella Durand is our new guest blogger!

Scroll all the way down for info on the church fundraiser happening this Sunday.

Friday, November 6, 10 PM

José Felipe Alvergue & Patrick Lovelace

With an MFA from the Cal Arts School of Critical Studies, José Felipe Alvergue is currently a student of the SUNY Buffalo Poetics Program. His writing on the poet/artist Cecilia Vicuña & the architect Toyo Ito, and the Tijuana based art

collective Torolab & the philosopher Martin Heidegger have been presented at academic conferences at home and internationally. He has been published in *Nocturnes*, *Black Clock*, *P-Queue*, *Jacket Magazine*, and has written a definition of ³Impermanence² for the *Dictionnaire International de Termes Littéraires* (International Dictionary of Literary Terms in criticism). He is the author of *us look up/ there red dwells* (Queue Books 2008).

Patrick Lovelace resides in Brooklyn. His publications, through Patrick Lovelace Editions (PLE), include books and other media with Jarrod Fowler, Marie Buck, Brad Flis, Seth Kim-Cohen and Danny Snelson. The *Collective Task*, a project featuring a dozen poets and artists, edited by Rob Fitterman and designed by Dirk Rowntree, is due in the fall. His most recent endeavor is an executive production collaboration with the CLEVELAND TAPES collective. Forthcoming projects are numerous and dubious.

Saturday, November 7, 2 PM FREE ADMISSION
Rockpile Symposium

Michael Rothenberg and David Meltzer host a discussion on Art and Activism; Poetry, Music and The Troubadour Tradition; Censorship and The Academy; Community and Collaboration. Open discussion with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Michael Franklin, Murat Nemat-Nejat, Wanda Phipps, Robert Priest, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderated by Jim Feast. Refreshments and admission are free. Read more about ROCKPILE on the road at bigbridge.org.

Monday, November 9, 8 PM
George Albon & Karl Gartung

George Albon¹'s most recent book is *Momentary Songs* (Krupskaya). Other books are *Step* (Post-Apollo), *Brief Capital of Disturbances* (Omnidawn), *Thousands Count Out Loud* (lyric&), and *Empire Life* (Littoral). (Text from *Brief Capital of Disturbances* has been used by American composer Mischa Salkind-Pearl in a piece called ³American Temple,² which can be heard at the composer¹'s website). Work of his has appeared in *Hambone*, *O Anthology* 4, *New American Writing*, 26, *The New Review of Literature*, *Poetry Salzburg Review*, *Crayon*, and elsewhere; and in the anthologies *The Gertrude Stein Awards in Innovative American Poetry*, *Blood and Tears: Poems for Matthew Shepard*, and *Bay Poetics*. Pieces on Morton Feldman and Otis Redding have appeared in *Shuffle Boil*. His essay ³The Paradise of Meaning² was the George Oppen Memorial Lecture for 2002. Presently, he¹'s working on a ³big prose book² called *Café Multiple: Life, Work, Love, and Poetry*. He lives in San Francisco.

Karl Gartung is the author of *Now That Memory Has Become So Important* (2008, MWPB, Fairwater, Wisconsin). He has also collaborated with Elizabeth

Robinson on a privately printed chapbook, *Speak* (2009, Boulder). Gartung was born in Liberal, Kansas in 1947. He received a B.A. from Hastings College, in Nebraska, in 1969. He married artist Anne Kingsbury in 1970. In 1976 he was hired to run a small press bookstore (Boox, Inc.) in Milwaukee, Wisconsin. Gartung says this was the beginning of his serious apprenticeship to contemporary literature. He is a co-founder, with Karl Young and Anne Kingsbury, of Woodland Pattern Book Center. At Woodland Pattern he has been involved in the planning and presentation of hundreds of poetry readings, music performances, art and book exhibits. He feels that these activities are as centrally artistic as writing or publishing could have been. This was (and is) really his education. He works as a truck driver at what has become UPS Cartage Services. After several layoffs, Gartung helped organize his workplace into the Teamsters Union in 1993, and has served as a union steward from the ratification of the first contract to the present.

Wednesday, November 11, 8 PM FREE ADMISSION

A Tribute to George Schneeman

Friends -artists, poets, dancers, filmmakers- as well as family, will gather to salute the life and work of George Schneeman, a major artist and friend to the downtown community for over 40 years. The example and ethos of his humanity in his own art is radical in these times. A beautiful ornery light radiates from all the works I know, the compositional power and wit and variety is unique- from fresco to oil to paper to collage to exquisite pottery to furniture & clocks to collaboration. One weeps and laughs. George was probably the greatest and most extensive collaborator with poets in the annals of this genre. The Poetry Project was his extended family. We miss him profoundly and delight in celebrating his indomitable spirit, art & grace.
-Anne Waldman

With Bill Berkson, Sandy Berrigan, Michael Brownstein, Jacob Burckhardt, Douglas Dunn & Grazia della Terza, Larry Fagin, John Godfrey, Ted Greenwald, Leon Hartman, Odetta Hartman, Camilla Hartman, Yvonne Jacquette, Steve Katz, Doris Kornish, Alice Notley, Ron Padgett, Harris Schiff, Peter Schjeldahl, Emilio Schneeman, Katie Schneeman, Paul Schneeman, Anne Waldman and Charles Wright.

A collaboration between Bill Berkson and George Schneeman called TED BERRIGAN has just been published in a limited edition by Cuneiform Press. It will be available at a discounted price at the tribute.

This event is free, and in the Sanctuary. Reception to follow.

Friday, November 13, 10 PM

Mensa & AMJ Crawford

We are mensa ::gong:: there is no tao for this sort of thing. there are no cults or team sports or nature retreats that fix this for us. each day is a

buffet of choice, have you been eating well today? we've been communing with nature and so far what we've heard is that a vast fleet of insects have gone into rebellion. rogue warriors. manifest destinee! we're working on our fun skills. Prescriptions for your mother gurus for your friends. Fun fun fun it's where the sidewalk ends.

Mensa is a performance collective formed by the installation artists Ariele Affigne and Sarah Maurer, previously known for work that may be described as nested architectures: built spaces which make physical the personal within a larger area. Synthesizing the structural conceits of a magician's theater with the discourse charged trans-identitarianisms (and object mutation) of alchemical practices, their performance for the Poetry Project will seek to enact this prescriptive fun within the spaces and sensoria made available by their audience.

AMJ Crawford is the author of *Morpheu* (BlazeVOX 2009), editor of *zenSLUM*, & co-editor of *Le Dodo*. He is a former Fulbright Scholar to Portugal and currently studies at NYU's Interactive Telecommunications Program.

And from the Vestry of St. Mark's Church:

Champagne Boiler Brunch

Sunday November 8th from 1:00-5:00 PM in the Parish Hall.

Our new boiler is in place, but we still owe \$12,000. Your \$20 tax-deductible contribution at the door will go towards this debt.

Enjoy a delicious brunch of eggs, potatoes, toast, salad, various meats, and unlimited champagne or mimosas, with entertainment provided by the St. Marks Music Fund.

We greatly appreciate your support in this time of need and look forward to seeing you on November 8th. If you plan to attend, please e-mail [REDACTED], so we have a ballpark idea of how many people to expect.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

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101. **David Chirot**

Marco Giovenale: "Killer Chrome", by David-Baptiste Chirot on line

Fri 6 Nov 2009

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

From: marco giovenale <[REDACTED]>

Date: Fri, Nov 6, 2009 at 8:41 AM

there's a new ebook at <http://www.scribd.com/differxhost:>

"Killer Chrome", by David-Baptiste Chirot

see

<http://differx.blogspot.com/2009/11/killer-chrome-dbchirot.html>

and

<http://www.scribd.com/doc/22212352/D-B-Chirot-Killer-Chrome>

:)

m

_____.

Reply to sender <[REDACTED]?subject=%22Killer+Chrome%22,+by+David-Baptiste+Chirot>|

Reply

to group <[REDACTED]?subject=%22Killer+Chrome%22,+by+David-Baptiste+Chirot>

Messages in this

topic <http://groups.yahoo.com/group/spidertangle/message/11167?_ylc=X3oDMTM2MTB1ZHI3BF9TAzk3MzU5NzE0BGdycElkAzc1NTk4NDY EZ3Jwc3BJZAMxNzA1OTQ2NTY3BG1zZ0lkAzExMTY3BHNIYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTI1NzUyNTcxNAR0cGNJZAMxMTE2Nw-->

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102. **Jason Snyder**

Les Figes & Sidebrow Reading Tour: SF & LA

Fri 6 Nov 2009

Les Figes & Sidebrow invite you to a two-part, two-city reading tour celebrating writers from two innovative West Coast presses.

FIRST LEG: SAN FRANCISCO

Featured at the San Francisco half of the series will be Paul Hoover, Vanessa Place, & Teresa Carmody, on behalf of Les Figes, and James Wagner & HL Hazuka, on behalf of Sidebrow.

Saturday, November 14, 7:30 pm

The Green Arcade

1680 Market St. (@ Gough)

San Francisco

<http://www.sidebrow.net/events/sidebrow-amp-les-figes-3444>

<http://www.facebook.com/event.php?eid=197496580218&ref=mf>

SECOND LEG: LOS ANGELES

Featured at the Los Angeles half of the series will be Paul Hoover & Harold Abramowitz, on behalf of Les Figes, and Amina Cain & Anna Joy Springer, on behalf of Sidebrow.

Saturday, November 21, 7:30 pm

Beyond Baroque

681 Venice Blvd.

Venice, California

<http://www.sidebrow.net/events/les-figes-amp-sidebrow-3445>

<http://www.facebook.com/event.php?eid=170795245898&ref=mf>

For more information about Les Figes, visit: <http://www.lesfiges.com> For more information about Sidebrow, visit: <http://www.sidebrow.net>

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READER BIOS

Paul Hoover is author of eleven books of poetry including *Sonnet 56*, *Edge and Fold*, *Winter*, *Rehearsal in Black*, *Totem and Shadow: New & Selected Poems*, *Viridian*, and *The Novel: A Poem*. He is editor of *Postmodern American Poetry* (Norton) and, with Maxine Chernoff, *New American Writing*. His collection of essays is *Fables of Representation* (U. of Michigan).

Vanessa Place is a writer, a lawyer, and co-director of Les Figes Press. She is author of *Dies: A Sentence* (Les Figes Press, 2006), *La Medusa* (Fiction

Collective 2, 2008), and Notes on Conceptualisms, co-authored with Robert Fitterman (Ugly Duckling Presse, 2009). Her nonfiction book, *The Guilt Project: Rape, Morality and Law* is forthcoming from Other Press. Information As Material will be publishing her trilogy: *Statement of Facts*, *Statement of the Case*, and *Argument*. *Statement of Facts* will also be published in France by éditions è®e, as *Exposé des Faits*.

Teresa Carmody is the author of *Requiem* (Les Figues Press, 2005), and two chapbooks: *Eye Hole Adore* (PS Books, 2008), and *Your Spiritual Suit of Armor* by Katherine Anne (Woodland Editions, 2009). Other work has appeared in *Drunken Boat*, *American Book Review*, *Bombay Gin*, *Fold*, and more. She lives in Los Angeles and is co-director of Les Figues Press.

James Wagner is the author of *Work Book* (Nothing Moments, Los Angeles, 2007), a collection of short stories, and two collections of poetry: *Trilce* (Calamari Press, New York, 2006) and *the false sun recordings* (3rd bed, Providence, 2003). His poetry, fiction, and criticism have appeared in such places as *Abraham Lincoln*, *American Poetry Review*, *Antennae*, *BlazeVOX*, *Boston Review*, *Denver Quarterly*, *Fascicle*, *Fence*, *5_Trope*, *Jubilat*, *McSweeney's*, *Mississippi Review*, *6X6*, and *Verse*. Current work appears in *Sidebrow* and is forthcoming in *trnsfr*.

Heather (HL) Hazuka's work can be found in *Transfer 81*, *Cipactli*, *Fourteen Hills* (a 2006 Pushcart nominee), *Five Fingers Review*, *So to Speak: a feminist journal of language and art* selected by Eileen Myles, & *Sidebrow 01*. She was recently recognized in UNO's Study Abroad Contest in Arts & Writing by Andrei Codrescu. Interested in language as revealed through image, sound, & text, one of her current projects includes the interpretation of selected films by several avant-garde filmmakers including Maya Deren & Stan Brakhage.

Harold Abramowitz's books and chapbooks include *Not Blessed* (forthcoming Les Figues), *Sin is to Celebration* (collaboration with Amanda Ackerman, House), *Dear Dearly Departed* (Palm), *Sunday, or A Summer's Day* (PS), and *Three Column Table* (Insert). Harold co-edits the short-form literary press *eohippus labs*.

Amina Cain is author of *I Go To Some Hollow* (Les Figues). Her work appears in *3rd Bed*, *Denver Quarterly*, *La Petite Zine*, *Sidebrow*, and *Wreckage of Reason: An Anthology of Contemporary Xxperimental Prose by Women Writers*. She lives in Los Angeles.

Anna Joy Springer has toured the U.S. and Europe as a singer for punk bands and with the legendary Sister Spit. Her first novel is *The Vicious Red Relic, Love*.

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103. **Stephanie Young**

Deep Oakland / Editions Release Party / & New Projects

Fri 6 Nov 2009

Deep Oakland is excited to announce the publication of several new chapbooks and projects, along with a release party on November 19, organized by Charles Legere, in celebration of Deep Oakland editions.

On Thursday, November 19, please join us at 21 Grand in Oakland, at 7:00 for short readings by:

Adam Cornford

Samantha Giles

Dan Thomas Glass

Javier Huerta

Charles Legere

Barbara Jane Reyes

We'll also be projecting photographs from Meg Escudé's collaboration with Charlie Legere, Dan Thomas Glass's 880 series, and Rebecca VanDeVoort's series focused on gas stations in Oakland. There'll be a DJ in the 21 Grand house, Alex Benson. And you know what that means: dancing!

If you haven't had a chance yet, do check out the full list of Deep Oakland Editions: <http://www.deepoakland.org/text?tag=Deep%20Oakland%20Editions>

OUR NEWEST CHAPBOOKS AND PROJECTS INCLUDE

Mark Boccard's recording of a ceremony in celebration of the 15th day of the lunar calendar, at Pu Guang Temple: <http://www.deepoakland.org/sound?id=164>

880, by Dan Thomas Glass, an examination of Interstate 880 as an intermediate space: between languages and experience, history and present, dislocation and locatedness, as well as literally between media:

<http://www.deepoakland.org/project?id=132&project=132>

Almost as Beautiful as an Immigrant Rights March down International, a chapbook by Javier O. Huerta: <http://www.deepoakland.org/text?id=267>

Charles Legere's chapbook My Oakland: <http://www.deepoakland.org/text?id=265>

Art by Terri Saul: <http://www.deepoakland.org/image?type=image&id=717> and Liz Strickland: <http://www.deepoakland.org/image?type=image&id=717>

Rebecca VanDeVoort's series of photographs focused on gas stations in West Oakland, Downtown, Lake Merritt and Glenview:

<http://www.deepoakland.org/project?id=134&project=134>

Analogue Underground, five songs by iconic Oakland artists, collected and performed by Chris Stroffolino: <http://www.deepoakland.org/project?id=133&project=133>

His Name is Oscar Grant, archiving independent media and community response to the shooting of Oscar Grant: <http://www.deepoakland.org/project?id=130&project=130>

Recent archival additions include Matt Runkle's Runx Tales #1:

<http://www.deepoakland.org/text?id=270> Brandon Brown's taxt chapbook:

CAMELS! <http://www.deepoakland.org/text?tag=Text>, and Lara Durback's

Feels Good In My Hands: <http://www.deepoakland.org/text?id=269>

COMING TO AN INTERNET NEAR YOU SOON

Sound artist Hugh Livingston and Deep Oakland have been awarded a grant from the Open Circle Foundation to create a series of sound and musical explorations of the hidden creeks and streams of Oakland. Also keep an eye out for an archive of materials from Oakland 1946!, last spring's reenactment of Oakland's General Strike, footage from a poets basketball match, photos of gates and fences around Oakland, taco trucks, and, we hope, your photographs / recordings / ephemera / essays / plays / paintings / videos / and so on.

Which is to say: if you have a project idea, photographs to contribute, a lead on archival materials, a link to share, or any other idea, however far-fetched or entirely practical, please do drop us a line at [REDACTED]. We're often interested in re-presenting materials even if they are available elsewhere, in hopes of bringing multiple discourses, images and voices into contact. Lara Durback is especially curious about any small press materials you can point us towards. Stephanie Young is hoping to connect with folks who may be interested in doing some thinking and work (interviews? comment boxes? wooden ones?) around the problem of neighborhood names; particularly the gaps between what residents call the places they live, and what developers call the places they develop.

SOME OAKLAND PROJECTS, BLOGS AND LINKS WE'RE LOVING /
INTERESTED IN RIGHT NOW, AND THOUGHT YOU MIGHT BE, TOO

Swee(t)Art: <http://www.oaklandsweetart.info/>

Oakland Streets: <http://www.oaklandstreets.com/> (check out the archives)

38th Notes: <http://www.38thnotes.com/>

10,000 Steps: <http://www.10000stepsoakland.org/about.php>

Mapping Oakland: <http://www.mappingoakland.com/index.html>

North Oakland Temporary Museum: <http://smnotm.blogspot.com/>
City Slicker Farms: <http://www.cityslickerfarms.org/WhatWeDo.htm>
East Bay Bicycle Coalition's Hazard Reporting System: <http://www.ebbc.org/?q=hazards>

HOPE TO SEE YOU ON THE 19th!

Stephanie Young / Deep Oakland

(let me know if you'd like to be taken off our email list)

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104. **Stephanie Young**
slight correction

Sat 7 Nov 2009

Hi all – in the email announcement I sent yesterday, the link to Terri Saul's work was incorrect. The correct url is: <http://www.deepoakland.org/image?type=image&id=914>

Also, the link appears to be down for Matt Runkle's amazing comic book, Runx Tales #1 – should have that up and running very soon!

Thanks for your patience,
Stephanie

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105. **Rob McLennan**
new(ish) in rob's "12 or 20 questions" series

Sat 7 Nov 2009

<http://robmcclennansindex.blogspot.com>

Jacob Scheier, New York NY: November 7, 2009 ; Barry Dempster, Toronto (York Region) ON: November 6, 2009 ; Lesley Yalen, Northampton MA: November 5, 2009 ; Tony Burgess, Stayner ON: November 4, 2009 ; Rosie Chard, Winnipeg MB: November 1, 2009 ; Joe Rosenblatt, Qualicum Beach, Vancouver Island BC: October 31, 2009 ; Chris Hutchinson, Kelowna BC: October 30, 2009 ; Theanna Bischoff, Toronto ON: October 28, 2009 ; Graeme Gibson, Toronto ON: October 27, 2009 ; Angela Hibbiss, Toronto ON: October 23, 2009 ; Richard Truhlar, Toronto ON: October 21, 2009 ; Natalie Zina Walschots, Toronto ON: October 20, 2009 ; Karen Connelly, Greece/Toronto ON: October 18, 2009 ; Sarah de Leeuw, Prince George BC: October 17, 2009 ; Norma Cole, San Francisco CA: October 16, 2009 ; Brian Fawcett, Toronto ON: October 14, 2009 ; Emily Schultz, Toronto ON: October 13, 2009 ; Amy Jones, Toronto ON: October 11, 2009 ; Damian Rogers, Toronto ON: October 10, 2009;

Cara Benson, NY: October 9, 2009 ; Joshua Trotter, Montreal QC: October 7, 2009 ; Michael Crummey, St. John's NF: October 6, 2009 ; Stephen Rowe, St. John's NF: October 4, 2009 ; Sean Dixon, Toronto ON: October 2, 2009 ; Michael Turner, Vancouver BC: October 2, 2009 ; Andrew Faulkner, Toronto ON: October 1, 2009 ; Chris Ewart, Vancouver BC: September 28, 2009 ; Tonja Gunvaldsen Klaassen, Halifax NS: September 27, 2009 ; Alexandra Leggat, Toronto ON: September 26, 2009 ; Joyelle McSweeney, Notre Dame IN: September 24, 2009 ; Andrew Steinmetz, Ottawa ON: September 23, 2009 ; Anik See, Canada/Holland: September 22, 2009 ; Betsy Struthers, Peterborough ON: September 21, 2009 ; Pearl Pirie, Ottawa ON: September 20, 2009 ; DM Bryan, Calgary AB: September 19, 2009 ; Lea Graham, Poughkeepsie NY: September 18, 2009 ; Kemeny Babineau, Mount Pleasant ON: September 17, 2009 ; Troy Jollimore, CA: September 16, 2009 ; Arjun Basu, Montreal QC: September 15, 2009 ; Angela Szczepaniak, Toronto ON: September 14, 2009 ; Shaindel Beers, Pendleton, Oregon: September 8, 2009 ; Peter Richardson, Gatineau QC: September 7, 2009 ; Sawako Nakayasu, San Diego CA: September 6, 2009 ; Camille Martin, Toronto ON: September 5, 2009 ; Bill Brown, Ottawa ON: September 4, 2009 ; Brenda Niskala, Regina SK: September 3, 2009 ; Gillian Wigmore, Prince George BC: September 2, 2009 ; Ariel Gordon, Winnipeg MB: August 31, 2009 ; Saleema Nawaz, Montreal QC: August 30, 2009 ; Nichole McGill, Ottawa ON: August 29, 2009 ; Mike Spry, Montreal QC: August 28, 2009 ; Anselm Berrigan, New York NY: August 26, 2009 ; Jacqueline Larson, Toronto ON: August 23, 2009 ; John Kinsella, Jam Tree Gully AUS: August 21, 2009 ; Alice Zorn, Montreal QC: August 16, 2009 ; Eva Moran, Toronto ON: August 15, 2009 ; Rae Armantrout, San Diego CA: August 14, 2009 ; Michelle Berry, Toronto ON: August 12, 2009 ; Ken Sparling, Toronto ON: August 12, 2009 ; Charles Bernstein, New York NY: August 10, 2009 ; Jonathan Ball, Calgary AB: August 9, 2009 ; Christine Leclerc, Vancouver BC: August 8, 2009 ; Roland Prevost, Ottawa ON: August 7, 2009 ; Gillian Sze, Toronto ON: August 6, 2009 ; Stephen Henighan, Guelph ON: August 3, 2009 ; Marina Endicott, Edmonton AB: August 2, 2009 ; Ronna Bloom, Toronto ON: July 30, 2009 ; Annabel Lyon, New Westminster BC: July 29, 2009 ; Tess Fragoulis, Montreal QC: July 28, 2009 ; G.C. Waldrep, Louisburg PA: July 26, 2009 ; Cameron Anstee, Ottawa ON: July 24, 2009 ; Arielle Greenberg, Chicago IL: July 23, 2009 ; Craig Poile, Ottawa ON: July 20, 2009 ; Johanna Skibsrud, Montreal QC: July 19, 2009 ; Kevin Killian, San Francisco CA: July 18, 2009 ; Jake Kennedy, Kelowna BC: July 16, 2009 ; Derek McCormack, Toronto ON: July 15, 2009 ; Lisa Robertson, CA: July 13, 2009 ; Beth Bachmann, Nashville TN: July 12, 2009 ; Rebecca Rosenblum, Toronto ON: July 11, 2009 ; Louis Cabri, Windsor ON: July 10, 2009 ; Eric Baus, Denver CO: July 8, 2009 ; Jonathan Bennett, Peterborough ON: July 7, 2009 ; Mary Pinkoski, Edmonton AB: July 6, 2009 ; Marcus McCann, Ottawa ON: July 3, 2009 ; Forrest Gander, Providence

RI: July 2, 2009 ; Tim Conley, St. Catharine's ON: June 30, 2009 ; Oana Avasilichioaei, Montreal QC: June 28, 2009 ; Peter Norman, Halifax NS: June 26, 2009 ; Kate Eichhorn, Brooklyn NY: June 25, 2009 ; Zachariah Wells, Vancouver BC: June 24, 2009 ; Asher Ghaffar, Toronto ON: June 22, 2009 ; Jeanette Lynes, Antigonish NS: June 20, 2009 ; Anita Dolman, Ottawa ON: June 19, 2009 ; J.R. Carpenter, Montreal QC: June 18, 2009 ; Daniel Allen Cox, Montreal QC: June 17, 2009 ; Susan Olding, Kingston ON: June 16, 2009 ; Ray Hsu, Vancouver BC: June 14, 2009 ; Karen Houle, Guelph ON: June 13, 2009 ; Matthew Tierney, Toronto ON: June 12, 2009 ; Ken McGoogan, Calgary AB: June 11, 2009 ; Sandra Ridley, Ottawa ON: June 10, 2009 ; Sharon Harris, Toronto ON: June 9, 2009 ; Jacob McArthur Mooney, Toronto ON: June 8, 2009 ; Antanas Sileika, Toronto ON: June 7, 2009 ; Dayle Furlong, Toronto ON: June 5, 2009 ; Carrie Olivia Adams, Chicago Il: June 4, 2009 ; Jason Dewinetz, Victoria BC: June 1, 2009 ;

-- 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://robmcclennan.blogspot.com/>

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106. **Susan Webster Schultz**

Tinfish Editor blog posts

Sat 7 Nov 2009

Some recent forays, include thoughts about Small Press Publishing, creative writing and composition, Chin Music Press books, documentary surrealism and sales!:

- * Communities of Destination 2: "Radicant Aesthetics...
- * Communities of destination: Independent small pres...
- * Creative Writing (in) Composition
- * Chin Music Press & Issues in Creative Writing
- * Tinfish Thanksgiving Sale
- * Documentary surrealism: Matt Jasper's *_Moth Moon_*
- * "W

<http://tinfisheditor.blogspot.com>

aloha, Susan M. Schultz

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107. **Crane's Bill Books**

Ogura Hyakunin Isshu

Sun 8 Nov 2009

Can anyone suggest a good, straightforward English translation of Ogura Hyakunin Isshu? The ones I've been able to find are a bit fusty.

Thanks,

Jeffrey

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108. **Larry Sawyer**

Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago

Sun 8 Nov 2009

—

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109. **Jessica Wickens**

Call for Submissions to Monday Night

Sun 8 Nov 2009

Monday Night, a journal of new literature, is now accepting submissions for Issue 9 (Summer 2010). We publish quality prose and poetry from new and emerging writers from across the country and around the world in an online edition and a print edition. Monday Night's print edition is distributed at independent bookstores and sold on our website. For more information and to view past issues, visit our website: <http://www.mondaynightlit.com>

GUIDELINES

Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to: [REDACTED].

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK:

NO. We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, please do not submit it to Monday Night.

SIMULTANEOUS SUBMISSIONS:

YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT:

Email submissions to [REDACTED]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and the genre(s).

We do not confirm receipt of submissions.

DEADLINE: December 15, 2009

RESPONSE TIME: We will respond to all submissions by February 2009.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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110. **John Roche** ***Rockpile in Rochester/Buffalo***

Sun 8 Nov 2009

Wednesday, November 11, 4-5:15 pm in the new Innovation Center at Rochester Institute of Technology, Henrietta, NY: Poets David Meltzer and Michael Rothenberg jam with Professor Carl Atkins (sax) and Professor Alan (Jay) Jackson (drums/percussion). Interactive visuals from RIT's iPixLab. Free and open to the public. For more info, contact John Roche at [REDACTED]

Wednesday, November 11, 7 pm: David Meltzer and Michael Rothenberg read at Writers & Books, 740 University Avenue, Rochester.

Thursday, November 12, 10-11:50 am, Liberal Arts Faculty Commons (06-1251), RIT: Poetry Editors Panel with Michael Rothenberg, Terri Carrión, Thom Ward, and Steven Huff.

Thursday, November 12, 8 pm, Just Buffalo event at the WNY Book Arts Center, 468 Washington (at Mohawk), Buffalo:

BIG NIGHT: FEATURING DAVID MELTZER, MICHAEL ROTHENBERG, TERRI CARRIÓN

Just Buffalo @ WNYBAC <<http://www.justbuffalo.org>>

Big Night Presents David Meltzer, Michael Rothenberg and Terri Carrión

Poetry by Meltzer, Rothenberg, Carrión

Food by Geoffrey Gatza

Jazz by Other Side

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

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111. **Barrett Watten**

Stephanie Young / Live Film Narration and Reading / Wayne State University

Mon 9 Nov 2009

Regions of Practice: Poetics Across Languages (Wayne State University) & Film Studies Program (Wayne State University) present

STEPHANIE YOUNG [Mills College, CA; author of Picture Palace]

LIVE FILM NARRATION AND READING

poetry/film performance in movie-telling after the traditions
of Benshi, Benzi, Pyônsa, and Gavrilov translators

FRIDAY, NOVEMBER 13, 3 PM

The Welcome Center Auditorium, 42 W. Woodward Ave. @Warren, Detroit

FOLLOWED BY BOOK PARTY FOR PICTURE PALACE

5 PM, Leopold's Books @Park Shelton

15 E. Kirby St. @Woodward, Detroit

Poster:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Stephanie%20Young%20film%20poster.pdf

Flyer:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Regions%20event04.pdf

In recent years, the genre of "neo-Benshi" has emerged at the intersection of the poetry and film communities in the Bay Area and elsewhere. "Neo-Benshi" takes its name from the tradition of the "Benshi," a designated narrator to non-Western audiences for Western silent films when they were first introduced in Japan. "Movie telling," after the tradition of the Benshi and like figures, has been taken up by experimental

filmmakers and poets (often working with musicians) to create hybrid performances of great visual and conceptual power.

This Friday, Bay Area poet, "movie-telling" performer, and editor Stephanie Young will read selections from her book *Picture Palace*, perform works constructed alongside live film projection, and discuss historical and contemporary live movie narration practices.

Stephanie Young lives and works in Oakland. Her books of poetry are *Picture Palace* (published by in girum imus nocte et consumimur igni, 2008) and *Telling the Future Off* (Tougher Disguises, 2005). She edited *Bay Poetics* (Faux Press, 2006), and her most recent editorial project is *Deep Oakland* (www.deepoakland.org), an online virtual archaeology of the present and past of Oakland, CA. She has performed live movie narration pieces at movietelling/neo-benshi events in San Francisco, Los Angeles, and New York.

Regions of Practice: Poetics Across Languages is a Working Group sponsored by the Humanities Center, Wayne State University. Contact: Barrett Watten / 

Poster:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Stephanie%20Young%20film%20poster.pdf

Flyer:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Regions%20event04.pdf

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112. **Sharon Dolin**

Page Meets Stage Nov. 18th in NYC

Mon 9 Nov 2009

Dear Friends, Hope you'll join me for a very exciting reading: a sort of dueling banjos of poetry. Elana Bell and I will be reading in a poetic dialogue. Details below.

Page Meets Stage
Sharon Dolin & Elana Bell
Bowery Poetry Club

308 Bowery
\$12
Wed. Nov. 18th: 8pm
Sharon Dolin

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113. **Andrew Zawacki**

ED ROBERSON reading this Thursday at UGA

Mon 9 Nov 2009

ED ROBERSON will be reading this week at the University of Georgia:

Thursday, November 12 @ 4:30 p.m.

Park Hall Library, Room 261 (Baldwin Street, Athens, GA 30602)

Born in 1939 in Pittsburgh, Pennsylvania, Ed Roberson has published eight volumes of poetry, the most recent of which are *The New Wing of the Labyrinth* (Singing Horse, 2009) and *City Eclogue* (Atelos, 2006). His collection *Voices Cast Out to Talk Us In* was a winner of the Iowa Poetry Prize; his book *Atmosphere Conditions* won the National Poetry Series and was nominated for the Academy of American Poets' Lenore Marshall Award. He is a recipient of the Lila Wallace Writers' Award and the Poetry Society of America's Shelley Memorial Award. Retired from Rutgers University, he currently lives in Chicago, where he has taught at Columbia College, Northwestern University, and the University of Chicago.

Sponsored by the Lanier Chair. Free and open to the public. Please address any questions to Andrew Zawacki (██████) and Jed Rasula (██████).

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

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114. **David Chirot**

Fwd: wings are giving out - a new collection of poetry from sean burn

Mon 9 Nov 2009

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

From: sean burn <██████>

Date: Mon, Nov 9, 2009 at 7:31 AM

Subject: wings are giving out - a new collection of poetry from sean burn

To: sean burn <██████>

wings are giving out: sean burns 3rd full length collection from skrev press (www.skrevpress.com) is launched this weekend. (see attached e-flier). *wings are giving out* (isbn 978-1-904646-56-3) contains long poems commissioned and toured across this past decade. inside you will find voltaire as a 300 year old tyneside barista, riffs on free-improvising pianist marilyn crispell, responses to some of eva Åvankmajerov's many amazing and provocative surrealisms, an exploration of mental distress and recovery, love and loss, ultimately revealing pearls within the city and crossing the borders between poetry and song.

this collection and other skrev press titles will be launched on Saturday 14th of November from 16:45 - 19:30. Artsmill at Linden Mill. Linden Road. Hebden Bridge. West Yorkshire. HX7 7DN

*sean burn is one of this country's foremost experimental writers. ... he draws on a wide range of contemporary cultural sources, often from other writers, artists and musicians who like him are on the margins or from the 'underground', and he also draws from histories, political, social and personal, including his own, and this gives much of his work the potency of felt experience which so many who work in a similar vein, lack. **jeremy hilton* " editor of *fire*

sean is available for spoken word / multimedia performances. further information at *www.gobscure.info*

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115. **David Chirot**

Re: claude levy-strauss has died...

Mon 9 Nov 2009

Living in France in early 1968 I saw a tv show about/with Levi-Strauss on one of the then only two (State run) tv channels.

It was for the French tv a pretty "daring" show as it included music and images by/of Bob Dylan and had jump cuts, montages and a whole array of visual pyrotechnics at its command as Levi-Strauss discoursed on his ideas and their relation with the contemporary mass (media) societies, the technological society as Jacques Ellul wrote of it a bit earlier in the '60s.

I was very young but it made an immense impression on me, in part due to the visual methods borrowed from contemporary cinema, and in part due to the ideas which I only dimly grasped other than that underlying structures were part of every facet of life, and also the concept of the "raw" and the "cooked" which I liked very much in my own "raw" (brut) way. I remember thinking, how

perfect, how hilarious, for of course a French person would use la cuisine for analogies!

Levi-Strauss himself was brilliant--so alive, so excited about the world and ideas, beings, things--that is the way i have always remebered him and still do and will continue to--

On Wed, Nov 4, 2009 at 1:16 PM, Alan Sondheim <[REDACTED]> wrote:

His very late writing and interviews are brilliant - the latter were done when we was 98.

- Alan

On Wed, 4 Nov 2009, Thomas savage wrote:

I was sorry to see that Levi-Strauss had died in Today's New York Times. Still, he had a very long and wonderful life and lived to be 100. It's a wonderful obituary by Edward Rothstein, one of the Times best writers. If I knew how to attach it here, I would, but I don't.

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Tue, November 3, 2009 3:51:46 PM

Subject: claude levy-strauss has died...

at age 100.

==

email archive: <http://sondheim.rupamsunyata.org/>

webpage <http://www.alansondheim.org> sondheimat gmail.com, panix.com

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116. **Al Filreis**

PoemTalk: Alice Notley's "I the People"

Mon 9 Nov 2009

We are happily releasing a new episode of PoemTalk today - a discussion of Alice Notley's "I the People" with Zack Pieper, Erica Kaufman, and Joe Milutis:

<http://www.poemtalk.org>

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

All PoemTalk episodes are also available on iTunes. Go to your iTunes music store and type "PoemTalk" in the searchbox.

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>

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117. **amy king**

Barry Schwabsky seeking Chelsey Minnis

Mon 9 Nov 2009

Please send contact info for Chelsey Minnis to Barry at [REDACTED]

Thanks!

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

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118. **Chris Jones**

help stop rape and violence against women

Tue 10 Nov 2009

Rape at the privileged and elite accommodation colleges at the University of Sydney has been an ongoing problem for decades, now.

The below two URLs cover the latest... If you have a blog or other media outlet or media contacts, it may be worthwhile giving this extra coverage. Rape and violence against women is unacceptable behaviour.

<http://www.smh.com.au/technology/elite-college-students-proud-of-prorape-facebook-page-20091108-i3js.html>

<http://www.care2.com/causes/womens-rights/blog/australian-college-students-create-a-pro-rape-facebook-group/>

best wishes, Chris Jones

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119. **Larry Sawyer**

Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago

Tue 10 Nov 2009

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120. **St. Thomasino**

Big Joy Trailer, Must See

Tue 10 Nov 2009

Big Joy Trailer, Must See:

<http://www.youtube.com/watch?v=5g4S4tcQEKE>

Peace, Gregory Vincent St. Thomasino

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

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121. **Gerald Schwartz**

Pile On In Rochester: Rock Pile News

Tue 10 Nov 2009

Wednesday 11/11 Tomorrow

ROCKPILE (David Meltzer, Michael Rothenberg & Spider Trio) with special guests...

4:00 PM

@ the Innovation Center

R.I.T. Campus

Rochester, New York

Free

Then...

7:00 PM

@ Writers & Books

University Ave.

Rochester, NY

ROCKPILE (featuring David Meltzer, Michael Rothenberg, Terri Carrion & Spider Trio)

A leading poet of the Beat Movement, David MELTZER was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, and a cast of thousands all living extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. With Steve Dickson, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. 2005 saw the publication of David's Copy: The Selected Poems of David Meltzer by Viking/Penguin, a collection spanning over forty years of work that paints a vivid portrait of Meltzer's life as a poet through poems taken from thirty of his previous books of poetry. With a versatile style and playful tone, Meltzer offers his unique vision of civilization with a range of juxtapositions from Jewish mysticism and everyday life to jazz and pop culture.

Michael ROTHENBERG is a poet, songwriter, and the editor of Big Bridge magazine online at www.bigbridge.org. His poetry books include Man/Woman, a collaboration with Joanne Kyger, The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La Alameda/University of New Mexico Press). His poems have been published widely in small press publications including, 88: A Journal of Contemporary American Poetry, Berkeley Poetry Review, Exquisite Corpse, First Intensity, Fish Drum, Fulcrum, Golden Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Van Gogh's Ear, Vanitas, Zyzzyva, JACK, milk, and Jacket. He is also author of the

novel Punk Rockwell. Rothenberg's 2005 CD collaboration with singer Elya Finn, was praised by poet David Meltzer as "fabulous-all [the] songs sound like Weimar Lenya & postwar Nico, lushly affirmative at the same time being edged w/ cosmic weltschmerz. An immensely tasty production." He is also editor for the Penguin Poet series, which includes selected works of Philip Whalen, Joanne Kyger, David Meltzer, and Ed Dorn. He has recently completed the Collected Poems of Philip Whalen for Wesleyan University Press.

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122. **Kyle Schlesinger**

TED BERRIGAN by Bill Berkson and George Schneeman, new from Cuneiform Press

Tue 10 Nov 2009

Just wanted to send a quick reminder to the list that a collaboration between Bill Berkson and George Schneeman called TED BERRIGAN has just been published in a limited edition by Cuneiform Press. It will be available at a discounted price at the tribute to George Schneeman on Wednesday November 11th at 8:00 at the Poetry Project in NYC. Don't miss it!

Speakers include:

Bill Berkson

Sandy Berrigan

Michael Brownstein

Jacob Burckhardt

Douglas Dunn &
Grazia della Terza

Larry Fagin

John Godfrey

Ted Greenwald

Leon Hartman

Odetta Hartman

Camilla Hartman

Yvonne Jacquette

Steve Katz

Doris Kornish

Alice Notley

Ron Padgett

Harris Schiff

Peter Schjeldahl

Emilio Schneeman

Katie Schneeman

Paul Schneeman

Anne Waldman

Charles Wright

If you can't pick a copy of TED BERRIGAN up in person, copies will soon be available at the Cuneiform website (currently under construction) and SPD. Details on this event at the Poetry Project: <http://poetryproject.org/>

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123. **Obododimma Oha**

Re: help stop rape and violence against women

Wed 11 Nov 2009

I have just written against such in a local newspaper too:

[http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5479124-184/S\(h\)IBBOLETH:_She_walks_in_Grace.csp](http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5479124-184/S(h)IBBOLETH:_She_walks_in_Grace.csp)

-- Obododimma.

On Tue, Nov 10, 2009 at 12:40 PM, Chris Jones <[REDACTED]> wrote:

Rape at the privileged and elite accommodation colleges at the University of Sydney has been an ongoing problem for decades, now.

The below two URLs cover the latest... If you have a blog or other media outlet or media contacts, it may be worthwhile giving this extra coverage. Rape and violence against women is unacceptable behaviour.

<http://www.smh.com.au/technology/elite-college-students-proud-of-prorape-facebook-page-20091108-i3js.html>

<http://www.care2.com/causes/womens-rights/blog/australian-college-students-create-a-pro-rape-facebook-group/>

best wishes, Chris Jones

--

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].

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124. **Josef Kaplan**
Thursday 9/12: No Poetry in Brooklyn

Wed 11 Nov 2009

Thursday, 9/12, come to the HiChristina! gallery in Brooklyn and see No Poetry.

Featuring the poets:

Gordon Faylor
Lawrence Giffin
Diana Hamilton
Eddie Hopely
Ellis Isenberg
Judah Rubin

Things start at 8pm.

632 Grand Street
Brooklyn, NY 11211

(Take the L or G to Lorimer, walk south to Grand, then east on Grand)

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125. **Aldon Nielsen**
Re: MLA in Philadelphia

Wed 11 Nov 2009

Dear Friends:

I hope everyone within thinking distance of Philadelphia will come to the following MLA event, which is open to the public. Please help get the word out

by forwarding the announcement to any and everybody. Note that there has been one change. Tisa Bryant can't attend, so her place has been taken by Mendi Obadike.

Also note, this is not the Off-Site Reading for 2009. We're hoping someone in Philadelphia is laying plans for that,,,, but given that MLA has been there three times in short order, who knows

Tuesday, 29 December

539. "Coming In from the Cold": Celebrating Twenty Years of the MLA Off-Site Poetry Reading

5:15-6:30 p.m., Liberty Ballroom Salon A, Philadelphia Marriott

*Presiding: *Aldon Lynn Nielsen, Penn State Univ., University Park

*Speakers: *Charles Bernstein, Univ. of Pennsylvania; Tisa Bryant, California Inst. of the Arts; Patrick F. Durgin, School of the Art Inst. of Chicago; Peter Gizzi, Univ. of Massachusetts, Amherst; Laura Moriarty, Small Press Distribution; Bob Perelman, Univ. of Pennsylvania; Rod Smith, Bridge Street Books; Rodrigo Toscano, Labor Inst.; Tyrone Williams, Xavier Univ., OH; Elizabeth Willis, Wesleyan Univ.; Timothy Pan Yu, Univ. of Toronto

Since the 1989 MLA convention, organizers in host cities have brought together ever larger groups of experimental and innovative poets for an evening marathon of poetry performance. These readings bring local poets into contact with poets from other cities and promote exchange among poets, scholars, and poet-scholars. This event will offer short readings by poets, including several who read at the first event twenty years ago and several newer poets.

--

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



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

"My last defense
Is the present tense."

--Gwendolyn Brooks

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126. **Maria Damon**

Re: Big Joy Trailer, Must See

Wed 11 Nov 2009

oh this looks lovely!

St. Thomasino wrote:

> Big Joy Trailer, Must See:

>

> <http://www.youtube.com/watch?v=5g4S4tcQEKE>

>

>

> Peace, Gregory Vincent St. Thomasino

>

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

>

> e·

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127. **Halvard Johnson**

News of Seduction, Lynda Schor's new collection

Wed 11 Nov 2009

<<http://www.spuytenduyvil.net/fiction/lace.htm>>*Spuyten Duyvil Announces the pre-publication Sale of Lynda Schor's Seduction, Stories of Love and Art

a new and rare collection of tales of extraordinary madness.*

Purchase a pre-publication copy and support Spuyten Duyvil's endeavors to bring extraordinary innovative literature and poetry to the reading public.

Pre-publication copies are \$16 + \$2.50 postage and handling per copy.

Payment form is attached.

Please make checks out to: TNT Printworks

Send order to:

TNT Printworks

42 St. Johns Pl. Gdn Apt.

Brooklyn, N.Y. 11217

Deadline: December 31

Books should arrive by February 15, 2010

Thanks for your support!!!

*

T-N-T PRINTWORKS!

Spuyten Duyvil



<http://www.tntprintworks.net>

<http://www.spuytenduyvil.net> <<http://www.spuytenduyvil.net/>>*

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128. **Jeffrey Side**

Swine Flu vaccine set to be mandatory despite evidence that it is highly toxic

Wed 11 Nov 2009

This is off topic, but important.

You must take time to see the following video. It's about an hour long, but the most important information is contained in the first half hour. It has nothing to do with the New World Order conspiracy theories or anything like that. It is soberly presented and verifiable:

Spanish Doctor Reveals Important Information About Swine FluPosted by tkilshaw on November 3, 2009

Teresa Forcades is a nun at the monastery of Sant-Benet, in Monserra-Barcelona. She is a doctor physician specializing in internal medicine, PHD in public health at Barcelona's university, specializing in the USA at the State University of New York. She gives verifiable scientific data and the disturbing irregularities related to this subject. This is relevant to all countries, all people.

The interview is in Spanish with clear subtitles in English.

<http://www.disinfo.com/2009/11/spanish-doctor-reveals-important-information-about-swine-flu/>

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129. **Sharon Dolin**

Center for Book Arts Letterpress Poetry Chapbook Competition

Wed 11 Nov 2009

Dear Poets and Teachers of Writing, Please help spread the word to your students and other poets. Our listing did not appear in the AWP Chronicle as it has done every year. I apologize in advance if you receive duplicate mailings.

The Center for Book Arts' 2010 POETRY CHAPBOOK COMPETITION The Center for Book Arts invites submissions to its annual Poetry Chapbook Competition by December 1, 2009. The winning manuscript will be chosen in

April 2010 and will be awarded with the publication of a beautifully designed, letterpress-printed, limited-edition chapbook printed and bound by artists at the Center for Book Arts. The edition is limited to one-hundred signed and numbered copies, ten of which are reserved for the author and the remainder of which will be offered for sale through the Center. The winning poet will also receive a cash award of \$500, and a \$500 honorarium for a reading, to be held at the Center in the fall of 2010. This year's judges will be Terrance Hayes & Sharon Dolin.

SUBMISSION GUIDELINES Please submit a collection or sequence of original poems or a single long poem not to exceed five- hundred lines or twenty-four pages (no translations). The cover page should contain, on a single detachable page, the manuscript title, and author's name, along with address, phone number, and email. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents and a separate acknowledgements page containing prior magazine or anthology publication of individual poems. Please note that the five-hundred lines or twenty-four page limit does not include the cover page, title pages, table of contents, or acknowledgements pages. Manuscripts should be bound with a simple spring clip.

NOTE: Poems may have appeared in journals or anthologies but not as part of a book-length collection. **Reading Fee:** Please send a \$25 check payable to The Center for Book Arts.

Please Include: A #10 self-addressed stamped envelope for notification of the winner. Manuscripts will not be returned.

Deadline: Manuscripts must be postmarked no later than December 1, 2009.

ABOUT THE JUDGES Terrance Hayes is the author of *Wind in a Box* (Penguin 2006), *Hip Logic* (Penguin 2002) and *Muscular Music* (Carnegie Mellon University Contemporary Classics, 2005 and Tia Chucha Press, 1999). His honors include a Whiting Writers Award, the Kate Tufts Discovery Award, a National Poetry Series award, a Pushcart Prize, two Best American Poetry selections, and a National Endowment for the Arts Fellowship. His poems have appeared in a range of journals, including *The New Yorker*, *Poetry*, *The American Poetry Review*, and *Tin House*. He is a Professor of Creative Writing at Carnegie Mellon University and lives in Pittsburgh, Pennsylvania, with his family. Sharon Dolin's fourth poetry book, *Burn and Dodge*, won the AWP 2007 Donald Hall Prize in Poetry and was published by the University of Pittsburgh Press in 2008. Her other books include *Realm of the Possible* (Four Way Books, 2004), *Serious Pink* (Marsh Hawk Press, 2003), and *Heart Work* (1995). She currently teaches at the Unterberg Poetry Center of the 92nd Street Y. Her

poems have appeared in dozens of journals including Barrow Street, The Kenyon Review, New American Writing, Court Green, and The New Republic.

Send Entries to: 2010 CHAPBOOK COMPETITION The Center for Book Arts 28 West 27th St., 3rd Floor New York, NY 10001 or visit www.centerforbookarts.org .

Sharon Dolin



www.sharondolin.com

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130. **Jennifer Karmin** ***Delirious Hem - what's new?***

Thu 12 Nov 2009

DELIRIOUS HEM

<http://delirioushem.blogspot.com>

*This is What a (Pro)Feminist [Man Poet] Looks Like with Brian Teare, Christian Peet, H.L. Hix, Hugh Behm-Steinberg, Kareem Estefan, Kevin Simmonds, Mark Wallace, Mike Hauser, Nate Pritts, Philip Jenks, Tim Atkins, Tony Frazer, Tony Trigilio, & David Lau

*Neutrinos with Jennifer Karmin & Bernadette Mayer

*O SAY CAN YOU SEE: Nonverbal Reviews and Adaptations of Women's Poetry with Deborah Poe, Anna Lena Phillips, Molly Tenenbaum, Melissa Severin, Krista Franklin, Abi Stokes, Tyler Flynn Dorholt, Jennifer Karmin, Daniela Olszewska, Christine Neacole Kanownik & Janet Snell

Upcoming Forums:

December: 2009 Advent Kalendar (check out 2008's!)

January: This is What a Feminist [Poet] Looks Like, round 2

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131. **Poetry Project** ***Events at The Poetry Project November***

Thu 12 Nov 2009

Here's what's coming up at The Poetry Project!

Check out the newly posted book reviews, reading reports, audio files, and materials from the archive at <http://poetryproject.org>.

And scroll down for info on an upcoming event at the Douglas Dunn Studio featuring Ron Padgett.

Friday, November 13, 10 PM
Mensa & AMJ Crawford

We are mensa ::gong:: there is no tao for this sort of thing. there are no cults or team sports or nature retreats that fix this for us. each day is a buffet of choice, have you been eating well today? we've been communing with nature and so far what we've heard is that a vast fleet of insects have gone into rebellion. rogue warriors. manifest destinee! we're working on our fun skills. Prescriptions for your mother gurus for your friends. Fun fun fun it's where the sidewalk ends.

Mensa is a performance collective formed by the installation artists Ariele Affigne and Sarah Maurer, previously known for work that may be described as nested architectures: built spaces which make physical the personal within a larger area. Synthesizing the structural conceits of a magician's theater with the discourse charged trans-identitarianisms (and object mutation) of alchemical practices, their performance for the Poetry Project will seek to enact this prescriptive fun within the spaces and sensoria made available by their audience.

AMJ Crawford is the author of *Morpheu* (BlazeVOX 2009), editor of *zenSLUM*, & co-editor of *Le Dodo*. He is a former Fulbright Scholar to Portugal and currently studies at NYU's Interactive Telecommunications Program.

Monday, November 16, 8 PM

Talk Series: Lytle Shaw on The Source of the Hudson A Dutch Landscape of American Prospects

Keyed to the Hudson Quadricentennial, this talk will be Shaw's first from a book in progress on the politics of time in landscape painting—and more generally on what happens to American history and aesthetics when the Dutch, not the English, get read as forbears. He begins with nineteenth-century America's uses and abuses of seventeenth-century Holland, especially romantic historian John Lothrop Motley's celebration of the Dutch revolt as a phase freedom took on its inexorable path to the United States and his suggestion that Dutch struggles with elemental matter in land reclamation conditioned the nation to subdue much more tractable human beings in the course of empire. Looking at some vivid images of this muck, Shaw will try to suggest, first, how the ongoing Dutch relation to provisional land was shown otherwise by the century's best painters (esp. Ruisdael, Van Goyen and Hobbema): not as a heroic and final sorting in service of social domination and economic productivity, but rather as a necessarily contingent arrangement of fluid and mutable substance—all staged in an equally fluid temporality, a non-instrumental³ now.² Why have such models of composition and time been illegible to historians (and art historians)? He'll try to answer this in part by exploring the relation between historical narration and the different painterly genres of

landscape and history. But rather than resolve this dilemma in a neat historical frame, Shaw wants instead to push on the conceptual resources latent in landscape painting until they spill out and become an attractive if slippery mound in our own moment of samplings, performances and installations.

Lytle Shaw's books of poetry include *Cable Factory 20*, *The Lobe*, and several collaborations with artists. His essays and reviews have appeared in *Cabinet*, *Artforum*, and *Parkett* and in catalogs for the DIA Center for the Arts, the Drawing Center, and the Sculpture Center. He lives in New York City, where he is assistant professor of English at New York University.

Wednesday, November 18, 8 PM

Ted Greenwald & Kit Robinson

Ted Greenwald was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. During the course of a career that has spanned some 30 years, he has been the author of numerous books of poetry, including *In Your Dreams* (BlazeVOX, 2008), *3* (Cuneiform, 2008), *Two Wrongs* with painter Hal Saulson (Cuneiform 2007), *The Up and Up* (Atelos, 2004), *Jumping the Line* (Roof Books, 1999), *Word of Mouth* (Sun & Moon, 1986) *Common Sense* (L Publications, 1978), and *You Bet* (This, 1978).

Kit Robinson is celebrating the publication of his new book *The Messianic Trees: Selected Poems, 1976-2003* (Adventures in Poetry, 2009). His recent collaborations with Ted Greenwald have appeared in *SHINY 14*, *onedit 12*, and *Antennae 11*. A co-author of *The Grand Piano: An Experiment in Collective Autobiography*, San Francisco, 1975-1980 (Mode A, ongoing), Robinson is also the author of *Train I Ride* (BookThug, 2009), *9:45* (The Post Apollo Press, 2003), and *The Crave* (Atelos, 2002). He works as a communications consultant in the business software industry, plays the Cuban tres guitar with a Latin music group and lives in Berkeley.

Friday, November 20, 10 PM

Poets¹ Potluck V

All ye gather Ćround, for it is time for thanks & communal turkey (or tofurkey) burgers at the Poetry Project Friday Night Series¹ (precariously annual) Thanksgiving potluck. Come join us for a warm thanking of friends & good times with food, drinks, music, poetry, & other forms of shareable merriment.

And from our friends at the Douglas Dunn Studio:

Poet Ron Padgett will be performing with dancers Douglas Dunn and Teresia Björk in a collaborative work entitled "Light as Air," on Friday and Saturday, Nov. 20 and 21, at 8:30 p.m., at the Douglas Dunn Studio, 541 Broadway (between Prince and Spring), 3rd floor, NYC. The evening includes "Angel," a

collaborative piece by Björk and her Swedish compatriot Mikael Godée, a composer and musician. Donation \$10.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

If you'd like to be unsubscribed from this mailing list, please drop a line at

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132. **Margaret Konkol**

S M A L L P R E S S in the A R C H I V E Peter Tytell

Thu 12 Nov 2009

* Please join us next Wednesday, November 18th @ 3:30pm for the next Small Press in the Archive lecture. Peter Tytell, an expert witness and forensic document examiner, speaks on "CSI 101: Making typescript speak."

Later in the semester Diane Ward will speak on "The Evolution of the Female Literary Patroness."

This talk will be held in The Poetry Collection, 420 Capen. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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133. **Ram Devineni**

Rattapallax 16 Launch Reading this Sunday, NYC

Fri 13 Nov 2009

Rattapallax 16 Launch Reading this Sunday, NYC

Dear Friends: I am happy to announce the release of Rattapallax 16 and a launch reading this Sunday in NYC. <http://www.rattapallax.com/>

Cheers

Ram

(Rattapallax 16) Bengali Poetry edited by Catherine Fletcher and Goutam Datta. Poetry and translations by Sunil Gangopadhyay, Jodev Bosu, Subodh Sarkar, Yusef Komunyakaa, Christopher Merrill, Carolynne Wright and others. The India Journals by Bob Holman. Additional music by Peter Gordon. Other work by Michael Collier, K.D. Henley, Elvira Hernandez, Joseph O. Legaspi, Claire Malroux, Ron Price, Mark Nickels, Lamont B. Steptoe, Philip Corwin, and others.

Rattapallax 16 Reading on Sunday, November 15, 2009 at 5pm (4pm open bar) at Verlaine <<http://www.verlainenyc.com/>> , 110 Rivington St. (off Essex St), NYC. Free and open to the public. Featuring Yusef Komunyakaa, Lamont B. Steptoe, Ron Price, Idra Novey, Goutam Datta, K.D. Henley, Joseph O. Legaspi, Aimee Walker, Yuyutsu Sharma, and others.

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134. **Ram Devineni**

Split the Rock

Fri 13 Nov 2009

Tha

Dear Friends: I am forwarding this information for Split the Rock.

Thanks

Ram Devineni

Rattapallax

Dear Literary Organization:

We are writing to invite you to become an Literary Partner of Split This Rock Poetry Festival: Poems of Provocation & Witness. From its home in the nation's capital, this nationally acclaimed poetry festival celebrates the prophetic role of poetry and our nation's strong tradition of socially engaged poetry. At a time of wars, economic crisis, and dramatic social change, Split This Rock amplifies the voices of socially engaged poets and builds the audience for this critical work.

The first Split This Rock Poetry Festival, in March 2008, brought hundreds of participants “ poets, writers, poetry lovers, and concerned citizens ” from as far away as California and Maine for four lively days of poetry readings, workshops, panel discussions, open mics, and walking tours. The next festival, March 10-13, 2010, will feature 24 nationally and internationally acclaimed poets, including Quincy Troupe, Jan Beatty, Martn Espada, Cornelius Eady, Wang Ping, Arthur Sze, Patricia Smith, and more. Please see the website for more details at: www.SplitThisRock.org.

We invite your organization to become a sponsor of Split This Rock. Benefits include recognition on our website and printed materials, links to your website, tickets to Split This Rock festival events, and more. Sponsors of the 2008 festival included George Mason University Graduate Writing Program, Busboys and Poets, Beloit Poetry Journal, Beltway Poetry Quarterly, and The Poetry Center of Chicago.

We are attaching a description of sponsorship levels and their benefits. We look forward to talking with you further. Please contact Susan Brennan at [REDACTED] for more information.

With warm regards,
Sarah Browning , Co-Director
Susan Brennan, New York Coordinator

Benefits of Sponsorship

All sponsors receive a link on Split This Rock’s website, recognition in printed materials, and mention in a Split This Rock press release.

Langston Hughes Sponsor: \$5,000+

- Invitation to poets’ reception
- Table space at the book fair
- Mention from festival stage
- Recognition on festival T-shirts
- Eight tickets to Split This Rock events

Don’t you hear this hammer ring? \$2,500+

- Invitation to poets’ reception
- Table space at the book fair
- Recognition on festival T-shirts
- Six tickets to Split This Rock events

I’m gonna split this rock: \$1,000+

- Invitation to poets’ reception
- A table at the book fair
- Four tickets to Split This Rock events

And split it wide! \$500+
Â· A table at the book fair
Â· Two tickets to Split This Rock events

When I split this rock \$250+
Â· Two tickets to Split This Rock events
Â· Mention on the Split This Rock website
Â· Recognition on printed materials

Stand by my side. \$100+
Â· Mention on the Split This Rock website
Â· Recognition on printed materials

Please contact us with questions or to discuss In-Kind Sponsorships Sarah
Browning: [REDACTED] or [REDACTED]

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135. **nieuwland jeroen**

Re: Two Requests

Fri 13 Nov 2009

Dear Bill Allegrezza, for your paper on experimental sonnets; I just came across Harry Godwin's sequence of sonnets *The Benholm Potato Growers* (2009).
Downloadable: <http://www.lulu.com/content/e-book/the-benholm-potato-growers/7177196> Best, Jeroen

From: William Allegrezza <[REDACTED]>

To: [REDACTED]

Sent: Thu, October 29, 2009 5:09:20 PM

Subject: Two Requests

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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136. **Gloria Mindock**

Cervena Barva Press Announces a New Chapbook by William Delman

Fri 13 Nov 2009

Cervena Barva Press Announces a New Chapbook

"The Possibility of Recovery"

by William Delman

The Possibility of Recovery by William Delman

William Delman received the Academy of American Poets Prize at Boston University in 2006. His poetry has appeared in *The Literary Review*, *The Massachusetts Review*, *Nimrod*, *Salamander*, *CT Review*, *Rhino*, and other fine publications. He is the director of The Bay State Underground reading series at Boston University, and an editor at *Agni Magazine*.

Praise for "The Possibility of Recovery"

"William Delman sees with the encompassing range and stringent attention of true poetry: the haunted figures of a particular family are never far from the long reach of human history in these poems. Conversely, myth and epic, with all their imaginative force, are never far from the quirks and tragedies of actual American life." -Robert Pinsky

"To make it more real' are the first words uttered in this book, and they name the impulse that is at the heart of William Delman's poetry. Here is mortal illness, the violence of war, the long-lingering effects of trauma, the way soul-wounds pass from parent to child, such things that one might naturally flinch from. But here too is finely-textured language, haunted and haunting imagery, and a sharply incised poetic line, all of which teaches us 'the art of seeing things' and with that, the possibility of recovery." -Fred Marchant

"Home, what is not here, and what is' Willian Delman's poems are intensely focused, mostly about domestic and familial history, but these seen, as in his wonderful poem, at once pitying and unrelenting, 'My Wedding Day in Brugge,' also in the context of our wars. The austere spareness of these poems is eloquent and moving." -David ferry

Order online at <http://www.thelostbookshelf.com/cervenabooks.html>

The Possibility of Recovery

\$7.00

Shipping

\$3.00

Total

\$10.00

Â

Send check or money order payable to:

Cervena Barva Press

P.O. Box 440357,

W. Somerville, MA 02144-3222

e-mail: [REDACTED]

Thank you.

Gloria Mindock, Editor

[REDACTED]

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137. **Jesse Glass**

Ahadada Presents: "Lost in Music, Found Again"

Fri 13 Nov 2009

"Lost in Music, Found Again; comprising 'Sad Fates of the Songsters,' by Peter Riley and 'A Thesis on the Ballad 'by Kelvin Corcoran" can be had for less than a song at www.ahadadabooks.com. While you're there, check out our other goodies. Rolling from Strength to Strength, Jess

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138. **mIEKAL aND**

Fwd: Po, a language game

Sat 14 Nov 2009

Begin forwarded message:

From: "tENTATIVELY, a cONVENIENCE" <[REDACTED]>

Date: November 14, 2009 10:22:53 AM CST

To: [REDACTED]

Subject: Po, a language game

*Po, English, a language game invented by tENTATIVELY, a cONVENIENCE
(the greatest undiscovered OuLiPoian writer) on Friday, November 13,
2009EV,*

*in wch a word's having many meanings in many different languages
is exploited in order to construct narrative texts using only one word
- the meaning being derived by then translating that word's multiple
meanings.*

Future variations on the game are Li, &Ou .

Sample text - entitled "Po" (of course):

*Po po, po po po, po, po, po po po, po po po. Po, po po, po po po,
po po, po, po po po, po po po po po.*

Translation:

*At sunset, according to the whole operational program, a small
thing, yes, son, to gush in belly, to gush in arse. After strip, in
the wake of skin, at a time when night, not translatable indicator
of respect, agentive particle, in exchange for pole by mouth, to
flutter close hand all along sir or madam.*

po = "at" in Esperanto

po = "sunset" in Marquesan

po = "according to" in Serbian (Latin Script)

po = "the whole" in Tocharian (Transliterated)

po = "operational program" in Portuguese & Spanish

po = "a small thing" in Ainu

po = "son" in Ainu

po = "to gush" in Chewa

po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)

po = "belly" in CalÃ³

po = "to gush" in Chewa

po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)

po = "arse" in German

*po = "after" in Croatian, Czech, Lithuanian, Polish, Slovak, &
Slovak old*

po = "strip" in Indonesian

po = "in the wake of" in Lithuanian

po = "skin" in Creole & Haitian Creole

po = "at a time" in Slovio

po = "when" in Swahili

po = "night" in Samoan

po = "not translatable" in Tagalog

po = "indicator of respect" in Pampangan & Tagalog

po = "agentive particle" in Tibetan (Transliterated)

po = "in exchange for" in Ido

po = "pole" in Valencian

*po = the abbreviation for "per os"(Latin) = "by mouth"(medical
terminology)*

po = "to flutter" in Denya

po = "close" in Gilbertese

po = "hand" in Guarani (Transliterated)

po = "all along" in Czech

po = "sir or madam" in Pampangan & Tagalog

MANY THANKS TO THE

Webster's Online Dictionary with Multilingual Thesaurus Translation

=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

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139. **judith goldman**

Teaching scansion

Sat 14 Nov 2009

Dear all,

For those who teach scansion, which critical works on scansion/prosody do you use? (Are there discussions of prosody from times past (like George Puttenham's *Arte of English Poesie*) you can suggest that would be useful to teach?) Which are your favorite primary works to use (poems to scan)? Any essays on the history of poetic meters and their meanings that you especially like? And further, any essays on rhyme you use?

Thanks in advance for your responses,

Judith Goldman

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140. **Dan Wilcox**

Third Thursday Poetry Night: November 19, Barbara Adams

Sat 14 Nov 2009

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at

the Social Justice Center
33 Central Ave., Albany, NY

Thursday, November 19

7:00 sign up; 7:30 start

Featured Poet: Barbara Adams

-- 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 turkey host: Dan Wilcox

* * *

Barbara Adams is the author of two books of poems, and a book of literary criticism on Laura Riding. She is a retired Professor of English at Pace University. Born in Manhattan, she has lived in the mid-Hudson valley most of her life. Her poems appear in the two anthologies of Hudson River writers, "Riverine" and "WaterWrites."

BEAR MOUNTAIN ZOO

people from the city
spread their blankets
edge to edge
on threadbare grass

the males strut
in musky rut
the females flutter
with fearful lust

fumes of beer and sex
drift

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141. **Metta Sama**

Call For Performers: NYC area and surroundings

Sat 14 Nov 2009

(This is a forward. . . please do not contact me for more information. . .
Autumns, M)

Join us for a benefit reading at Smalls jazz club (183 W 10th street, NYC) in the Village on Saturday December 5 starting at 5. We're looking for writers and other artists willing to donate their talent by reading or performing their work. We'll pass the hat and whatever donations are collected will go to local food pantries in need.

For further information please contact Camille at [REDACTED].

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142. **nieuwland jeroen**

Re: Two Requests

Sun 15 Nov 2009

Oh yes, and there is Rachel Blau DuPlessis' 'Draft unnumbered: Précis', a summary in sonnet form of the foregoing 'Drafts'

From: William Allegrezza <[REDACTED]>

To: [REDACTED]
Sent: Thu, October 29, 2009 5:09:20 PM
Subject: Two Requests

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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143. **Peter**
Fascinating video of "A Book About Death"

Sun 15 Nov 2009

Amazing film/slide show by Brazilian artist, Angela Ferrara, for "A Book About Death" Conceived by Matthew Rose.

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

-- 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>

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144. **Stephen Vincent**
GeoPoemCaching

Sun 15 Nov 2009

"Geocaching, an online game in which players use global positioning devices to track down hidden containers at coordinates posted on a Web site, is soaring in popularity"

Has anybody or group been doing with poems? I think it would be an interesting challenge/adventure to "cache" poems in tins or boxes - either new

or classic ones - in environments that relate to the poem's contents. Say, different Wordsworth poems at various, appropriate GPS sites through the Lake District. Frank O'Hara poems on x GPS Manhattan sites. A particular parking plot for Spicer's poem in relationship to Robinson Jeffers. New poems written on and in response to particular sites. (David Chirot writes a poem at x GPS location and Milwaukee poets go on the search!) Found texts are then scanned, and the sites are photographed with a focus on the facts relate to the poem and then transmitted back to the host site (Class, online mag or what/where ever.).

I do wonder if anybody is doing this already????

Stephen Vincent

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

As active as ever, by the way!

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145. **Joel Weishaus**
"The Gateless Gate" Pages 41-42

Sun 15 Nov 2009

Dear Friends and Colleagues:

Here are pages 41-42 of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate/Pgs%2041-42.htm>

Mirror site:

<http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2041-42.htm>

Paragraph headings:

The Gateless Gate is where the alchemical...

Twice in the past month I've been mistaken...

Pockets emptied, everything shoved...

Is my only proof of identity a few laminated...

Arms and neck examined, the scar...

In Old Japan there were barrier gates...

I walk into the forest hoping to find...

Like a jigsaw puzzle whose pieces shoud fit...

What Transforms the chaos of dreams...

Joel was a young Brooklynite who...

Cover:

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

Thank you, as always, to those of you who have written to me on this project.

-Joel

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146. **Adam Katz**

Re: Two Requests

Sun 15 Nov 2009

Dear William Allegrezza,

1. Didn't someone put out a book recently, something like 50 sonnets playing on Shakespeare's 50th sonnet, or 55 playing on 55th?? I can't find it googling it, because I keep getting Shakespeare cliff notes things.

2. Also there's Tim Atkins' '25 Sonnets' (The Figures, 2000); excerpts here: http://www.onedit.net/timatkins_author/sonnet.html
That work is very spare, does a lot with punctuation.

3. There's also the 13-line 'Sonnet: More of Same' in Ashbery's recent 'Where Shall I Wander.'

4. ALSO***: Ben Lerner's The Lichtenberg Figures; great book of 'experimental' sonnets; playful tone, provocative concepts, interesting use of the page.

5. Clark Coolidge has recently completed a manuscript called '88 Sonnets'; not sure if any of it's been in journals, but you could maybe contact him for the manuscript; he read from it at the The Line Has Shattered event in Vancouver in August, and it's very cool, very dark stuff. Uses a lot of found language.

6. Josh Corey's Severance Songs, which won the Dorset Prize from Tupelo Press last year, is all sonnets. His blog says he's reworking the stuff, but there's one of them there: <http://joshcorey.blogspot.com/2009/10/after-form-fails.html#links> .

Hope this helps,
Adam

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147. **Michael Fournier**

Re: Teaching scansion

Sun 15 Nov 2009

I've found Frost's short little poem "The Span of Life" to be to be a great introduction to prosody:

"The old dog barks backward without getting up.

I can remember when he was a pup."

Fussell's Poetic Meter and Poetic Form is full of great examples useful in the classroom. Robert Bridges' Milton's Prosody is also quite wonderful.

judith goldman wrote:

> Dear all,
>
> For those who teach scansion, which critical works on scansion/prosody do
> you use? (Are there discussions of prosody from times past (like George
> Puttenham's Arte of English Poesie) you can suggest that would be useful to
> teach?) Which are your favorite primary works to use (poems to scan)? Any
> essays on the history of poetic meters and their meanings that you
> especially like? And further, any essays on rhyme you use?
>
> Thanks in advance for your responses,
>
> Judith Goldman
>
>

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148. **Margaret Konkol**

Re: Teaching scansion

Sun 15 Nov 2009

Ellen Keck Stauder has a terrific digital program she worked up for teaching scansion to undergrads. It's phenomenal. You could reach her at [REDACTED].

Best,
Margaret

On Sat, Nov 14, 2009 at 1:01 PM, judith goldman <[REDACTED]> wrote:

Dear all,

For those who teach scansion, which critical works on scansion/prosody do you use? (Are there discussions of prosody from times past (like George Puttenham's Arte of English Poesie) you can suggest that would be useful to teach?) Which are your favorite primary works to use (poems to scan)? Any essays on the history of poetic meters and their meanings that you especially like? And further, any essays on rhyme you use?

Thanks in advance for your responses,

Judith Goldman

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149. **Aryanil Mukherjee**

Re: Po, a language game

Sun 15 Nov 2009

po = son (in colloquial Bangla)

aryanil

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 14, 2009 12:10 PM

Subject: Fwd: Po, a language game

Begin forwarded message:

From: "tENTATIVELY, a cONVENIENCE" <[REDACTED]>

Date: November 14, 2009 10:22:53 AM CST

To: [REDACTED]

Subject: Po, a language game

Po, English, a language game invented by tENTATIVELY, a cONVENIENCE (the greatest undiscovered OuLiPoian writer) on Friday, November 13, 2009EV,

in wch a word's having many meanings in many different languages is exploited in order to construct narrative texts using only one word - the meaning being derived by then translating that word's multiple meanings.

Future variations on the game are Li, &Ou .

Sample text - entitled "Po" (of course):

Po po, po po po, po, po, po po po, po po po. Po, po po, po po po, po po, po, po po po, po po po po po.

Translation:

At sunset, according to the whole operational program, a small thing, yes, son, to gush in belly, to gush in arse. After strip, in the wake of skin, at a time when night, not translatable indicator of respect, agentive particle, in exchange for pole by mouth, to flutter close hand all along sir or madam.

po = "at" in Esperanto

po = "sunset" in Marquesan

po = "according to" in Serbian (Latin Script)

po = "the whole" in Tocharian (Transliterated)

po = "operational program" in Portuguese & Spanish

po = "a small thing" in Ainu

po = "son" in Ainu
po = "to gush" in Chewa
po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)
po = "belly" in CalÃ³
po = "to gush" in Chewa
po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)
po = "arse" in German
po = "after" in Croatian, Czech, Lithuanian, Polish, Slovak, & Slovak old
po = "strip" in Indonesian
po = "in the wake of" in Lithuanian
po = "skin" in Creole & Haitian Creole
po = "at a time" in Slovio
po = "when" in Swahili
po = "night" in Samoan
po = "not translatable" in Tagalog
po = "indicator of respect" in Pampangan & Tagalog
po = "agentive particle" in Tibetan (Transliterated)
po = "in exchange for" in Ido
po = "pole" in Valencian
po = the abbreviation for "per os" (Latin) = "by mouth" (medical terminology)
po = "to flutter" in Denya
po = "close" in Gilbertese
po = "hand" in Guarani (Transliterated)
po = "all along" in Czech
po = "sir or madam" in Pampangan & Tagalog

MANY THANKS TO THE

Webster's Online Dictionary with Multilingual Thesaurus Translation

=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

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150. **jpjones**

Re: GeoPoemCaching

Sun 15 Nov 2009

Not quite the same thing but the GPS site encourages you to find a poem and link it in:

<http://gps.southbankcentre.co.uk/>

This is part of the 'about' blurb:

"Global Poetry System is a Southbank Centre project to explore and map the poetry of the world. It's based on the idea that poetry is all around us, from

gravestones to graffiti, from birthday cards to blogs, in the landscape and in our memories. GPS invites you to take a fresh look at where you are and find the poetry that inspires you. Photograph it, video it, audio record it or write it down - tell the world where it is on the map."

I've joined up but it's too hot here in Adelaide at the moment to go looking for anything.

Cheers,
Jill

Jill Jones

www.jilljones.com.au

On Sun Nov 15 13:37 , Stephen Vincent <[REDACTED]> sent:

>"Geocaching, an online game in which players use global positioning
>devices to track down hidden containers at coordinates posted on a Web
>site, is soaring in popularity"

>

>Has anybody or group been doing with poems?Â I think it would be an
interesting
challenge/adventure to "cache" poems in tins or boxes - either new or classic
ones -Â in environments that relate to the poem's contents. Say, differentÂ
Wordsworth poems at various, appropriate GPS sites through the Lake District.
Frank O'Hara poems on x GPS Manhattan sites. A particular parking plot for
Spicer's poem in relationship toÂ Robinson Jeffers. New poems written on and
in

response to particular sites. (David Chirot writes a poem at x GPS location and
Milwaukee poets go on the search!) Â Found texts are then scanned, and the
sites

are photographed with a focus on the facts relate to the poem and then
transmitted back to the host site (Class, online mag or what/where ever.).

>

>I do wonder if anybody is doing this already????

>

>Stephen Vincent

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

>As active as ever, by the way!

>

>

>

>

>

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151. **Gabrielle Welford**

Re: Po, a language game

Sun 15 Nov 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--Boundary_(ID_IHnF9xIs57I2ebimqqWvUQ)

"po" is more than night, in hawaiian anyway. it's the place where all creation begins, the dark, formlessness.

On Sun, 15 Nov 2009, Aryanil Mukherjee wrote:

po = son (in colloquial Bangla)

aryanil

----- Original Message ----- From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 14, 2009 12:10 PM

Subject: Fwd: Po, a language game

Begin forwarded message:

From: "tENTATIVELY, a cONVENIENCE" <[REDACTED]>

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in wch a word's having many meanings in many different languages is exploited in order to construct narrative texts using only one word - the meaning being derived by then translating that word's multiple meanings.

Future variations on the game are Li, &Ou .

Sample text - entitled "Po" (of course):

Po po, po po po, po, po, po po po, po po po. Po, po po, po po po, po po, po, po po po, po po po po po.

Translation:

At sunset, according to the whole operational program, a small thing, yes,

*son, to gush in belly, to gush in arse. After strip, in the wake of skin,
at a time when night, not translatable indicator of respect, agentive
particle, in exchange for pole by mouth, to flutter close hand all along
sir or madam.*

po = "at" in Esperanto

po = "sunset" in Marquesan

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po = "the whole" in Tocharian (Transliterated)

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po = "not translatable" in Tagalog

po = "indicator of respect" in Pampangan & Tagalog

po = "agentive particle" in Tibetan (Transliterated)

po = "in exchange for" in Ido

po = "pole" in Valencian

po = the abbreviation for "per os" (Latin) = "by mouth" (medical terminology)

po = "to flutter" in Denya

po = "close" in Gilbertese

po = "hand" in Guarani (Transliterated)

po = "all along" in Czech

po = "sir or madam" in Pampangan & Tagalog

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=! =

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

--Boundary_(ID_IHnF9xIs57I2ebimqqWvUQ)--

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152. **Jesse Glass**

Ahadada Presents: The Heartbeat Is a Fractal by Amy Catanzano

Mon 16 Nov 2009

An eye-popping new collection from Amy C. Please go to www.ahadadabooks.com and download to your heart's content. While you're there, check out our other e-chap collections, our books, our blog, and the latest Ekleksographia. More fun on the horizon, Jess

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153. **Tim Peterson**

TENDENCIES 11/17: King, Koestenbaum, & Doyle

Mon 16 Nov 2009

TENDENCIES: Poetics & Practice

Amy King, Wayne Koestenbaum, & R. Erica Doyle

This new series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the intersection of contemporary poetic manifesto, practice, queer theory and pedagogy.

The second event features talks by:

Amy King, Wayne Koestenbaum, & R. Erica Doyle

...followed by a discussion/Q&A session.

on Tuesday, November 17

at 6:30 PM

FREE

at CUNY Graduate Center

(in the Skylight Room)

365 Fifth Avenue, NYC

Amy King is the author of *I'm the Man Who Loves You* and *Antidotes for an Alibi*, and forthcoming, *Slaves to Do These Things* (Blazevox) and *I Want to Make You Safe* (Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College. For information on the reading series Amy co-curates in Brooklyn, NY, please visit *The Stain of Poetry: A Reading Series* (<http://stainofpoetry.com>) and <http://amyking.org> for more.

Wayne Koestenbaum has published twelve books, which include five works of nonfiction prose (*Andy Warhol*, *Cleavage*, *Jackie Under My Skin*, *The Queen's Throat*, *Double Talk*), five collections of poetry (*Best-Selling Jewish Porn Films*,

Model Homes, The Milk of Inquiry, Rhapsodies of a Repeat Offender, Ode to Anna Moffo and Other Poems), one novel (Moirá Orfei in Aigues-Mortes), and one deliberate hybrid of fiction and nonfiction (Hotel Theory). The Queen's Throat was nominated for a National Book Critics Circle Award. He wrote the libretto for the opera Jackie O (music by Michael Daugherty). Koestenbaum is a Distinguished Professor of English at the CUNY Graduate Center, as well as a Visiting Professor in the Yale School of Art's painting department.

R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents, and has lived in Washington, DC, Farmington, Connecticut and La Marsa, Tunisia. Her work has appeared in Best American Poetry, Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles, Callaloo, and many other places. She has received grants and awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and was a New York Foundation for the Arts Poetry Fellow. She is also a fellow of Cave Canem and her manuscript, proxy, was a finalist for the 2007 Cave Canem Poetry Prize. Erica teaches in the NYC public schools and is the facilitator of Tongues Afire: A Creative Writing Workshop for queer women and trans and gender non-conforming people of color.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog:
<http://tendenciespoetics.blogspot.com>

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

* * *

upcoming TENDENCIES: Poetics & Practice events:

Dodie Bellamy, Eileen Myles, and Kevin Killian

on April 9 at 6:30 PM

in the Martin Segal Theater at CUNY Graduate Center

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154. **Philip Meersman**
Re: GeoPoemCaching

Mon 16 Nov 2009

Dear Stephen, very interested in this project. Some students @ VUB were working on an i-phone application with paintings and I know there are some site related poems in Belgium by the official City Poets. Not really hidden in a

box or container. But some of these poems (painted on walls or carved in marble...) are used in City Geo Games. Would be great to make a global poetry project of this, I think.

Looking forward to more information.

Have a great day,

Philip

On Sun, Nov 15, 2009 at 10:37 PM, Stephen Vincent <[REDACTED]> wrote:

"Geocaching, an online game in which players use global positioning devices to track down hidden containers at coordinates posted on a Web site, is soaring in popularity"

Has anybody or group been doing with poems? I think it would be an interesting challenge/adventure to "cache" poems in tins or boxes - either new or classic ones - in environments that relate to the poem's contents. Say, different Wordsworth poems at various, appropriate GPS sites through the Lake District. Frank O'Hara poems on x GPS Manhattan sites. A particular parking plot for Spicer's poem in relationship to Robinson Jeffers. New poems written on and in response to particular sites. (David Chirot writes a poem at x GPS location and Milwaukee poets go on the search!) Found texts are then scanned, and the sites are photographed with a focus on the facts relate to the poem and then transmitted back to the host site (Class, online mag or what/where ever.).

I do wonder if anybody is doing this already????

Stephen Vincent

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

As active as ever, by the way!

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

██████████

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: ██████████: (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

(www.myspace.com/24hslam

)

30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (

www.european-poetryslam.org)

09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice

Biennale

21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>) 23/10/09:

BruSlam @ Bruxelles Mosaïque (<http://bruslam.over-blog.com>) 13-15/11/09:

Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY,

Bxl (<http://bruslam.over-blog.com>) 21/12/09: BruSlam, GalerY, Bxl

(<http://bruslam.over-blog.com>)

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155. **Nicholas Michael Ravnika**

Re: Two Requests

Mon 16 Nov 2009

William Allegrezza:

Nick Demske's self-titled manuscript of self-portraits-cum-sonnets just got accepted by Fence and will see print sometime in the Fall of 2010:

The sonnet variations Adam Katz mentioned earlier might have been Paul Hoover's /Sonnet 56/, now out from Les Figues press, which comprises 56 variations on Shakespeare's sonnet 56:

<http://paulhooverpoetry.blogspot.com/2009/09/sonnet-56-los-angeles-les-figues-press.html>

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156. **Adam Katz**

Re: Teaching scansion

Mon 16 Nov 2009

Derek Attridge, Poetic Rhythm: An Introduction -
what I was assigned to read

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157. **Philip Meersman**

BruSlam: Nickel Angelo & Sven de Swerts - 21/11/2009 - GalerY (VUB) Brussels/Bruxelles/Brussel

Mon 16 Nov 2009

Welkom aan alle talen en alle oren - Bienvenue à toute langue et oreille -
Merhaban

*

Free podium Slam Poezie*

*Nickel Angelo

Sven de Swerts

*

more info <<http://bruslam.over-blog.com/>>

*

Zaterdag 21 november

**Samedi 21 novembre

**

*20:00

Inchrijving ter plaats vanaf 19h30

Inscription sur place àpd 19h30

De vertalingen van teksten in om het even welke andere taal zijn bevoorrecht
Les traductions & textes dans n'importe quelle autre langue sont privilégiés

@*GalerY*

localisation <<http://bruslam.over-blog.com/pages/Localisation-967397.html>>

<[http://maps.google.be/maps?](http://maps.google.be/maps?f=d&source=s_d&saddr=50.823347,4.398218&daddr=&hl=fr&geocode=&mra=mi&mrs=0&sz=16&sll=50.821009,4.392716&sspn=0.009353,0.021694&g=Boulevard+de+la+Plaine,+Ixelles+1050+Ixelles,+Bruxelles,+R%C3%A9gion+de+Bruxelles-Capitale&ie=UTF8&z=16)

[f=d&source=s_d&saddr=50.823347,4.398218&daddr=&hl=fr&geocode=&mra=mi&mrs=0&sz=16&sll=50.821009,4.392716&sspn=0.009353,0.021694&g=Boulevard+de+la+Plaine,+Ixelles+1050+Ixelles,+Bruxelles,+R%C3%A9gion+de+Bruxelles-Capitale&ie=UTF8&z=16](http://maps.google.be/maps?f=d&source=s_d&saddr=50.823347,4.398218&daddr=&hl=fr&geocode=&mra=mi&mrs=0&sz=16&sll=50.821009,4.392716&sspn=0.009353,0.021694&g=Boulevard+de+la+Plaine,+Ixelles+1050+Ixelles,+Bruxelles,+R%C3%A9gion+de+Bruxelles-Capitale&ie=UTF8&z=16)>

Gebouw Y'

Campus Etterbeek Vrije Universiteit Brussel (VUB)

Triomflaan - toegang 6

1050 Brussel

Bâtiment Y'

Campus Etterbeek Vrije Universiteit Brussel (VUB)

Boulevard du Triomple - Entrée 6

1050 Bruxelles

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel [REDACTED]

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)

27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege

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Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl

(http://bruslam.over-blog.com)

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158. **Paul Siegell**

Re: Fwd: Po, a language game

Mon 16 Nov 2009

wow. very cool!

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159. **Paul Siegell**

Tue, Nov 17 in PHILLY: Carr & Siegell

Mon 16 Nov 2009

HOSTED BY LEONARD GONTAREK & LISA GRUNBERGER

Local poets CHARLES CARR & PAUL SIEGELL will read from and sign their

new

books.

FREE MONTHLY POETRY SERIES

Tuesday, November 17, 2009, 7pm - All Ages

45th/Locust (4426 Locust Street) Philadelphia, PA 19104

DETAILS >

<http://greenlinecafe.com/2009/11/tue-november-17-free-monthly-poetry-series-reading-and-book-signing-with-charles-carr-and-paul-siegell/>

hope you can join us,

paul>

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

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160. **Laura Wetherington**

Announcing issue 5 of textsound.org

Mon 16 Nov 2009

Issue 5 of textsound journal <<http://www.textsound.org/>>! Exercise your brain with Heike Fiedler, Ken Cormier, Chad Lietz, Anne Tardos, Angela Carr & Michèle Anderson, Stephanie Sherriff, Karl Petrunak, Home Items, Laura Goldstein, Tom Orange, and m loncar & Area C.

Our next issue will come out in mid-December. As always, to submit, send .mp3 files directly or via file transfer system (YouSendIt, for example) to [REDACTED]. Please include titles of pieces and a brief bio.

Thanks,

Laura Wetherington

co-editor, textsound.org

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161. **Peter Quartermain**

Re: Teaching scansion

Mon 16 Nov 2009

Never did teach scansion in any formal way, but made sure we all got to recognise quantity and pace, and what effects quantitative disruptions / accelerations / etc. have [and the means to achieve them] -- lots of listening to poems, therefore, preferably NOT read by actors (who usually read quite ill); also, investigated the effect of breaking the line in different places, and HEARING the results, noting and figuring what habits (or whatever) might drive (say) Dickinson and Williams and Howe and Olson and Pound and Creeley and Niedecker to break the line where they do. As for essay-textbooks, Campion and his, um, attacks on Rhyme still seem to me crucial in any consideration of scansion, because they train the ear -- by train, I mean, teach

you to listen (not to agree necessarily -- given the shifts in English pronunciation, he often seems wrong) -- the same goes for Spenser's crucial correspondenc with Harvey. The more poetry you read, students (and I) learned, the more you start to count, measure, weigh; and then the more you figure out where to find out stuff on your own. No point shoving it down (up?) anyone's throats.

=====

Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[REDACTED] (voice and fax)
[REDACTED]

=====

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On
Behalf Of judith goldman
Sent: 14 November 2009 10:02 AM
To: [REDACTED]
Subject: Teaching scansion

Dear all,

For those who teach scansion, which critical works on scansion/prosody do you use? (Are there discussions of prosody from times past (like George Puttenham's Arte of English Poesie) you can suggest that would be useful to teach?) Which are your favorite primary works to use (poems to scan)? Any essays on the history of poetic meters and their meanings that you especially like? And further, any essays on rhyme you use?

Thanks in advance for your responses,

Judith Goldman

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162. **Luke Schlueter**

Re: Teaching scansion

Mon 16 Nov 2009

Hi Judith,

I recently had my students utilize this interactive scansion tool which is being developed by faculty at the University of Virginia. My students very much enjoyed using it and found it to be quite useful and informative. Here's the link:

<http://prosody.lib.virginia.edu/>
<<http://prosody.lib.virginia.edu/materials/poems/a-slumber-did-my-spirit-seal/>>

Best,
Luke

From: Poetics List (UPenn, UB) on behalf of Michael Fournier
Sent: Sun 11/15/2009 10:23 PM
To: [REDACTED]
Subject: Re: Teaching scansion

I've found Frost's short little poem "The Span of Life" to be to be a great introduction to prosody:

"The old dog barks backward without getting up.

I can remember when he was a pup."

Fussell's Poetic Meter and Poetic Form is full of great examples useful in the classroom. Robert Bridges' Milton's Prosody is also quite wonderful.

judith goldman wrote:

> Dear all,

>

> For those who teach scansion, which critical works on scansion/prosody do
> you use? (Are there discussions of prosody from times past (like George
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> essays on the history of poetic meters and their meanings that you
> especially like? And further, any essays on rhyme you use?

>

> Thanks in advance for your responses,

>

> Judith Goldman

>

>

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163. **Sam Ladkin**
Douglas Oliver Conference
Mon 16 Nov 2009

Dear All,

Word from Matt Ffytche and Philip Terry about the great Douglas Oliver conference happening at the University of Essex in December. For a

registration form you can write to the email addresses at the end of the info. All the best, Sam

Variations on the Theme of Harm

A One-Day Conference on the work of Douglas Oliver

Department of Literature, Film and Theatre Studies
and the Centre for Psychoanalytic Studies
Saturday 5 December 2009

LTB 10, Lecture Theatre Building, University of Essex
Wivenhoe Park, Colchester C04 3SQ

This conference examines the work and influence of Douglas Oliver including his earliest writings, *Oppo Hectic*, the *Harmless Building* and *In the Cave of Suicession*; unpublished letters to Peter Riley; his theories of prosody and of politics; his visual work in *The Diagram Poems*; and the final *Arrondissements* project on the psycho-historical landscapes of Paris. The conference also includes:

- An exhibition of books and manuscripts from the University of Essex's Douglas Oliver Archive in the Albert Sloman Library
- 'The Beats that Unite' a workshop run by John Hall analysing Oliver's theories of prosody through live readings and recordings of his work (LTB B)
- Bookstalls set up in the Foyer of the Lecture Theatre Building

PROGRAMME

Arrival and Coffee: 10am – 10.50am

Welcome 10.50am

Panels 11am – 5:30pm

Poetry Reading 6pm – 8pm

Registration to take place in The Lecture Block Foyer from 10-10.50am

11am – 12am

Gordon Brotherston Ossian's grave and Derbyshire cave: A Surface
Reading of Doug Oliver, Poet and Critic

Simon Perril Treasure Islands: Douglas Oliver, Hannah Arendt, and the
Pathos of Novelty

12am – 1pm

Matt ffytche Unity in Flames: Notes on the Margins of *Oppo Hectic*

Ryan Dobran Discrepancies of the Body-subject: Harm and Pain in
The *Harmless Building* and Wound Response

1pm – 2pm Lunch

2pm – 3.30pm

Holly Corfield Carr Drawing on the 'Complexity Manifold': reading Douglas Oliver's The Diagram Poems

Gareth Farmer Languishing in 'Rent-a-Marx/Margaret Rhetoric'. The Necessary Conditions of Sound Patterning in Douglas Oliver's The Infant and the Pearl.

Keston Sutherland The Undissembled Voice

3.30pm – 4pm Tea/Coffee

4pm – 5pm

Session A (LTB10)

Jon Clay A Shattering Release: Douglas Oliver's The Shattered Crystal.

Robin Purves Douglas Oliver's Judgment: From the Paris Commune to The Harmless Building

4pm – 5pm

Session B (LTB B)

Workshop

John Hall "The Beats that Unite": Listening to Douglas Oliver's Prosody and its Relation to his Remarks on Beat and Stress

5pm – 5.30pm

Peter Riley Letters from Douglas Oliver

5.30pm – 6pm Interval/Wine

6pm – 8pm

Poetry Reading

Kelvin Corcoran

Simon Jarvis

Ralph Hawkins

Alice Notley

Fees: £10 (all-day ticket) £6 (unwaged) £4 (evening poetry reading only)

Campus Map and directions at <http://www.essex.ac.uk/colchester/guide.aspx>

For more information and a Registration form, email the conference organisers:

Philip Terry, Department of Literature, Film, and Theatre Studies

Matt ffytche, Centre for Psychoanalytic Studies

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164. **Jim Andrews**
Re: GeoPoemCaching
Tue 17 Nov 2009

the projects people have mentioned are, among other things, examples of how net art is expanding. certainly they're net art projects if you think of net art as art in which a computer network is crucial. it doesn't have to be the www.

with the advent of gps in cellphones, they can be set to beep when one is within 100 feet of a point that contains either some artifact in the project or another person involved in the project carrying their cellphone, or whatever. one can also use a map to navigate points in the project. the 'domain' of the 'site' is now sometimes both conceptual and physical.

ja
<http://vispo.com>

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165. **Patrick Dillon**
Re: GeoPoemCaching
Tue 17 Nov 2009

I believe the term most commonly used to describe this concept is "locative art." It's a major theme in Gibson's novel Spook Country.

On Mon, Nov 16, 2009 at 7:33 AM, Philip Meersman

<[REDACTED]> wrote:

> Dear Stephen,
> very interested in this project.
> Some students @ VUB were working on an i-phone application with paintings
> and I know there are some site related poems in Belgium by the official City
> Poets. Not really hidden in a box or container. But some of these poems
> (painted on walls or carved in marble...) are used in City Geo Games.
> Would be great to make a global poetry project of this, I think.
>
> Looking forward to more information.
> Have a great day,
>
> Philip

> On Sun, Nov 15, 2009 at 10:37 PM, Stephen Vincent <[REDACTED]> wrote:

>
>> "Geocaching, an online game in which players use global positioning
>> devices to track down hidden containers at coordinates posted on a Web

>> site, is soaring in popularity"
>>
>> Has anybody or group been doing with poems? I think it would be an
>> interesting challenge/adventure to "cache" poems in tins or boxes - either
>> new or classic ones - in environments that relate to the poem's contents.
>> Say, different Wordsworth poems at various, appropriate GPS sites through
>> the Lake District. Frank O'Hara poems on x GPS Manhattan sites. A
particular
>> parking plot for Spicer's poem in relationship to Robinson Jeffers. New
>> poems written on and in response to particular sites. (David Chirot writes a
>> poem at x GPS location and Milwaukee poets go on the search!) Found
texts
>> are then scanned, and the sites are photographed with a focus on the facts
>> relate to the poem and then transmitted back to the host site (Class, online
>> mag or what/where ever.).
>>
>> I do wonder if anybody is doing this already????
>>
>> Stephen Vincent
>> <http://stephenvincent.net/blog/>
>> As active as ever, by the way!
>>
>>
>>
>>
>>
>>
>>
>
>
>
> --
> Philip Meersman
> A. Lynenstraat 25 bus 3
> 1210 St-Joost-ten-Noode
> Belgium
> tel [REDACTED]
> www.myspace.com/spooninmybrain
> www.facebook.com/spooninmybrain
> www.youtube.com/spooninmybrain
> skype: Spooninmybrain
> [REDACTED]
>

> www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
> 17/07/09-28/07/09: [REDACTED]: (www.kunstvogel.be/ghentincap.htm)
> 27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
>)
> 30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
> www.european-poetryslam.org)
> 09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice
Biennale
>
> 21/10/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
> 23/10/09: BruSlam @ Bruxelles Mosaïque (<http://bruslam.over-blog.com>)
> 13-15/11/09: Festival Flamme, Amnéville les Thermes, France
> 21/11/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
> 21/12/09: BruSlam, GalerY, Bxl (<http://bruslam.over-blog.com>)
>
>

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166. **Eireene Nealand**

Re: Teaching scansion

Tue 17 Nov 2009

I like to make my students chant one line over and over and swap out words...jazz improv style. It works well to help students hear the beats...

but I never did figure out what the next step would be (since we don't know when to break the rhythms based on that, or how to work with rhyme and line).

On Mon, Nov 16, 2009 at 11:40 AM, Luke Schlueter

<[REDACTED]> wrote:

> Hi Judith,

>

> I recently had my students utilize this interactive scansion tool which is being developed by faculty at the University of Virginia. My students very much enjoyed using it and found it to be quite useful and informative. Here's the link:

>

> <http://prosody.lib.virginia.edu/>

<<http://prosody.lib.virginia.edu/materials/poems/a-slumber-did-my-spirit-seal/>>

>

> Best,

> Luke

>

> _____
>
> From: Poetics List (UPenn, UB) on behalf of Michael Fournier
> Sent: Sun 11/15/2009 10:23 PM
> To: [REDACTED]
> Subject: Re: Teaching scansion
>
>
>
> I've found Frost's short little poem "The Span of Life" to be to be a
> great introduction to prosody:
> "The old dog barks backward without getting up.
> I can remember when he was a pup."
>
> Fussell's Poetic Meter and Poetic Form is full of great examples useful
> in the classroom. Robert Bridges' Milton's Prosody is also quite wonderful.
>
> judith goldman wrote:
>> Dear all,
>>
>> For those who teach scansion, which critical works on scansion/prosody do
>> you use? (Are there discussions of prosody from times past (like George
>> Puttenham's Arte of English Poesie) you can suggest that would be useful to
>> teach?) Which are your favorite primary works to use (poems to scan)?
Any
>> essays on the history of poetic meters and their meanings that you
>> especially like? And further, any essays on rhyme you use?
>>
>> Thanks in advance for your responses,
>>
>> Judith Goldman
>>
>>
>
>
>
>
>

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167. **George Bowering**

Re: Two Requests

Tue 17 Nov 2009

On Nov 16, 2009, at 6:08 AM, Nicholas Michael Ravnika wrote:

William Allegrezza:

Nick Demske's self-titled manuscript

A manuscript cannot title itself.

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168. **Steensen, Sasha**

New Bonfire Press Publications

Tue 17 Nov 2009

Bonfire Press is pleased to announce the release of two new broadsides:

“Sound” by Martha Ronk:

Description: Broadside printed using wood and lead type. Signed by author. 9x 12. (2009) Edition of 76 copies. \$10 (includes shipping; Canada #12; all other countries \$14.50)

AND

“Deliverance” by G. C. Waldrep

Description: Broadside printed using lead type and Gocco. Signed by author. 8.5 x 13.5 (2009). Edition of 75 copies. \$10 (includes shipping). Canada \$12; all other countries \$14.50.

To see images or to order, please visit:

<http://coloradoreview.colostate.edu/bonfire.htm>

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169. **Nicholas Ruiz III**

Kritikos V.6, September-October-November-2009

Tue 17 Nov 2009

Kritikos V.6, September-October-November-2009

Modernist Asylum Art and the Contemporary Consideration of Art...(g.coulter)

Kritikos TV: Kucinich and Nader on H.R. 3962...(n.ruiz)

<http://intertheory.org/work.htm>

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170. **Margaret Konkol**

SMALL PRESS in the ARCHIVE Peter Tytell

Tue 17 Nov 2009

* Please join us --TOMORROW-- Wednesday, November 18th @ 3:30pm for the next Small Press in the Archive lecture. Peter Tytell, an expert witness and forensic document examiner, speaks on "CSI 101: Making typescript speak."

Best,
Margaret

This talk will be held in The Poetry Collection, 420 Capen (SUNY Buffalo). This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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171. **David Kirschenbaum**

Advertise in Boog City's Small Presses Issue

Tue 17 Nov 2009

Please forward

Advertise in

Boog City 60: Small Presses Issue

Featuring pages from these N.Y.C. Small Presses:

Flying Guillotine Press

-----Litmus Press/Aufgabe

Mal-o-mar Editions

-----Mermaid Tenement Press

The North Beach Yacht Club

-----3 Sad Tigers Press

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Wed. Nov. 25-Submit Ad or Ad Materials

—Wed. Dec. 2-Distribute Paper

And also with:

- *Scott MX Turner on the saga of Atlantic Yards
- *Printed matter section with reviews of Noelle Kocot and Jennifer Scappettone's books
- *Our Urban Folk music section with reviews of The Shivers and Prewar Yardsale, and a piece on valuing songs in the digital age
- *Poems from Mike Carlson, Elsbeth Pancrazi, and Christine Shook
- *Art from Alan Gastelum

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [REDACTED] or call 212-842-BOOG (2664) for more information.

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)

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172. **Jason Harmon**

Ghostlier Demarcations - looking for a copy

Tue 17 Nov 2009

Hi all,

I am looking for a copy of Ghostlier Demarcations: Modern Poetry & the Material World by Michael Davidson. Any help greatly appreciated.

Thanks,
Jason Harmon

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173. **Jason Nelson**

Call for Artwork/Poetry/Text Hybrid Experiments.

Tue 17 Nov 2009

Call for Artwork/Poetry/Text Hybrid Experiments.

Creative Responses : The work of Arakawa and Gins has been extremely influential for poets and artists. At the Second International Conference in 2008, a number of distinguished poets, performance artists, and media artists contributed to the program. We invite new creative responses that develop, investigate, explore and inflect aspects of Arakawa and Gins' written, drawn, built and unbuilt works. We can accept creative responses in the following forms: textual or graphic (which could include poetry in any form, visual works and/or image/text hybrids); net-based interactive works (flash, etc.); net-based video. In addition to the web exhibit, University of New Orleans Press has committed to publish a collection of the creative responses in book form.

Proposal Website: <http://netpoetic.com/ag3art/call.html>

AG3-Online will run from March 12-26, 2010.

Submit proposals by December 1, 2009, with final projects due February 1, 2010.

Proposals should be emailed to <[REDACTED]> and should include:

1. A 100-200 word description of the work, including how the work fits the theme. Please include links to relevant or past works.
2. If the work is already complete, include either a url to the work or an attachment (open office, MS word, PDF, JPEG, PNG, GIF, etc.). Net based video should include a link to a preview version on youtube or some other location. Do not attach files larger than 5 mb to the proposal submission.
3. A short bio .

The Creative Responses section of AG3 is curated by Bill Lavender, Alan Prohm, and Jason Nelson.

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174. **David Kirschenbaum**
Boog City presents Brave Men Press
Wed 18 Nov 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Brave Men Press

(Northampton, Mass.)

this Tues., Nov. 24, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Brave Men Press poetry editor Brian Foley

Featuring readings from

Luke Bloomfield

Farrah Field

Brian Foley

Mark Leidner

Sampson Starkweather

and music from

French Ancestors

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****Brave Men Press**

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

Brave Men Press is a new letterpress venture run by artist E.B. Goodale and poet Brian Foley. In 2009 they released *No Theater*, a chapbook of spare and sculpted poems by Chris Tonelli. Chapbooks by poets Julia Cohen and Janaka Stucky will be unleashed before the year's end.

Performer Bios

****Luke Bloomfield****

<http://glitterponymag.com/poetry/Luke-Bloomfield/56-Booms/>

Luke Bloomfield is a co-editor for notnostrums journal and a Juniper Fellow at UMass Amherst. He has poems recently published in Glitterpony and Invisible Ear and other places. He is an out of work translator. He has read for 55 seconds at the Minutes Reading Series. He is a member of the Western Massachusetts Robert Walser Society.

****Farrah Field****

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

Farrah Field's first collection of poems, *Rising*, won the 2007 Levis Prize and is out from Four Way Books. Her poems have appeared in many publications, including *The Mississippi Review*, *Margie*, *The Massachusetts Review*, *Pool*, *Typo*, *Harp & Altar*, *42Opus*, *La Petite Zine*, and *Sojourn*, and are forthcoming in *Pebble Lake Review*, *Another Chicago Magazine*, *Fulcrum*, and *The Pinch*. She lives in Brooklyn and blogs at the above site.

****Brian Foley****

<http://www.sir-magazine.org>

Brian Foley has poems in *Front Porch*, *Sixth Finch*, *LIT*, *Strange Machine*, *No Tell Motel*, *Keyhole*, *Sleeping Fish*, and *Avatar Review* among others. His chapbook *The Tornado* is not a Surrealist is out from Greying Ghost Press. He edits the online schism, *SIR!*, is poetry editor of *Brave Men Press*, and runs *The Deep Moat Reading Series* in Cambridge, Mass. He attends grad school for poetry at UMass Amherst and lives in Northampton, Mass.

****French Ancestors****

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

French Ancestors is the moniker of Jesse Duquette, formerly of Boston pop mavens *Emergency Music*.

****Mark Leidner****

<http://trembyle.livejournal.com>

Mark Leidner grew up in Tifton, a small town in south Georgia. His two chapbooks are *The Night of 1,000 Murders* (Factory Hollow Press) and *The Empire* (Scantly Clad Press). He lives in Northampton, Mass. and his blog is located at the above site.

****Sampson Starkweather****

<http://www.typomag.com/issue12/starkweather.html>

Sampson Starkweather lives in the forest. His most recent chapbook is *The Heart is Green* from *So Much Waiting* from Immaculate Disciples Press. He is also the author of *City of Moths* from *Rope-a-Dope Press* and *The Photograph*

from horse less press. Recent or forthcoming work can be found in Action Yes, Typo, Sink Review, SIR!, Open Letters Monthly, Pax Americana, RealPoetik, and Ekleksographia.

Directions:

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

Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 15

N.Y.C. Small Presses Night

curated by Kitchen Press editor Justin Marks, featuring
Flying Guillotine Press, Sommer Browning, ed.

Litmus Press/Aufgabe, E. Tracy Grinnell, ed.

Mal-o-mar Editions, Ariana Reines, ed.

Mermaid Tenement Press, Laura Hinton, ed.

North Beach Yacht Club, Ryan Murphy, ed.

Three Sad Tigers Press, Mariana Ruiz Firmat, ed.

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

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

<http://mal-o-mar.blogspot.com/>

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

--

David A. Kirschenbaum, editor and publisher

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

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175. **Chris Jones**

Re: TENDENCIES 11/17: King, Koestenbaum, & Doyle

Wed 18 Nov 2009

It is good to see Eve Sedgwick's writings on the structure of homophobia, based on the exchange of women and the universalising tendency homophobia has, being taken up and discussed further.

One can go back only to 1988 when Dorothy Porter asked me for a poem on HIV/AIDS, "Loose White Tee Shirts", for a prestigious poetry journal of which she was a guest editor, and the fact that she had to fight for the inclusion of this poem which the journal editors wanted removed because of the explicit gay content. Apparently poetry journals are not covered by the anti-discrimination act in New South Wales.

Noel Sanders, who supervised my grad thesis, "Queer Aesthetics" and was my cultural studies lecturer was forced to leave Harvard and his PhD in the 70s when it became known he was having an affair with another male grad student.

As an aside, aside from being one of the important founders of Australian cultural studies Noel is also a classical composer who has composed scores on HIV/AIDS. You can find more from below:

<http://sounz.org.nz/contributor/composer/1085AS>

Apologies, what I have written seems disconnected. I still cry and have anxiety attacks when I type HIV/AIDS and when combined with other small stresses; my kitten went to the vet yesterday to be spayed and I have spent the past four hours trying to buy a Mamiya RB67 camera which I hope to use for black and white landscape montages. As a gay man, must I now include a male nude? Going back to the silver gelatin print and photographic art book, am I a sell-out on my avant-garde media arts aesthetics; it has been implied.

The doctors say I will never recover. Take more sedatives and breathe slowly through a handkerchief. The other embarrassing side of AIDS; activists whose health has been destroyed by the struggles, forced into medical retirement on a disability pension. And opiate narcotics for the chronic pain. High on pills, out of the road, living in the country.

In the 70s a gay socialist wrote an article criticising the limits of formalism and Language Poetry. (I can't get hold of this article, nor Jack the Modernist, no matter.) Derrida wrote; ... and in the homosexual phase which would follow Eurydice's death... Orpheus sings no more, he writes. It would be interesting to revisit Language poetry with these writings. I suspect it would help to solve some aesthetic/poetic problems I have. But not now... when I have more strength.

This was only meant to be a short response in support of Sedgwick, but anyways, best wishes, Chris Jones.

Amy King, Wayne Koestenbaum, & R. Erica Doyle

This new series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the intersection of contemporary poetic manifesto, practice, queer theory and pedagogy.

The second event features talks by:

Amy King, Wayne Koestenbaum, & R. Erica Doyle

...followed by a discussion/Q&A session.

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176. **PJ**

from east to west - pushcart nominations

Wed 18 Nov 2009

I am pleased to announce the Pushcart Prize nominations for this year from "from east to west: bicoastal verse."

Black Crow ~Dave Morrison, fall '09

Letters and Ladders ~Lynne Shapiro, fall '09

She gone/She gone 2 ~Peter Cicariello, summer '09

The Untangled Vine Becomes: 11 Homophonic Translations from the Japanese ~ Tony Leuzzi, summer '09

Before the Iron Age~Michael Macklin, spring '09

Why I Have A Crush On You, UPS Man~Alice Persons, winter '08/'09

You may revisit these poems here:

<http://fromeasttowestbv.com/pushcart09.html>

Enjoy the upcoming holidays!

PJ Nights

<http://fromeasttowestbv.com>

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177. **mIEKAL aND**

Using the autocomplete feature in google search

Wed 18 Nov 2009

<http://autocompleteme.com/>

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178. **Catherine Daly**

Re: Ghostlier Demarcations - looking for a copy

Wed 18 Nov 2009

LA Public Library has one... interlibrary loan? Where are you located? Have you tried World Cat?

On Tue, Nov 17, 2009 at 7:09 PM, Jason Harmon <[REDACTED]> wrote:

> Hi all,

>

> I am looking for a copy of Ghostlier Demarcations: Modern Poetry & the

> Material World by Michael Davidson. Any help greatly appreciated.

>

> Thanks,

> Jason Harmon

>

>

--

All best,

Catherine Daly

[REDACTED]

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179. **cris cheek**

S (W) O P this saturday

Wed 18 Nov 2009

S o u t h (W) e s t O h i o P o e t s

a gathering

Saturday November 21st

Maria Auxiliadora Alvarez

cris cheek

Pat Clifford

Ashley Colley

Rebecca Morgan Frank

Michael Hennessey

William R. Howe

Jade Hudson

Jacquelline Kari

Steven Lansky

Kristy Maxwell

Aryani Mukherjee

Jessica Ponto

Tom Orange

Meghan Prichard

Phoebe Reeves

Michael Retrick

Keith Tuma

Catherine Wagner

Dana Ward

Tyrone Williams

Western College. Peabody Hall. Leonard Theater and adjoining gallery.
Oxford. Ohio. 2.30 - 5.30 and 7 - 9. Readings and Performances. Refreshments.
Pot Luck supper. After-party. FREE. All welcome.

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180. **cris cheek**

***post _ moot 2010 proposals and creative proposals deadline is this
friday November 20***

Wed 18 Nov 2009

just a reminder

send to:



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181. **Alan Sondheim**

FW: <nettime> Phil Agre's gone missing (fwd)

Thu 19 Nov 2009

From Mike Gurstein...

I had some correspondence with Agre, and was on his list for the longest time -
he's absolutely brilliant and totally critical for understanding the social
development of the Net. This is really, unbelievably, sad.

love Alan

=====

From: Michael Gurstein <[REDACTED]>

This is incredibly sad... I really hope that things will work out well for him...

When the Real (Intellectual) History of the Net is written among the names with special reference will be Phil Agre (along with Ted Byfield and the Thing.net and Nettime crew and not incidentally our stuff-it friend and colleague Alan Sondheim...

M

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

From: [REDACTED] [mailto:[REDACTED]] On

Behalf Of t byfield

Sent: Wednesday, November 18, 2009 9:49 AM

To: Nettime-l

Subject: <nettime> Phil Agre's gone missing

Very sad. And very strange that he's been missing since "2008/2009":

<http://sites.google.com/site/philipagre/>

On another list, someone pointed out this writing of Agre's, which he described as a cri de coeur, from late '98:

I don't normally get emotional about political issues. I don't know why, but I don't. Nonetheless, in October 1997 I heard something that I found so disturbing that I haven't been able to write about it until now. At the Telecommunications Policy Research Conference, the conference organizers put together a plenary panel presentation about so-called cyber war. The presenters were all US military guys, both officers and military academy intellectuals, who have developed what is apparently an entirely new US military doctrine for the cyber world. I judged these guys to be honest about their reasoning, and I was hardly alone in finding everything they said to be astonishing.

More:

That's bad enough, but it's just the start. In the new world, the military guys said, warfare is no longer conducted along borders and boundaries, with front lines and supply lines and all of that. Warfare, in fact, can no longer be comprehended in spatial terms. To the contrary, in a world where communications infrastructure is everywhere and every element of communications infrastructure is a sensitive military target, war has no

spatial limits. And when terrorists can use public communications networks to conduct endless low-level attacks anywhere in the world from anywhere else in the world, war has no temporal limits -- they actually used the phrase "permanent war".

And more:

War, on these guys' conception, is now conducted in every aspect of society. Foreign manipulation of the content of American news media, for example, is "cultural war". Taken all together, the result is -- and this is their term -- "total war". You might have thought that the Soviet Union had fallen, that the United States was by far the greatest military power on earth, that the heavy cloud of the Cold War had lifted, and that it was time for the United States to stand down from its total mobilization, disband the national security state, end the culture of secrecy, reshape the military in some reasonable proportion to its plausible adversaries, and get to work on the rest of society's problems. You might think all of that, but you would be wrong. In the world of the Internet, it would seem, things have only gotten worse. We are now in a world of permanent, total, omnipresent, pervasive war. Cold War plus plus: all war, all the time. They said this.

The military guys' view of the emerging nature of war has numerous consequences, and they spelled some of them out. They stated, for example, that in the event of war it would create no precedent for the government to take control of facilities that are sensitive from a military perspective. But they asserted that war is no longer an event but a permanent state, and they had also asserted that virtually the entire productive infrastructure of the country was relevant to war as it is now defined. During the question period, therefore, I asked them where the boundary between military and non-military facilities could be found, and they answered, with seemingly genuine distress, that the boundary does not exist. The consequence, which they did not spell out, is that the emerging economics of information infrastructure have required the United States government to adopt as official policy an authoritarian variety of communism.

The whole thing's well worth reading, as is just about everything Agre wrote:

<http://polaris.gseis.ucla.edu/pagre/notes/98-12-16.html>

And that was eleven years ago. For context, it's also worth a glance of what was afoot on this list at the time:

<http://www.nettime.org/Lists-Archives/nettime-l-9812/threads.html>

Naturally, my eye was drawn to the two messages I sent:

<http://www.nettime.org/Lists-Archives/nettime-l-9812/msg00005.html>
<http://www.nettime.org/Lists-Archives/nettime-l-9812/msg00064.html>

As Vuk used to say: bingo.

I've been thinking a lot lately about the relationship between individual biographies and the mood of the broad trends and discourses that people recognize and articulate. I hope that Agre doesn't turn out to be a victim of his own formidable intelligence; he wouldn't be the first, and he certainly won't be the last in the coming years.

Not cheers,

T

distributed via <nettime>: no commercial use without permission #
<nettime> is a moderated mailing list for net criticism, # collaborative text
filtering and cultural politics of the nets # more info:

<http://mail.kein.org/mailman/listinfo/nettime-l> # archive:

<http://www.nettime.org> contact: [REDACTED]

!DSPAM:2676,4b04343a25622040935055!

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182. **Charles Bernstein**
Duke/boundary 2

Thu 19 Nov 2009

I've edited a new collection:

****American Poetry after 1975****

Duke University Press

a special issue of *boundary 2*

(Volume 36, Number 3, Fall 2009)

Paperback - \$14.00

0-8223-6719-X

[ISBN13 978-0-8223-6719-2]

225 pages

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Benjamin Friedlander / After Petrarch (In the Rigging) / 241

*

& in the following issue of boundary 2 [36:4]

Scott Pound, Lucid/Ludic

Duke Univ. Press page for the book: <http://tiny.cc/EJFfV>

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

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183. **Christian Nagler**

NONSITE II event: performance and talk with Marcus Civin

Thu 19 Nov 2009

If you're in the Bay area, join the Nonsite Collective this Saturday, November 21, at 3:30 PM for work by Marcus Civin (performance and talk) in discussion with Chris Nagler and Real Time Ethics.

935 Natoma Street, San Francisco

between 10th and 11th Streets

and between Mission and Howard

close to the Civic Center BART Station

and the Van Ness MUNI station

From Chris Nagler:

Marcus Civin's performance work asks questions about bodily politics, and puts together serial kinetic phrases about his own. He reframes that old contested territory, the ordinary, or 'pedestrian' body. His teacher, the choreographer and filmmaker Yvonne Rainer, wrote, in 1968, of her own work as "a control that seems geared to the actual time it takes the actual weight of the body to go through the prescribed motions, rather than an adherence to an imposed ordering of time. In other words, the demands made on the body's (actual) energy resources appear to be commensurate with the task . . ." Does this equation balance in the ordinary body of today, when the 'prescribed motions' are often obscure, charged with impossible simultaneities, or shamed with distant, mechanized heroism. And what to do with all that 'seeming' ?

In his words:

My everyday life reveals my cowardice, my normalcy, my difficulty.

Every time I do my ritual, it is slightly different. I think about what

I would do in an extreme situation. I assume, I would know what to do in an extreme situation, but I need practice.

Some possible issues and questions that may arise:

What kind of athlete or non-athlete is the contemporary American citizen?

The slapstick histories of multitasking

Do the body's economies (sexual, affective, energetic) reflect/counter/react to/empty into The Economy? How. specifically?

Is 'survival' a performance, a fetish, a nostalgia, an ordinary reality? Which for whom?

Is represented labor still labor and is labored representation still representation? Who says so?

—

From Marcus Civin:

"I had been so confident and now I had an awful feeling that the war had gotten out of my hands"

--Gertrude Stein as Alice B. Toklas (The Autobiography of Alice B. Toklas)

With the Nonsite Collective, Marcus Civin will project, re-build, perform gestures and utterances that riff on themes from his recent performance work — performance work that lands a poor, rough tramp behind enemy lines and forces the poor, rough tramp to decide: am I a killer, OR am I a clown?

Or: "In a series, objects become undefined simulacra one of the other. And so, along with the objects, do the people that produce them." -- Jean Baudrillard (Simulations)

I handle an ax, matches, a deck of cards, a spear, drips of water. I make a bathtub. Am I a bathtub. Or: I make a small black painting.

Or: <http://www.youtube.com/watch?v=IjarLbD9r30&feature=related>

Or: <http://www.youtube.com/watch?v=tcx9BJRadfw>

Participants might enjoy watching:

<http://www.archive.org/details/busterkeatonfilm> (SAMUEL BECKETT, FILM)

and/or

<http://video.google.com/videoplay?docid=-8727552817849141561#> (BUSTER KEATON, HARD TIMES)

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184. **Mairead Byrne**

oh keith waldrop!

Thu 19 Nov 2009

oh keith waldrop

keith waldrop!

KEITH WALDROP!!!!

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185. **Rosalie Calabrese**

Poetry Reading in NYC

Thu 19 Nov 2009

Thursday, December 3 @ 8:00 PM in NYC

Rosalie Calabrese will be a featured reader at Kiva Café

139 Reade St. (Between Hudson & Greenwich Sts.)

Food & Drink available + Open Mic

Take A or C train to Chambers St.

Phone: [REDACTED]

www.kivacafe.com

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186. **Paul Nelson**

SPLAB News (& NW Stuff)

Thu 19 Nov 2009

=E-FISHWRAPPER= I think we're finally figuring out how to resume the quality and character of the former E-Fishwrapper, what with this new format & everything. You're wondering _What character?_ Why you I oughta... Anyway, here are a few tidbits I've been collecting. [1]Doe Bay Workshop & Reading Links: 1. <http://www.doebay.com> You may have heard that your humble Fiswrapperer is facilitating a workshop at [2]Doe Bay on Sunday the 29th from 1-4P. It's true. But the only nudity involved will be in their infamous clothing-optional hot tubs, so banish that fugly mental picture from yo mind! Whew. Yes, we'll be doing the Personal Mythology side of Organic Poetry, but in three hours, we can only get so deep. Limit 20, \$35 payable at the workshop. There are DEALS for folks who stay over. Ask Pliny or Rene for the Poet's Special. They have a wide range of accommodations at this magical retreat on the water. I'll be reading at 7:30 the following night as part of the [3]Orcas Artsmith series in the Doe Bay Cafe, where the food is close to a sexual experience. Links: 2. <http://www.doebay.com> 3. <http://www.orcasartsmith.org> Living Room Living Room rolls on Tuesday nights at 7P at the [4]Columbia City Cinema. Come early to stare at Goats, have some popcorn, or just come at 7 to read your latest for kind critique, read the work of someone else for discussion, or come just to be in the engaging company of other writers. We'll go to about 9P every Tuesday until December 15, then break for the holidays until February. See the previous blog posts about the particulars. _Carla Shafer's Call for Writers_ Links: 4. <http://www.columbiacitycinema.com> _Deadline 12/10/2009_ _Chuckanut Sandstone Writers Theater and the Bellingham Repertory Dance Company_ _announce the 2010 Collaboration for Writers & Dancers_ v We are looking for a wide range of poetry and all forms of writing to be selected for: Lyrical qualities - Give attention to rhythm and language. Vivid imagery - The content could be personal, pastoral, and/or tactile. Other - Originality, and not previously published or performed. v Winning submissions will either be read or choreographed. Choreographers with the Bellingham Repertory Dance Company will select pieces to respond to with a performance piece involving one or more dancers. Some writing will be selected to read as part of the program. Some writers will participate in readings as requested, so if it's possible please plan to be available for shows. v The poems, writings and dance pieces will be premiered at the "Phrasings" performance April 16, 17, 18, 2009 at the Firehouse Performing Arts Center. <http://homepage.mac.com/mattchristman/firehouse/index.html> v All winners will receive one complimentary ticket to one performance and one copy of the chapbook. Also, a community reading "Breakfast with Poets and Writers," will

be held on April 17th in the morning where winning writers will read in a round robin format. Mail or deliver your submissions to: Carla Shafer, CSWT, 2308 Lynn Street, Bellingham, Washington 98225. It must be received on or before Thursday, December 10, 2009 following closely the instructions below.

Instructions: 1. Submit two (2) copies of one or two (1-2) poems and/or dialogue, essay or short story on 8-1/2 X 11 white paper. Limit yourself to pieces that are 1-3 pages in length and printed on one side of the paper. 2. PUT YOUR (legible) NAME, phone number, street address and e-mail address on the back top of each page. Receipt of your submission and outcomes with follow-up details will be sent via e-mail. Send your comments or questions via e-mail to:

[6] Links: 6. mailto: Co-sponsored by Chuckanut Sandstone Writers Theater & Bellingham Repertory Dance Company. No e-mail submissions will be accepted at this time. -From Bill Mawhinney- On Thursday, November 19, Northwind Reading Series features Rikki Ducornet and Denise Banker. The readings start at 7 p.m. at Northwind Arts Center, 2409 Jefferson. Rikki Ducornet is the author of three short story collections, five books of poetry and eight novels including The Fan Maker's Inquisition, a Los Angeles Times Book of the Year, and The Jade Cabinet, a finalist for the National Book Critics' Circle Award. She has received the Lannan Literary Award for Fiction and in March 2008 was given an Academy Award in Literature from the American Academy of Arts and Letters. Widely published abroad, she is also a visual artist whose work is currently on display at the Salvador Allende Museum of Solidarity in Santiago, Chile. Her new novel, Netsuke, will be published by Gallimard and Coffee House Press in the coming year. Denise Banker took a Ph.D. in English from the University of Nebraska-Lincoln. She has taught in Nebraska's public and private schools as well as served as Associate Professor of English at Concordia University. Her most recent service to Literature and Language is as publicist for Copper Canyon Press. Denise has been published by Houghton Mifflin, The National Council of Teachers of English, and the Backwaters Press. Her poems have appeared in Prairie Schooner, Plains Song Review, Potato Eyes Literary Arts Journal, and other small-press periodicals. She's lived in Port Townsend for two years and, some twenty years ago, she chose to create two humans: males, Caleb and Lucas. The readings are free; donations are gladly accepted to support Northwind Arts Center, a nonprofit organization dedicated to connecting the arts to our community. For more information contact Bill Mawhinney

. -Oh, & the book A Time Before Slaughter is now available at Open Books, King's Books and on-line:- <http://www.apprenticehouse.com/index.cfm?p=catalog&id=28> Buy two, give one to a friend. Ciao, Paolo A Serial Poem Re-Enacting Auburn History: [1] A Time Before Slaughter now available. Links: 1. <http://www.apprenticehouse.com/index.cfm?p=catalog&id=28> Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [REDACTED]

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187. **Rob McLennan**
rob's second novel

Thu 19 Nov 2009

is now available; missing persons, from The Mercury Press

Toronto launch December 1, at the Supermarket;

http://www.themercurypress.ca/?q=books/missing_persons

& will be available, as well, at the ottawa small press book fair, November 28 at the Jack Purcell Community Centre;

<http://robmcclennan.blogspot.com/2009/08/ottawa-small-press-book-fair-fall-2009.html>

rob

-- 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://robmcclennan.blogspot.com/>

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188. **amy king**

Tomorrow -- Friday, final Stain reading of 2009 -- Lily Brown, DéLana R.A. Dameron, Dorothea Lasky, Akilah Oliver, Lytton Smith and Joshua Marie Wilkinson!

Thu 19 Nov 2009

Friday, join us for the final Stain reading of 2009 with an owl-star lineup: Lily Brown, DéLana R.A. Dameron, Dorothea Lasky, Akilah Oliver, Lytton Smith and Joshua Marie Wilkinson!

Lily Brown is from Massachusetts and currently lives in Chicago and in Athens, where she is a student in the Ph.D. program at UGA. She holds an M.F.A. from Saint Mary's College, and her poems have appeared or will appear in Fence, Pleiades, Denver Quarterly, 26, Handsome, and Tarpaulin Sky, among other journals. She is the author of two chapbooks, The Renaissance Sheet, published by Octopus Books, and Old with You, published by Kitchen Press. A third chapbook, Museum Armor, is forthcoming from Doublecross Press.

DÃ©Lana R.A. Dameron holds a B.A. in history from the University of North Carolina at Chapel Hill and has a strong interest in the intersections of history and literature. Her first book of poems *How God Ends Us* won the 2008 South Carolina Poetry Book prize, selected by Elizabeth Alexander. She has received fellowships from the Cave Canem foundation and Soul Mountain and is a member of the Carolina African American Writerâ€™s Collective. Dameron, a native of Columbia, South Carolina, currently resides in New York City. More at www.delanadameron.com.

Dorothea Lasky is the author of *AWE* (Wave Books, 2007) and *Black Life* (Wave Books, 2010). Her chapbooks include *Tourmaline* (Transmission Press, 2008), *The Hatmakerâ€™s Wife* (Braincase Press, 2006), *Art* (H_NGM_N Press, 2006), and *Alphabets and Portraits* (Anchorite Press, 2005). She has been educated at Washington University, University of Massachusetts-Amherst, and Harvard University. Currently, she studies creativity and education at the University of Pennsylvania.

Akilah Oliver is the author of *A Toast in the House of Friends* (Coffee House Press, 2009), *The Puttererâ€™s Notebook* (Belladonna, 2007), *(a)August* (Yo-Yo Labs, 2006), and *the she said dialogues: flesh memory* (Smokeproof/Erudite Fangs, 2009). She is the recipient of the PEN Beyond Margins Award, and her poetry with collaborator Ambrose Bye and Anne Waldman can be heard on the new CD, *Matching Half*. Oliver has been artist-in-residence at Beyond Baroque Literary Arts Center in Los Angeles, was curator for the Poetry Projectâ€™s Monday Night Reading Series, co-founder of the avant-garde feminist performance group The Sacred Naked Nature Girls, and is on the faculty of the Summer Writing Program at Naropa University. She currently lives and teaches in Brooklyn.

Lytton Smithâ€™s debut collection *The All-Purpose Magical Tent* (Nightboat Books, 2009) was selected by Terrance Hayes for the Nightboat Prize. His chapbook, *Monster Theory*, was chosen by Kevin Young for a Poetry Society of America Chapbook Fellowship and published in 2008. His poems and reviews have appeared in *American Letters & Commentary*, *The Atlantic*, *Bateau*, *The Believer*, *Boston Review*, *Colorado Review*, *Denver Quarterly*, *Ninth Letter*, *Tin House*, *Verse*, and the anthology *All That Mighty Heart: London Poems*.

Joshua Marie Wilkinson has two new books out: *The Book of Whispering in the Projection Booth* (Tupelo, 2009), and *12Ã—12: Conversations in 21st Poetry & Poetics* (coedited by Christina Mengert; Iowa, 2009). He lives in Andersonville, Chicago and Athens, Georgia.

at

7 PM on Friday, November 20th
Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[REDACTED]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Amy King and Ana Bozicevic

~

For more information, visit <http://stainofpoetry.com/>

Amy King, Curator, Stain of Poetry Reading Series

Ana Bozicevic, Curator, Stain of Poetry Reading Series and Program

NEW BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

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189. **maxpaul**

Re: oh keith waldrop!

Thu 19 Nov 2009

Many good nominees this time and a superb winner.

Quoting Mairead Byrne <[REDACTED]>:

*oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!*

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190. **Aldon Nielsen**

I need a copy of . . .

Thu 19 Nov 2009

Hey guys -- I need a copy of Will Alexander's SUNRISE IN ARMAGEDDON -- I tried to contact Spuyten Devil via Facebook but didn't get a reply -- Can anyone help me find a copy of this book to purchase?

--

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University
University Park, PA
16802-6200

██████████

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

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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191. **Ann Bogle**

Re: Duke/boundary 2 & query re: disability poetics

Thu 19 Nov 2009

Thanks for letting us know of this volume. I'm interested in hearing from anyone who has written or read in "disability poetics" as I prepare for an upcoming panel at AWP. The panel's title is "Beauty is a Verb." One of the panelists is presenting on Larry Eigner. I have worked on Weiner myself and have Michael Davidson's Concerto for the Left Hand.

Ann Bogle

In a message dated 11/19/2009 8:01:16 A.M. Central Standard Time, ██████████ writes:

Joyelle McSweeney / Disabled Texts and the Threat of Hannah Weiner / 123

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192. **Ryan Daley**

Re: oh keith waldrop!

Thu 19 Nov 2009

What about Keith Waldrop?

On Thu, Nov 19, 2009 at 9:45 AM, Mairead Byrne <██████████> wrote:

oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!

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193. **Mairead Byrne**

Re: oh keith waldrop!

Thu 19 Nov 2009

hmm i think my post was a bit minimalist

<http://www.cbsnews.com/stories/2009/11/19/entertainment/main5711786.shtml>
m

>>> [REDACTED] 11/19/09 9:45 AM >>>

oh keith waldrop

keith waldrop!

KEITH WALDROP!!!!

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194. **George Bowering**

Re: oh keith waldrop!

Thu 19 Nov 2009

I totally totally agree!

GB

On Nov 19, 2009, at 6:45 AM, Mairead Byrne wrote:

*oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!*

welcome.html

George Harry Bowering

Likes towns with -ver- in them.

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195. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 19 Nov 2009

Here's what's coming up at The Poetry Project. Note that there are no readings next week as we take a break to give thanks.

Check out our blog here: <http://poetryproject.org/project-blog> for a new post from Marcella Durand and more material from Ten Questions for Bruce Andrews and Sally Silvers, an interview conducted by erica kaufman in the current issue of The Poetry Project Newsletter.

Friday, November 20, 10 PM

Poets' Potluck V

All ye gather 'round, for it is time for thanks & communal turkey (or tofurkey) burgers at the Poetry Project Friday Night Series' (precariously annual) Thanksgiving potluck. Come join us for a warm thanking of friends & good times with food, drinks, music, poetry, & other forms of shareable merriment.

Monday November 30, 8 PM

Ana Božićević & Allison Cobb

Ana Božićević emigrated to NYC from Croatia in 1997. Her first book is *Stars of the Night Commute* (Tarpaulin Sky Press, November 2009). With Amy King, she curates the Stain of Poetry reading series in Brooklyn, and edits an anthology, *The Urban Poetic* (Factory School, forthcoming). For more go to nightcommute.org.

Allison Cobb is the author of the poetry collection *Born2* from Chax Press, a chronicle of Los Alamos, New Mexico -- her birthplace and the home of the atomic bomb. Her work has been published widely, and she is the recipient of a 2009 New York Foundation for the Arts fellowship. She recently moved from Brooklyn to Portland, OR.

Wednesday, December 2, 8 PM

Tony Towle's 70th Birthday Reading

If there is a New York School of Poetry, Tony Towle has been involved in it for over 45 years, having taken workshops with Kenneth Koch and Frank O'Hara at the New School in 1963. In 1970, he received the Frank O'Hara Award, in conjunction with the publication of his first major collection, *North. The History of the Invitation: New & Selected Poems 1963-2000* was published by Hanging Loose Press in 2001. *Memoir 1960-1963* (Faux Press, 2001) is a chronicle of Towle's early years as a poet in New York. His 12th book of poems, *Winter Journey*, was published by Hanging Loose in 2008. Guests will each read a few of their favorite Towle poems, followed by a short reading by Towle. With Charles North, Paul Violi, Ron Padgett, Kimberly Lyons, Bob Hershon, Ed Friedman, Andrew McCarron, Anne Waldman and Jo Ann Wasserman.

Reception to follow.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.org

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

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196. **Michael Tod Edgerton**

Re: oh keith waldrop!

Fri 20 Nov 2009

Yes--GO, KEITH!! I'm so happy for him; he totally deserves it.

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: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Sent: Thu, November 19, 2009 4:11:20 PM

Subject: Re: oh keith waldrop!

hmm i think my post was a bit minimalist

<http://www.cbsnews.com/stories/2009/11/19/entertainment/main5711786.shtml>
m

>>> [REDACTED] 11/19/09 9:45 AM >>>

oh keith waldrop

keith waldrop!

KEITH WALDROP!!!!

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197. **George Bowering**

Re: oh keith waldrop!

Fri 20 Nov 2009

Yeah! What about that Keith Waldrop, huh?

GB

On Nov 19, 2009, at 1:03 PM, Ryan Daley wrote:

What about Keith Waldrop?

On Thu, Nov 19, 2009 at 9:45 AM, Mairead Byrne <[REDACTED]> wrote:

*oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!*

guidelines

welcome.html

Mr. G. Bowering
Faster than a speeding pullet.

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198. **Michael**

THE ROCKPILE ON THE ROAD TOUR-- LAST STOP, ST. LOUIS!

Fri 20 Nov 2009

ST. LOUIS-LAST STOP OF THE ROCKPILE ON THE ROAD TOUR

2 EVENTS!!

ST. LOUIS ROCKPILE Performance

November 24th 7:30-11pm

Regional Arts Commission Performance Space

6128 Delmar Blvd.

St. Louis, MO 63112-1204



<http://www.art-stl.com/>

Admission: free

David Meltzer, Michael Rothenberg, Terri Carrion and The Bob Malone Band w/ Bob Malone (piano), Marc Singer (drums), Christa Hillhouse (bass) and special guest Dave Black (guitar), Very special guest readers and performers include Shirley LeFlore, Michael Castro, K. Curtis Lyle and David Jackson (assorted percussion and electronics), Alexander Balogh, Howard Schwartz, Philip Gounis and Sean Arnold

UNTAMED INK PUBLICATION CELEBRATION: "UNDER AND ABOVE GROUND"

Monday, November 23rd 6pm

Untamed Ink, Under and Above Ground:

A Publication Celebration hosted by David Meltzer, Michael Rothenberg and Terri Carrion

Lindenwood University, LCIE auditorium.

Admission: free

ROCKPILE is sponsored by The Committee on Poetry and funded by Creative Work Fund, a program of the Walter and Elise Haas Fund, supported by grants from The James Irvine Foundation and The William and Flora Hewlett Foundation.

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199. **Jessica Beard**

CFP: Reimagining the Poet-Critic

Fri 20 Nov 2009

Reimagining the Poet-Critic: Practice, Pedagogy, Poetics

March 12-13 in Humanities 210, UCSC

We welcome you to participate in our discussions and investigations surrounding the role of the poet-scholar in this two-day conference at UCSC. As a practitioner of both the arts of poetry or other “imaginative” writing and more theoretical or critical work, the poet-critic or poet-scholar inhabits a compelling space both inside and outside the university. We are interested in the relationships between these two activities and the ways they come together to affect the reading and writing practices of the poet-critics themselves and their readership. As many poet-critics are read within college classrooms or are themselves professors or teachers, we are interested in the relationship between such critical/creative writing practices and their pedagogical implications. This conference will provide an occasion for dialogue across genres, disciplines, readerships and pedagogical practices that will focus on the potential for creative and critical thinking both inside and outside the classroom that practices of the poet-critic can invigorate.

The conference will consist of six panels across March 12th and 13th. We will have three papers for each panel and only one panel in session at a time each day. Each panel will feature an invited respondent and three papers. The conference will also include a pedagogy colloquium and short paper workshop as well as multiple poetry readings on and off campus.

Panel topics include:

Historicizing the Poet as Intellectual

Poetics and Reading Methodologies

Poetic Epistemologies and Alternative forms of Scholarship

Writing and Thinking Between Genre

Poetic Conceptualisms and Poetic Productions

Poetry and Pedagogy

Confirmed panel respondents so far: Craig Dworkin, Sina Queyras, Juliana Spahr and Vanessa Place.

Instructions for paper submissions and pedagogy colloquium mini-papers: send 350 word abstracts to *both* organizers [REDACTED] and [REDACTED] by Dec 17th.

Accepted papers will be notified by December 22nd and completed papers must be sent to conference organizers by Feb 15th.

--

Jessica Beard

UCSC Department of Literature

Doctoral Candidate

Associate-In Creative Writing

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200. **Al Filreis**

PennSound podcast for Thanksgiving

Fri 20 Nov 2009

Just in time for Thanksgiving - a PennSound podcast excerpting poems of giving thanks from the PennSound archive:

<http://bit.ly/5hgg25>

<http://writing.upenn.edu/pennsound/podcasts.php>

- Al Filreis

Al Filreis

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

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201. **Stephen Vincent**

Homeless Blankets - New de blog

Fri 20 Nov 2009

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

A photo essay on homeless blankets in and around Dolores Park, San Francisco. A project I have been with a few years. Photos, my way of exploring objects, when the language comes up way short. A poetry without words but a poetry, nevertheless.

Appreciate any comments -

Stephen Vincent

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

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202. **Jane Sprague**

New from Palm Press: ONE by Jen Hofer

Fri 20 Nov 2009

Palm Press is pleased to announce the publication of One by Jen Hofer:

ONE is necessarily engaged, engagingly necessary. As so much contemporary American poetry takes the witless witticism of "no ideas except as refracted in other ideas" to its logical conclusion, using Stevens as willful instrument to hollow out Dickinson's interiority, flying as far as possible from Whitman, Williams and Pound in some desperately whimsical, whimsically desperate attempt to escape (still, at this late date!) 20th century modernisms, it's wonderfully refreshing to treat oneself to the singular drama in Jen Hofer's open field verse, refractory through purposive theater, flicking with deconstruction, declension and interrogation. Her sage 'insistence' flares into the continuous present that is our own. -Sesshu Foster

Now halting, feeling their way, now informative, now quoting - Hofer's lines roam in search of a language that could grapple with our multiple realities, including the delusional one of the Iraq war. A great cry of: What can be done? - Rosemarie Waldrop

As a title, One-like war-insists on singularity. Yet One is filled with many: quotations become limbs from dismembered newspaper articles, "Atomic Noir" film dialogue and song lyrics which slowly bleed into Jen Hofer's own poetic interrogations, reports and outcries. It is as though the viscera once confined to our separate bodies is everywhere, staining everything into a charnel unity which Hofer must search and identify. Still, One is also "won" and in that "victory" impoverished to a pun's faint echo, we see the remains of what was lost. Hofer's poems are battlefield photographs from a war waged with language. Look and listen carefully. -Douglas Kearney

Poetry, 76 pages

ISBN 978-0-9789262-9-9

\$15.00

Order books directly from Palm Press at:

www.palmpress.org

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203. **julia bloch**

Emergency reading: Brolaski and Donovan, 11/24, in Philly

Sat 21 Nov 2009

A reading with:

JULIAN

Kelly Writers House and EMERGENCY present:

A reading with:

JULIAN T. BROLASKI

THOM DONOVAN

Tuesday, November 24, 6pm in the Arts Café

Kelly Writers House | 3805 Locust Walk | Philadelphia

JULIAN T. BROLASKI is the author of the chapbooks HELLISH DEATH MONSTERS (2001, Spooky Press), LETTERS TO HANK WILLIAMS (2003, True West Press), THE DAILY USONIAN (2004, Atticus/Finch), BUCK IN A CORRIDOR (2008, flynpyntar,) and MADAME BOVARY'S DIARY (2005, Cy Press), under the name Tanya Brolaski. Xir first book GOWANUS ATROPOLIS is forthcoming from Ugly Duckling Presse. Brolaski, who also works on the blog herm of warsaw, lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, plays country music in The Low & the Lonesome, and curates th'every-other-monthly freakshow Mongrel Vaudeville.

THOM DONOVAN has edited Wild Horses Of Fire weblog since 2005 and co-edits ON Contemporary Practice with Michael Cross and Kyle Schlesinger. He also curates the Segue reading series as well as the PEACE events series, and is an ongoing participant in the Nonsite Collective. His poetry and critical writings have appeared in various publications including, most recently, PAJ: A Journal of Performance and Art; O Books' War and Peace: Text and Image; The Brooklyn Rail, MUSEO; Critical Correspondences; and the Vigilance Society. A chapbook of his, MAKING BELIEVE, is forthcoming with Wheelhouse Magazine. Donovan teaches at Bard College and Baruch College, and holds a Ph.D. in Poetics from SUNY at Buffalo.

EMERGENCY addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange, asking how theoretical stances and aesthetic practices are

transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support aesthetic capaciousness and literary communitarianism. All readings are held at the Writers House and are available online at PennSound.

Emergency is curated by Julia Bloch and Sarah Dowling.

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204. **Gloria Mindock**

Cervena Barva Press announces "Celebrity Slumbers" by Judson Hamilton

Sat 21 Nov 2009

Cervena Barva Press Announces a New Chapbook
"Celebrity Slumbers"
by Judson Hamilton

Â

Judson Hamilton lives in Wroclaw, Poland. He has a chapbook entitled "No Rainbow" (Greying Ghost Press) forthcoming this year. More of his work can be found by plugging his name into the search engine of your choice. He can be reached at: [REDACTED]

Celebrity Slumber [17]

We all stood in the greeting line after the wedding, waiting to congratulate Dustin Hoffman on his upcoming role as Nolan Ryan. When it came my turn I edged forward and gave him the requisite three kisses, ducking under the bill of his Astros cap and commented briefly on his sunset-striped uniform. He seemed taller in cleats as he transfixed me with a warm gaze, holding my hand in both of his mitts.

Order at <http://www.thelostbookshelf.com/index.html>

Celebrity Slumbers

\$7.00

Shipping

\$3.00

Total

\$10.00

Thank you.

Gloria Mindock

■

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: ■

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205. **Stuart Ross**
Re: oh keith waldrop!
Sat 21 Nov 2009

Shop till you Waldrop!

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206. **Gloria Mindock**
Cervena Barva Press Announces a New chapbook "Catching the Light 12 Haiku Sequences"
Sat 21 Nov 2009

Cervena Barva Press Announces a New Chapbook
"Catching The Light 12 Haiku Sequences"
John Elsberg and Eric Greinke

Â

Eric Greinke has been active on the literary scene since the late sixties. He has studied and published with many of the major poets of the post-modern period, including Robert Bly, Ted Berrigan, Charles Reznikoff, Allen Ginsberg, Robert Creeley and Donald Hall. He has taught creative writing in Grand Rapids City School and for the Michigan Poets In The Schools program and spent 25 years as a social worker for special needs children. He has a long history of collaborations with other poets, including Ronnie Lane, Brian Adam, Harry Smith, Mark Sonnenfeld, Richard Kostelanetz and Hugh Fox. He has published poetry, fiction, translations, creative non-fiction and essays in hundreds of books and magazines internationally, including recent American appearances in The New York Quarterly, The California Quarterly, The South Carolina Review, The Mad Poets Review, and the Home Planet News . His work has been nominated six times for a Pushcart Prize. His long poem For The Living Dead won the 2008 Muses Review Award for Best Poem of the Year. His most recent poetry collection is Wild Strawberries . He lives with wife Roseanne on a

Michigan lake where they publish under the Presa Press imprint.
www.ericgreinke.com .

John Elsberg is a poet, reviewer, editor, and historian. He is the author of over a dozen books and chapbooks of poetry, and his work has been in a number of anthologies. He also was the host of open poetry readings at The Writer's Center in Bethesda, Maryland, for almost twenty-five years. He has conducted various writing workshops (to include experimental poetry on the high school level) and judged numerous poetry contests. He was the fiction editor of *Gargoyle* in the late 1970's, and he has been the editor of *Bogg: A Journal of Contemporary Writing* since 1980. He also sits on the editorial board of *The Delmarva Review* on Maryland's Eastern Shore, where he and his wife Connie now spend a good part of their time. In terms of a "daytime job," as a young man he taught for the University of Maryland, and then he spent many years as an editor/publisher of history books. His poems have appeared in a wide range of journals, such as *Hanging Loose*, *Blue Unicorn* , the *New Orleans Review* , *Lost & Found Times* , *RAW NerVZ* (Canada), *Modern Haiku* , and the *Lilliput Review* .

Catching The Light

a starry night
suspended judgement
incubating

*

luminous bands
where hands still touch
old brass knob

*

one candle
leads to another
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â this old?

*

blue grass
blue-glass vase
blue strobes on the stripper

*

she's had her chorus
now all she wants
is a perfect fugue

*

she whispers
"my pubic hair is red"
rewriting spring

*

in the future
and the past between
I loved her now

*

pink orchard
blue apples
brushing her hair

*

coasting to the beach
on a blue highway
buffalo farm

*

morning beach a flash of fish catching the light

Order online at <http://www.thelostbookshelf.com/index.html>

Catching The Light 12 Haiku Sequences

\$7.00

Shipping

\$3.00

Total

\$10.00

Â

Send check or money order payable to:

Cervena Barva Press

P.O. Box 440357,

W. Somerville, MA 02144-3222

e-mail: XXXXXXXXXX

Thank you.

Gloria Mindock

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207. **Jane Sprague**

New from Palm Press: Longer I Wait, More You Love Me by Wendy S. Walters

Sat 21 Nov 2009

Palm Press is pleased to announce the publication of Wendy S. Walters' first book-length collection of poems: *Longer I Wait, More You Love Me*

In the thirteen experiments in narrative structure that comprise *LONGER I WAIT, MORE YOU LOVE ME*, Wendy S. Walters' first full-length collection, special attention is given to the long-form poem. The subtle dynamics of relationship that can lead to loneliness, romance and even divine love are noted with deadpan perceptiveness. This collection examines how misfortune occurs when we allow those moments, people and locations most familiar to us to pass by without acknowledgement of their resonant mystery.

"Wendy S. Walters is not poetic, she is cinematic. Her toolbox contains all of the possibilities of widescreen behavior, and each page of this book knows it. Everything we learned as poets, she has unlearned. If you read her across the page, horizontally, she appears to be a narrative poet with a linear line in love with story but if you read her down the page, vertically, she appears to be a philosophical painter with an insistent line in love with layering. Verité not mere studio mise en scene, Walters is also a master of erasure--no easy similes or tie-up-the-end-the-poem metaphors. Her aspect ratio is wholeness, the gathering of artifice, allegory and constant, intellectual creativity. *Longer I Wait, More You Love Me* is a bit of a tease too. It hears our request and knows we want song." -Thomas Sayers Ellis

"*Longer I Wait, More You Love Me* is a dream-radio in which Wendy Walters tunes a wonderment of voices. It is beautifully kaleidoscopic. Mixing loneliness and longing, juxtaposing eroticism, humor and violence, this collection is fable-esque, journalistic, rapturous, and dead-pan-acknowledging that 'It can be hard to get a message through when / people are underwater'-without betraying the complex narratives of our lives. These poems accrete with a heart-rending attentiveness to the actual: stories of family, lovers, politics and race are sharpened and backdropped by the speaker's avowal that 'Inside me / are many people / I don't know // who they speak for / They talk / all the time.' *Longer I Wait, More You Love Me* swells with the cut-up songs of unhearing and the vicissitudes of intimacy, marking the arrival of a much-needed new voice in contemporary poetry and inviting 'the rotten joyful / to take one on the chin.'" - Alex Lemon

Wendy S. Walters was raised in a suburb of Detroit, MI and is Assistant Professor of Poetry in the Department of Literary Studies at the Eugene Lang College of The New School University. Her poems and essays have also appeared in Callaloo, Seneca Review, HOW2, Natural Bridge, Sou'wester, Seattle Review and Harper's Magazine. She lives in New York, NY.

Poetry, 124 pages
ISBN 978-0-9789262-2-9
\$18.00

Order this title directly from Palm Press and shipping is free:
www.palmpress.org

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208. **Howe, William R. Dr.**

Book Launch

Sun 22 Nov 2009

I am pleased to announce the publication of the first major section of my translantations project by BlazeVOX [books] and in celebration I am having a book launch at 8:00 pm on Friday, November 27th at InkTank in Cincinnati. So, for those whose holiday travel takes them to the area I hope to see you then.

InkTank, 1311 Main Street, Cincinnati, OH.

For those of you who can't make it, the book is available through both the BlazeVOX [books] website

<http://www.blazevox.org/bk-bh2.htm>

and the SPD Website

<http://www.spdbooks.org/Product/9781935402435/translantations-one.aspx>

From SPD: Poetry. TRANSLANTATIONS ONE is the first major installment of William R. Howe's Emily Dickinson project, translantations. The collection is a homophonic, homolinguistic transformation of Dickinson's poems 500-599. Howe radically, and fantastically, re-invents Dickinson's lyrics while approximating those poems' sound and rhythm patterns: "Rather than just 'translating' these poems from English to English," Howe writes, "I have written these poems to the tune of Dickinson, and through that music I am exploring our relationship with language." Listening to one of Howe's "translantations" is like hearing a Dickinson poem after it's been processed by a shrooming babelfish. "Dickinson said that it's poetry if you feel as though the top of your head were taken off. But what if it's the whole head, down to the shoulders?... Read this with a helmet on"--K. Silem Mohammad.

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209. **Camille Martin**
new at Rogue Embryo
Sun 22 Nov 2009

New on my blog:

U.K. & Ireland: Launch and reading tour for Sonnets

Miklos Radnoti (1909 – 1944)

Early Autumn, Henderson Swamp

Peter Gizzi, "The Question of Scale"

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

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210. **Paul Nelson**
Brenda Hillman
Mon 23 Nov 2009

A review of Brenda Hillman's recent reading/presentation

Dear SUNY-Folk,

A review of Brenda Hillman's recent reading/presentation at Seattle's Open Books is here: <http://splab.org/?p=250>

For your perusal & critical feedback.

One segment: "Poetry brings a set of values (oppositional) to official culture. Poetry is extremely valuable for this reason" It is important for the sense of the ecology of being in the world.

Ciao,

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

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211. **Jennifer Karmin**
Looking for contacts in Kenya
Mon 23 Nov 2009

hi poetics friends....i'll be travelling in kenya for a few weeks in december and january. my hope is to gather texts and materials for a public project exploring democracy in its current state(s).

i'd like to meet with other writers, artists, and activists while i'm there (africans and ex-pats). please send any contacts my way and/or feel free to forward my email address out.

big thanks,
jennifer karmin



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212. **Jonathan Penton**
last call for The First Annual WRITE REAL GOOD Poetry Chapbook Contest!
Mon 23 Nov 2009

Check it out at <http://www.unlikelystories.org/writerealgood1.shtml>

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213. **peter ganick**
[Volumes 01 - 07 of Remove A Concept are available now]
Mon 23 Nov 2009

*[VOLUMES 01 - 07 OF REMOVE A CONCEPT ARE AVAILABLE] *

Remove A Concept was written by Peter Ganick in the late 1980s in a café in the South End of Hartford CT. It consists of 3350 sections running approximately 4500 pages.

The covers feature colorful abstract art by the author, art that suits the abstract nature of the text.

Commentary regarding each volume by Ivan Argüelles, Sheila E. Murphy, Jim Leftwich, John Crouse, Olchar Lindsann, Michael Peters, and Richard Deming can be read below.

Each volume is approximately 300 pages, and is available as a printed copy, a PDF-download, and readability in full for free at each volume's web-page.

Remove A Concept is expected to fill 16 volumes before its completion sometime before Summer 2010. Stay tuned for further updates.

Take a chance and read some of one of the volumes in the free-read version at each of the webpages. Just click on 'Preview This Book' near the bottom of each page.

Remove A Concept vol 01 / blurb by Ivan Argüelles

www.lulu.com/content/7642668

Peter Ganick's REMOVE A CONCEPT written in the mid 1980's, comprising 3350 sections and employing registers of language that range from the colloquial of jazz refrain to the enigmatic typologies of the "seer". Between the convulsive high notes of Archie Shepp and the intricate silences of a himalayan Rishi this amazing text baffles stimulates irritates and gratifies the reader who has the patience and intellectual curiosity to plumb the depths and extents of this "ghost-ridden astrologic theater" , which can also be read as a continuous? segmented? alleatory composition in the manner of John Cage. It is as if Jackson Pollock had chosen to use words (syllables!) rather than pigments as his medium. Ganick says "the poem was exciting to write" and indeed its almost naive exuberance, fracturing syntax in every possible way, is a principle characteristic of this monumental Text. This is not to deny the underlying lyricism in the content of its intense fragmentation, as in "over full, read is anothered to morning in sky," ... The at times oneiric segmentation cannot help but remind one of Holderlin's "Fragments". The enormous and sometimes puzzling breadth of this Text can best be summed up in a single phrase: "Light & Maya".

Remove A Concept vol 02 / blurb by Sheila E. Murphy

www.lulu.com/content/7762352

A principled uncertainly proposes hypotheses, examines each with a cool calculus infused with depth of feeling. One of the welcome ironies of this extended text is the centrality of a pressurized short segment that stands discernibly as a focal gem. Peter Ganick's disciplined attention to the situational mystique reveals that single points of focus enrich the whole mental field with meaning. Here, a fine, musical ear sharpened by considerable and continual study and experience, trusts the occupation of a locus, finds a panoply of linkages embedded within situations to yield concise renderings of surfaces and their multiple under-layers as a recognition of infinity.

Remove A Concept vol 03 / blurb by John Crouse

www.lulu.com/content/7800085

yr remove a concept, its endless/open as yr other writings. while it tells/ says one thing, it can be other things @ other readings/looks. yr words dont seem harvested by program, i would say theyre not, theres alot more going on than random splice and splat & see what sticks. the kind of reading i experience, or what i experience while im reading yr work is a kind of terminal freedom, a velocity that glides unbiased like gold thread can keep stretching while retaining valence and value. terminal as endless as well as endless places to board and depart.

Remove A Concept vol 04/ blurb by Jim Leftwich

www.lulu.com/content/7841069

thinking in this text, *what if *soon becomes *as if*, and if, one by one, concepts proposed are removed as other concepts emerge, then *as if* becomes *is*, concept yields to process, being yields to becoming, and one is no longer thinking, or at least not thinking of concepts, one is in the process, no longer reading for content, or at least not for concepts as content, nor is one engaged in a process of reading as writing, one is rather reading as a process of following poetry as it unfolds, as if a poem might be about the time spent writing or reading it, as is the case with this poem, and perhaps with all other poems, once the concepts are removed.

Remove A Concept vol 05 / blurb by Olchar Lindsann

www.lulu.com/content/7962709

A poem to be read by the morning, when routes of possibility are to be discerned winding amongst the gaps between shifting particles of thought, of thoughts still porous, not utterly cohered: so that the removal of a concept is the opening of a trapdoor, an infra-verbal space in which one shuttles back and forth: so that the poem forms itself around spaces, in undulating and arrhythmic cascades of language, then waits: so that one thinks *between *the nascent concepts lunging in staccato or gushing languorously on either side (...) A space for movement, to form itself around.

Remove A Concept vol 06 / blurb by Michael Peters

www.lulu.com/content/7962708

This important historical work bears its age with increasing intrigue, simply because it would seem to suggest the inversion of time via its manipulation of absence—before and after you were born. It is unlike some of the more known,

smaller works comprising Peter Ganick's publishing history—and a must have, but good luck finding yourself within it. This massive body of words becomes porous, wildly poetic—a veritable sea of holes, a space machine, or a supervaast field of labias. Ganick's RAC, a.k.a. "Remove a Concept," stretches you way out, makes you cross vaast spaces where you are uncertain of removals and insertions, and this contemplation includes yourself. Then if you realize it was undertaken in the late 1980s, the kinks in its thinking creates wild, definitive indefinitiveness where even the uncertainties are doubtful.

Remove A Concept vol 07 / blurb by Richard Deming

www.lulu.com/content/7962853

A "fond energy" surges through the veins of Peter Ganick's herculean *Remove A Concept*, powering the poems forward at every turn and creating an inescapable gravitational that pulls together its far-flung parts. Ganick, an unsung, underground master, has given his life to poetry and to music and it shows throughout this latest volume of his massive undertaking. To read *Remove A Concept* is to be reminded, that even at this late hour language can still surprise us and can yet reveal those moments when "to enfold envelops you out."

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214. **Jonathan Ball**

new bookinfo - EX MACHINA - also seeking reviews

Tue 24 Nov 2009

I am proud to announce my first book of poetry, an experimental long poem. The scoop:

A long poem at the fringes of the Canadian tradition, Ex Machina is a latticework of poetic and philosophical statements concerning the symbiosis of humans, books, and machines. A series of three intertwining sequences, the reader is encouraged to move back and forth from statement to statement, seeking development but meeting frustration. The reader thus becomes a larval stage in the poem's development, forging connections between its disparate parts during the course of this mental processing, as the text evolves over multiple readings.

I'd like to see this book reviewed, so if you have any interest in reviewing the book for some publication, please contact myself ([REDACTED]) or the publisher ([REDACTED]) to request a review copy.

The book is available from the publisher (<http://www.bookthug.ca/proddetail.php?prod=200915>) or from SPD (<http://www.spdbooks.org/Product/9781897388488/ex-machina.aspx>) or from myself (http://www.jonathanball.com/?page_id=409)

Thanks

Jonathan

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215. **Regina Pinto**

Project AlphaAlpha - Millie Niss - Pray for her.

Tue 24 Nov 2009

Hello,

This is a special edition of the Project AlphaAlpha. These are the letters "A" by our dear Friend, Poet and WebArtist Millie Niss, who is at the ICU of a hospital in Buffalo, NY, fighting against the consequences of this terrible swine flu. She made these six letters "A" a little bit before of being so ill and even being ill, she asked me for her page. Well, here it is:

http://arteonline.arq.br/a/niss_a.html

Please, visit her page and pray for Millie, it does not matter your religion or if you have not a religion, but ask for her, so young and so special Artist and human being.

A hundred feet in the sky, but "flying" is what matters.

Thank you,

Regina

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216. **{ brad brace }**

(no subject)

Tue 24 Nov 2009

<http://www.archive.org/search.php?query»race>

fanboat films

=====

fanboat films are short mp4 artworks by brad brace, originally posted on facebook in 2009 -- wild outboard sax music amid shifting layered imagery inspired by florida fanboats and columbia river barge traffic

<http://bbrace.net/>

<http://bbrace.laughingsquid.net/>

[paypal donations appreciated!]

video and sax by brad brace 2009

<http://www.archive.org/search.php?query»race>

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217. **Halvard Johnson**

Hamilton Stone Review: Call for work

Tue 24 Nov 2009

Hamilton Stone Review is currently seeking work for its February 2010 issue. Please

send contributions (along with short bios) in the form of .doc or .rtf attachments as well as (to be on the safe side) in the body of your message. And please be sure to include "HSR20 submission from [your name]" in your subject line.

For fiction, send your contribution to Lynda Schor at [REDACTED].

For nonfiction, send your contribution to Reamy Jansen at

[REDACTED] <file:///mail/contacts/ui/ContactManager>

.

For poetry, send your contribution to Roger Mitchell at

[REDACTED] <file:///mail/contacts/ui/ContactManager>.

And, if you will, pass this notice along. Thanks.

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218. **Gerald Schwartz**

Going Rogue/Booksigning Rules

Tue 24 Nov 2009

Governor

SARAH PALIN

Going Rogue

Booksigning Rules

1. This is a wristband event. It will be a shining thing flashing by, just outside your reach. You will witness the strangled cries of many, and only afterward realize it comes from your own throat. ONE WRISTBAND PER FAMILY, limit TWO books per wristband. Once you have obtained your wristband, you will be distant from the hunger of the others. It is advised that you conceal your wrists from the sight of others.

2. We will start handing our wristbands at store opening, 9:00 AM on Saturday November 21. Remember, you are as a handful of seed scattered over the desert, which will remain when the sowing is done as empty as ever.
3. In order to get your wristband you must purchase at least one copy of Going Rogue from Borders. Be prepared to show proof of purchase (Borders receipt) to receive a wristband. Because each book will feel but a tissue of feathers, you will rise slowly, floating upward as all those who have gone before you.
4. There is a limit of TWO books per wristband. Each book has equally points to the end of the universe, each text contained between the covers is flecked with gleaming tinsel pointing to the glittering stars.
5. Gov. Palin will sign but not personalize the books. Any careless change to this protocol may cause Her to float away.
6. Gov. Palin will only be signing her book Going Rogue. Absolutely no memorabilia, posters, signs, clothing, or other items allowed in the signing line. Please leave these items in your car. Exceptions to this rule: wasp nests, campaign exhumations, Her own family album, hemlock, speeches concluding with obvious falsehood and wolf pelts.
7. You must NOT take photos of Gov. Palin at the signing table. You may take photos from a distance but you will be asked to put away your camera and cell phone as you approach the table. This rule serves to provide the necessary comfort level for Gov. Palin since she fears that photos that close read her will steal a soul she believes she has.
8. We will have a table set up for you to check your bags/purses and to collect any gifts you might bring for Gov. Palin. Checks for you-know-what should be made out to you-know-who.
9. Gov. Palin fully intends to sign books for everyone with a wristband. However if unforeseen circumstances arise we cannot guarantee she will stay to sign everyone's book. It is best to bring the deaf, dumb, blind, as well as all others afflicted to the head of the line for the faith healing during Gov. Palin's Altar-Call. Remember: only those born at least twice of the water may approach the signing table.
10. Rules are subject to change. Gov. Pailin's destiny may seize her, flinging her in another direction. If this should happen, praise God, since you will have witnessed Her Going Rogue!

Thank you--enjoy the event!

BORDERS

(where bones are broken daily on the rocks below)

--Gerald Schwartz

219. **Laura Hinton**
Jayne Cortez reading in NYC
Tue 24 Nov 2009

A poetry reading announcement for those in the New York City area:

InterRUPTions

An Experimental Writers Series

will be hosting a reading by

Jayne Cortez

Wednesday, Dec. 2, 2009

7 p.m.

Room 6/316 (The Rifkind Room)

The City College of New York

North Academic Complex (NAC)*

137th St. and Amsterdam Ave.

New York City

* *

Jayne Cortez is the author of twelve books of poetry and performer of her poems with music on nine recordings. Her voice is celebrated for its political dynamic, innovations in lyricism, and visceral sound. She is recipient of several awards including the Arts International and the National Endowment for the Arts. Her most recent books include *The Beautiful Book* (Bola Press 2007) and *On The Imperial Highway* (2009). Her latest CDs with the Fire-spitter Band are "Find Your Own Voice" and "Borders of Disorderly Time." She is co/founder and president of the Organization of Women Writers of Africa, Inc., and can be seen on screen in the films *Women In Jazz* *and Poetry In Motion*.

* *

* *

The InterRUPTions series is free and open to the public. Q & A with author follows the reading. Refreshments will be served.

*This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. It is sponsored by the Department of English at the City College of New York and the CCNY Rifkind Center. For

information on the InterRUPTions reading series, contact CCNY Professor
Laura Hinton: [REDACTED]. *

** DIRECTIONS to CCNY: In Manhattan, take the 1/9 subway line to
137th Street. Walk up the hill to Amsterdam Avenue. Enter the NAC Building at
the Amsterdam level's south entrance. Inform security personnel at the door
you are attending the poetry reading, and take the escalator to the 6th Floor. *

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220. **David Kirschenbaum**
Lou Reed and John Cale's Songs for Drella Live
Wed 25 Nov 2009

Please forward

Boog City's Classic Albums Live presents

Lou Reed and John Cale's Andy Warhol concept album
Songs for Drella

for the 20th anniversary of its first full performances
at The Brooklyn Academy of Music

Fri., Dec. 4, 9:00 p.m.

Sidewalk Café

94 Ave. A

NYC

performed live by

Jonathan Berger

Christy Davis and friends

Renminbi

Jesse Schoen

Tracy Shapiro

Krista Weaver

Hosted and curated by

Boog City editor and publisher David Kirschenbaum

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

Venue is at E.6th St.

For further information:

212-842-BOOG(2664), [REDACTED]

Performers' bios and websites follow album running order

Krista Weaver

Small Town

Open House

Style It Takes

Jonathan Berger

Work

Trouble with Classicists

Starlight

Tracy Shapiro

Faces and Names

Images

Christy Davis and friends

Slip Away (A Warning)

Jesse Schoen

It Wasn't Me

I Believe

Nobody But You

Renminbi

A Dream

Forever Changed

Christy Davis and friends

Hello It's Me

****Jonathan Berger**

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

Jonathan Berger writes words in a variety of media, running the gamut from self-deprecating poetry to self-deprecating prose. Once, he tried a self-deprecating play called Waiting for Jon to Leave (it did not work out well). He leads the rock band JUANBURGUESA and an acoustic "musical" project called Jon Berger, and has published a couple of zines. Currently, he edits the music section for Boog City.

****Christy Davis and friends**

Christy Davis is a drummer, singer/songwriter who has been playing in bands since 1989. She currently plays with Olive Juice Music's own Kansas State Flower.

She has been a part of many projects including Rebecca Moore and the Prevention of Blindness, Reverend Billy and His Stop Shopping Choir, and the popular kid's band AudraroX. While playing with Rebecca Moore, Christy had the honor of playing on the same bill as Lou Reed as part of a tribute show for John Zorn at Town Hall.

Christy will be accompanied by David Weintraub and Steve Scavuzzo. Christy, Steve, and David were in the band Mold (1993-1999) and have reunited, writing and rehearsing a new repertoire of songs, and going back into the studio.

****Renminbi** <http://www.renminbinyc.com/> Three seconds into Surface's penultimate track, Renminbi has already pitted a Polvo guitar wobble against a sing-song Galaxie 500 melody. Keyboardist SMV and guest drummer Jenny Johnson sound like they're winding down from a 20-minute dirge, and guitarist Lisa Liu sings with Tara Jane O'Neil's woozy assurance.

But this song isn't a half-hour epic. It doesn't anchor an album by Sonic Youth or Mogwai—although Youth cohort and producer Don Fleming was at its helm. It clocks in at just over four minutes. And although it's called "Set-Up," it starts in medias res and ends with a feedback whine. Like the other three songs comprising Surface, its terseness belies its keening arc.

Despite the EP's scope, Liu insists its origins are humble. After accumulating a heap of experimental rock material she couldn't use in her band Danger! Giant Ranger, in 2003 Liu formed Renminbi (pronounced REN-MIN-BEE) and recruited her girlfriend SMV to play keys. Working with a rotating cast of drummers, the duo released a pair of fractious noise-punk EPs and in 2007 explored electronic textures on its full-length *The Phoenix*.

On Surface, the textures remain, but the keyboard sounds more like an organ or violin and once-faint vocals come to the forefront. So why the departure from 2007's asymmetrical, electro-heavy forms?

"Well ... I got a new guitar," Liu admitted—and she was drawn back toward more traditional structures. For her and SMV, traditional structures meant gutsy playing in unnameable time signatures or unusual keys, à la Versus ("Portland"), latter-day Sleater-Kinney ("Toulouse"), and Autoclave ("Then We Came to the End").

The pair was also drawn to Fleming, whose work they'd admired for years from afar. After they sent him a long-shot email, he surprised them by offering to produce the EP. In May 2009, with the help of engineer Matt Azzarto, Surface was recorded live at the Hoboken, N.J. studio that Sonic Youth calls home.

"There was something magical about it," said Liu of recording the tracks live. "Anything can happen in that situation." Fleming's without-a-net approach served the band's expansive sound well. "The focus was less on achieving a

perfect take, and more on being present— feeling your way through the songs instead of thinking your way through," Liu explained.

Sonically, Fleming introduced "a huge palette of sounds," pushing amps into the red to give the keys and guitars a grainy ring. "There's a certain energy that's captured through the extra overtones. It's really open and raw," Liu added.

When it set out to record with Fleming, Renminbi's goal was an immediate, taut statement. With Surface, it's made one breezily. But it's also made an EP that sounds like some early '90s double album you'd put on after everybody's left the party, distilled down to four vital songs. —Sam Schulz

****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.

****Tracy Shapiro**

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

Tracy Shapiro usually makes her rounds as a singer, songwriter, and multi-instrumentalist. She often performs as Lady Blanche, her rock/ comedy persona. Lady Blanche sings an array of punk-twanged tongue in cheek compositions, not so ladylike confessionals, and stream of consciousness rambles often placing the human condition on a pedestal and glorifying it with graceful irreverence, bucketloads of heart, and fervent immediacy. Lady Blanche has recently been a consistent support act for the Trachtenburg Family Slideshow Players on their national tours. Tracy also plays as one-third of the female retro rock trio The Mini Pearls.

****Krista Weaver**

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

Krista Weaver was born at the Naval Hospital in St. Alban's, Queens in June of 1969. She had a fairly normal suburban New York upbringing, with slow-moving grandparents who lived nearby, a mother who stayed at home, and a father who worked. Her parents divorced when she was nine. She grew up, went to a public high school in Brooklyn, graduated, then left town. She travelled extensively in Europe and across the United States, working as a bar-girl, a donut-slinger, and a ranch-hand. She got married, had children, got divorced.

When she took up the guitar in 2004, she baked pies, and did sub work at the local high school to make money. She never listened to the radio and never watched TV. She drove a silver-gray Buick Regal with lavender pinstriping that had belonged to her grandmother. She learned how to play--and recorded her

first album (So Long Arlington, Two Stones Music)--on a \$100 guitar she borrowed from her brother. Her life hasn't been the same since.

--

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)

For music from Gilmore boys:

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

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221. **Stephen Vincent**

Re: Going Rogue/Booksigning Rules

Wed 25 Nov 2009

U DU THIS W/SUCH A FETHEREE TCH, G'RLD! TANKS, Stephen.

--- On Tue, 11/24/09, Gerald Schwartz <[REDACTED]> wrote:

From: Gerald Schwartz <[REDACTED]>

Subject: Going Rogue/Booksigning Rules

To: [REDACTED]

Date: Tuesday, November 24, 2009, 12:34 PM

Governor

SARAH PALIN

Going Rogue

Booksigning Rules

1. This is a wristband event. It will be a shining thing flashing by, just outside your reach. You will witness the strangled cries of many, and only afterward realize it comes from your own throat. ONE WRISTBAND PER FAMILY, limit TWO books per wristband. Once you have obtained your wristband, you will be distant from the hunger of the others. It is advised that you conceal your wrists from the sight of others.

2. We will start handing our wristbands at store opening, 9:00 AM on Saturday November 21. Remember, you are as a handful of seed scattered over the desert, which will remain when the sowing is done as empty as ever.

3. In order to get your wristband you must purchase at least one copy of Going Rogue from Borders. Be prepared to show proof of purchase (Borders receipt)

to receive a wristband. Because each book will feel but a tissue of feathers, you will rise slowly, floating upward as all those who have gone before you.

4. There is a limit of TWO books per wristband. Each book has equally points to the end of the universe, each text contained between the covers is flecked with gleaming tinsel pointing to the glittering stars.

5. Gov. Palin will sign but not personalize the books. Any careless change to this protocol may cause Her to float away.

6. Gov. Palin will only be signing her book Going Rogue. Absolutely no memorabilia, posters, signs, clothing, or other items allowed in the signing line. Please leave these items in your car. Exceptions to this rule: wasp nests, campaign exhumations, Her own family album, hemlock, speeches concluding with obvious falsehood and wolf pelts.

7. You must NOT take photos of Gov. Palin at the signing table. You may take photos from a distance but you will be asked to put away your camera and cell phone as you approach the table. This rule serves to provide the necessary comfort level for Gov. Palin since she fears that photos that close read her will steal a soul she believes she has.

8. We will have a table set up for you to check your bags/purses and to collect any gifts you might bring for Gov. Palin. Checks for you-know-what should be made out to you-know-who.

9. Gov. Palin fully intends to sign books for everyone with a wristband. However if unforeseen circumstances arise we cannot guarantee she will stay to sign everyone's book. It is best to bring the deaf, dumb, blind, as well as all others afflicted to the head of the line for the faith healing during Gov. Palin's Altar-Call. Remember: only those born at least twice of the water may approach the signing table.

10. Rules are subject to change. Gov. Pailin's destiny may seize her, flinging her in another direction. If this should happen, praise God, since you will have witnessed Her Going Rogue!

Thank you--enjoy the event!

BORDERS

(where bones are broken daily on the rocks below)

--Gerald Schwartz

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222. **Aldon Nielsen**

Re: CFP: African American Literature and Culture

Wed 25 Nov 2009

The African American Literature and Culture Society invites submissions for abstracts or papers for multiple sessions at this year's ALA in San Francisco, CA. The society will consider papers or panels on any aspects of African American life and letters. Proposals should be sent electronically to William R. Nash, program coordinator (██████).

Deadline for submission is 3 January, 2010; notification of acceptance by 30 January 2010.

--

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



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

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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223. **{ brad brace }**

silent innings + fanboat films

Wed 25 Nov 2009

silent innings are curious little mp4s of a nicaraguan baseball scoreboard made in 2008

fanboat films are short mp4 artworks by brad brace, originally posted on facebook in 2009 -- wild outboard sax music amid shifting layered imagery inspired by florida fanboats and columbia river barge traffic

special bonus collection: matchbook movies from 1984 (small quicktime movies intended for looped-viewing in a corner of your desktop)

over 87 films in all!

<http://bbrace.net/>

<http://bbrace.laughingsquid.net/>

██████ [paypal donations appreciated!]

<http://tinyurl.com/yaw9mwz>

<http://www.lulu.com/content/digital-video-disc/silent-innings-collection-%2b-fanboat-films/7979020>

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224. **David Buuck**

Two Buuck/BARGE events Dec 5

Wed 25 Nov 2009

I'm involved in two different shows next Sat the 5th - please come out!

1. BARGE will present GROUNDBREAKING - a five hour action/performance in a fenced-off vacant lot on Alabama Street in the Mission, as part of Southern Exposure's "Passive/Aggressive Public Art/Urban Intervention Day". This will take place on the 5th from aprx. 12=5pm or so. Details below and at soex.org.

2. I am contributing the audio tour for EXERCISES IN SEEING, a one night exhibit in the dark at Queens Nails Annex, from 9pm-6am. The audio tour should be available for download online next week, or you can get a mp3 player and/or CD at the show itself. Details at:

<http://buuckbarge.wordpress.com/2009/11/25/exercises-in-seeing-qna-dec-5/>

hope to see you, or in the case of the latter show, not see you-- David Buuck

PASSIVE/AGGRESIVE

Southern Exposure's 2nd Public Art and Urban Intervention Day

JUROR: Jeannene Przyblyski, Dean of Academic Affairs, SFAI

Saturday, December 5, 2009 11am to 5pm

Location: Sites throughout the Mission District

FREE

Selected Public Art/Urban Intervention Artists

Steven Barich

BARGE

Arianna Davalos

Christian Frock presents Invisible Venue

Packard Jennings

SoEx's Youth Advisory Board (YAB)

Chris Treggiari and Jessica Watson

Linda Trunzo

Heather Van Winckl

Victoria Wagner

Jackson Wang

Situate yourself in the public realm for this day of urban interventions and public art projects. The PASSIVE/AGGRESSIVE Public Art/Urban Interventions Day presents work by artists using the city as a platform for creativity and expression. A map locating these projects will be available soon at www.soex.org or pick one up at Southern Exposure and start exploring.

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225. **Stephen Miller**

Re: POETICS Digest - 23 Nov 2009 to 25 Nov 2009 (#2009-248)

Thu 26 Nov 2009

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226. **Christophe Casamassima**

Emily Carr: Winner of the 1st Annual Furniture Press Poetry Prize

Fri 27 Nov 2009

I'm very proud, and excited, to announce the winner of the 2009 Furniture Press Poetry Prize:

Emily Carr's manuscript, "directions for flying: right side lower arms raise arms bend knees repeat on left / 23 fits: a young wife's almanac," will be published as a perfect-bound volume (not a chapbook, as was originally intended). It was chosen from a vast pool of fresh work by some great writers. But Emily's book stood out dramatically in its depths, its inter- and outter-actions with appropriation and seamless intertextuality.

I'm quite happy that Emily's book will be the first in our new series of perfect-bound volumes, and each subsequent poetry prize winner will be published in similar fashion.

And look out for an announcement for the 2nd annual prize, which will be hosted by a new judge that exemplifies and practices an aesthetic of deep scrutiny and collaboration.

Look for this title in late winter, in your local bookstores, or order directly through Furniture Press.

Cheers, Emily!

Christophe Casamassima

--

Powered By Outblaze

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227. **Deborah Poe**

December 2nd in Hudson, NY @ Spotty Dog: Deborah Poe, Kate Greenstreet, Anne Gorrick, Lynn Behrendt

Fri 27 Nov 2009

Join us on December 2nd at Spotty Dog at 8PM: Lynn Behrendt, Anne Gorrick, Kate Greenstreet and Deborah Poe.

http://deborahpoe.com/spontaneouslylum_hudson.pdf

Lynn Behrendt is the author of chapbooks *The Moon as Chance*, *Characters*, *Tinder*, and *Luminous Flux*. Her work can be found online at No Tell Motel, How2, and at her blog lynnbehrendt.blogspot.com. She is co-editor of the Annandale Dream Gazette, a weblog of poets' dreams. A full-length collection of her work is due to be published in 2010 by Lunar Chandelier Press.

Anne Gorrick's poetry has appeared or is forthcoming in such journals as: *American Letters and Commentary*, *Copper Nickel*, the *Cortland Review*, *def*, *Dislocate*, *eratio*, *Fence*, *Filling Station*, *Gutcult* and *Hunger Magazine*. She also curates the reading series *Cadmium Text*, featuring innovative writing from in and around New York's Hudson Valley. Her first book, *Kyotologic*, is available from Shearsman Books.

Kate Greenstreet's second book, *The Last 4 Things*, is new from Ahsahta Press and includes a DVD of two short films made by the author. Her first book, *case sensitive*, was published by Ahsahta in 2006. She is also the author of three chapbooks, most recently *This is why I hurt you* (Lame House Press, 2008). Find her poems in current or forthcoming issues of *jubilat*, *VOLT*, *Denver Quarterly*, *Fence* and other journals. Visit her online at kickingwind.com.

Deborah Poe is is the author of the poetry collections *Elements* (Stockport Flats Press 2010)

and Our Parenthetical Ontology (CustomWords 2008). Deborah's writing is forthcoming or has appeared in journals such as Sidebrow, Filter Literary Journal, Ploughshares, Copper Nickel and A Sing Economy. Visit her online at deborahpoe.com.

Spontaneously Luminous is a roving reading series meant to provide space for writers to perform their poetry and prose from west to east coast.

<http://www.facebook.com/event.php?eid=164377372256&ref=ts>

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228. **steve russell**
unorthodox vs.innovative poetry

Fri 27 Nov 2009

corrected a friend recently. Why call poetry that breaks from conventions innovative when it's actually unorthodox. & i nominate EE Cummings as the one poet who was innovative/unorthodox/ and popular as... as a singular poet, perhaps the ONE english speaking poet of the 20th century who managed to innovate and was also unorthodox & popular.

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229. **Sam Ladkin**
Charles Olson - Centenary Conference, Centre for Modern Poetry, University of Kent

Fri 27 Nov 2009

Dear All,

Notice of a conference on Olson, courtesy of David Herd and the University of Kent.

Best,
Sam

Charles Olson 2010

A Centenary Conference

Centre for Modern Poetry, University of Kent

13th - 14th November, 2010

2010 marks the centenary of the birth of the American poet Charles Olson. As poet, critic and theorist, Olson extended the possibilities of modern writing. From *Call Me Ishmael* to *The Maximus Poems* he probed the relation between

language, space and community, providing radical resources for the re-imagining of place and politics. Aiming, in Robert Creeley's terms, to hear all that Olson still provokes at the beginning of the Twenty-First Century, this conference seeks to re-assess the scope of his legacy. It will provide an opportunity to consider Olson's value through and across a range of disciplines, with particular attention to be given to his influence on British and European writing. Topics to be addressed could include (but won't be limited to):

- Olson in Europe
- Olson's Britain
- Olson and foreign policy
- The Olsonian University
- Olson's Melville
- Olson and women poets
- Poetry and the polis
- Olson and dance
- Olson and the visual arts
- Olson as theorist
- Spacing, prosody, form
- Olson and geology
- vatic Olson

Proposals for papers (title with 300 word abstract) should be sent to David Herd at [REDACTED] by 19th March, 2010.

Conference Organizing Committee: Nancy Gaffield, Michael Grant, David Herd, Ben Hickman, Jan Montefiore, Simon Smith, Juha Virtanen.

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230. **peter ganick**
new-ish blog for experimental literature
Fri 27 Nov 2009

*

well, it's happened.* <http://pganickz.livejournal.com> has ended, only to rise as does a phoenix in a new manifestation at:

<http://ex-ex-lit.blogspot.com> or *EXPERIENTIAL-EXPERIMENTAL-LITERATURE

*.

this new blog will focus on writing that changes one's perception of writing and how writings can be made. *send new texts* to <[REDACTED]>

.

bury the hatchet and send new work to this exciting venue for the latest writings. the old blog will be archived at the ohio state university avant-writing collection. when that is ready there'll be an announcement.

if you were to have writing published in the livejournal blog that is yet-to-be-published, please re-send the work.....

*thank you. *peter ganick

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231. **CA Conrad** *kari's last book BHARAT JIVA*

Sat 28 Nov 2009

I've written a little on my love for kari's last book here at PhillySound:
http://phillysound.blogspot.com/2009_11_01_archive.html

CAConrad

--

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

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

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232. **Camille Martin** *new at Rogue Embryo*

Sun 29 Nov 2009

It took me a while to figure it out, but I just installed an email subscription thingy on my blog. I worked so hard on it. Please try it.

New on my blog:

"how many years / without death": Larry Eigner's memento mori

Ruins, Henderson Swamp

final act

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

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233. **Amanda Earl**

Experiment-O Issue 2 now on line

Sun 29 Nov 2009

featuring

Jamie Bradley

Peter Cicariello

K. S. Ernst

Caroline Gomersall

John C. Goodman

Jeremy Hanson-Finger

Gil McElroy

Christine McNair

Sean Moreland

Dominik Parisien

<http://www.experiment-o.com/>

Amanda Earl

AngelHousePress

www.angelhousepress.com

the angel is in the house

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234. **Jonathan Skinner**

THEODORE ENSLIN at BATES COLLEGE (11/30)

Sun 29 Nov 2009

LANGUAGE ARTS LIVE presents THEODORE ENSLIN

reading from his work at 7:30 pm on Monday 11/30 in the Skelton Lounge at
Bates College (Chase Hall 205, 56 Campus Avenue, Lewiston, ME)

Theodore Enslin has published 118 books of poetry, most recently *Then and Now: Selected Poems, 1943-1993* (National Poetry Foundation, 1999) and *Nine* (National Poetry Foundation, 2004). Enslin's 119th volume, a prose collection, *I, Benjamin, A Quasi-Autobiography*, is due out from Macpherson & Co. in 2009.

Enslin lives in Milbridge, Maine, where he recently completed a 20-CD series of readings from his work of the past sixty years.

This reading is made possible by support from the Department of English, the Environmental Studies Program, the Humanities Division and the John Tagliabue Fund for Poetry at Bates College.

LANGUAGE ARTS LIVE, FALL 2009
BATES COLLEGE, LEWISTON, MAINE

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

All readings free and open to the public

For more information, contact Jonathan Skinner (██████ / ██████) or Eden Osucha (██████ / ██████)

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235. **William Slaughter**

Notice: Mudlark

Sun 29 Nov 2009

New and On View: Mudlark Poster No. 84 (2009)

Four Poems by William Reichard

William Reichard is a Saint Paul based writer and editor. He is the author of three collections of poems, most recently *This Brightness* (Mid-List Press, 2007). His next collection, *Sin Eater*, will be published by Mid-List Press in 2010.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: ██████

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

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236. **Jim Andrews**

Re: unorthodox vs.innovative poetry

Mon 30 Nov 2009

corrected a friend recently. Why call poetry that breaks from conventions innovative when it's actually unorthodox. & i nominate EE Cummings as the one poet who was innovative/unorthodox/ and popular as... as a singular

*poet, perhaps the ONE english speaking poet of the 20th century who managed
t inovation and was also unorthodox & popular.*

whether it's innovative depends on the nature of the breaks from convention. or
is there orthodox innovation? if there is, does it matter? innovation necessarily
involves breaks with convention or there is merely invention.

ja

<http://vispo.com>

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237. **David Kirschenbaum**

The December Podcast, Sean Cole and Me, Free

Mon 30 Nov 2009

Hi all,

In December 2008, as one of our monthly writing projects, my friend, and
maybe yours, Sean Cole, co-wrote a poem a day for the month. Some days we
took turns writing single lines or stanzas. Other days we each wrote our own
poem related to a common theme. Sean recorded us reading all the poems and
created a podcast. Below's the link to get a free subscription to the podcast via
itunes.

[http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?
id=343169880](http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880)

The December 1st poem is already up, and each day throughout this December
you'll get the corresponding date's poem. Happy (almost) December. Enjoy.

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)

For music from Gilmore boys:

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

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238. **Michael Carr**
Succubus Blues by Jim Behrle
Mon 30 Nov 2009

A new chapbook is available by Jim Behrle -- see below.
Michael Carr

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

From: Editions Louis Wain <[REDACTED]>

Date: Mon, Nov 30, 2009 at 11:49 AM

Subject: Succubus Blues by Jim Behrle

To: [REDACTED]

Editions Louis Wain is pleased to announce the availability of a new chapbook:

Succubus Blues

by Jim Behrle

32 pgs, saddle-stapled

Cover photographs by Ben E. Watkins

\$6

For a sample from this book, and to purchase it through Paypal, please visit
the site:

<http://editionslouiswain.com/books/>

Also available from Editions Louis Wain:

- Roseland by Dana Ward
- Necco Face by Michael Carr, Jess Mynes, & Aaron Tieger
- The Collected Typos of Aaron Tieger

Special Offer -- get all four publications for \$19, see the above link for details.

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239. **Rob McLennan**
[REDACTED]: Bywords Dec 15 deadline]
Mon 30 Nov 2009

To current and former Ottawa residents, workers and students:

Dec 15, 2009 is the deadline to submit poetry for the January, 2010 issue
of Bywords.ca.

****Please consult the guidelines on www.bywords.ca**** then send poems to

[REDACTED].

Thanks to everyone who has submitted poems.

For poetry, literary events, news, links and hard-to-find poetry collections
and chapbooks by Ottawa writers, please go to www.bywords.ca.

Amanda Earl
Managing Editor
www.bywords.ca
PO Box 937
Station B
Ottawa, On
K1P 5P9
Tel. [REDACTED]

-- 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://robmcclennan.blogspot.com/

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240. **Little Red Leaves**

The 4th issue of Little Red Leaves is now online!

Mon 30 Nov 2009

Announcing the newest issue of Little Red Leaves!

<http://www.littleredleaves.com/LRL4/4home.html>

Featured in this issue is *a festschrift for John Taggart*, edited by Thom Donovan and C.J. Martin, with poems from Theodore Enslin, Pam Rehm, Eléna Rivera, Joel Chace, Kevin Holden, Frank Sherlock, C.J. Martin, and Thom Donovan. Also in this section is a new long poem from John Taggart, "Kitaj Angels," as well as a selected bibliography of works by and about John Taggart, compiled by Robert J. Bertholf.

This issue also includes new video from Jesse Seldess, a pamphlet by David Brazil, and extended selections of new work from Tyrone Williams, Maryrose Larkin, and erica lewis, as well as poetry from Nathan Austin, Tamiko Beyer, Sarah Mangold, Elizabeth Zuba, Carter Smith, Carol Guess, Britta Kallevang, Rob Halpern, Kate Schapira, Lauren Ireland, Margaret Konkol, David Wolach, Anna Elena Eyre, Kate Colby, Alexander Dickow, dawn lonsinger, Richard Owens, Laura Goldstein, JenMarie Davis, and Felicia Shenker.

LRL4 sees the complete redesign of the LRL website, as well as the launch of three new books in our LRL e-editions series:

*Tina Darragh's & Marcella Durand's collaboration, **Deep eco pré*

*Divya Victor's first long player, **SUTURES**

*

*Norma Cole's **Do the Monkey*

*See the ebooks page for further details:

<http://www.littleredleaves.com/ebooks/>

Enjoy!

LRL editors

--

107 Richland St.

Lockhart, TX 78644

www.dospress.blogspot.com

www.littleredleaves.com

www.littleredleaves.com/ebooks

--

www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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241. **Little Red Leaves**

Three new titles from LRL e-editions: Darragh/Durand, Victor, and Cole

Mon 30 Nov 2009

LRL e-editions is pleased to announce 3 new titles:

*Tina Darragh's & Marcella Durand's *collaboration, *Deep eco pré (a decade in the making)*

*Divya Victor's *first long player,* **SUTURES**

*

*Norma Cole's **Do the Monkey (reprinted from the Zasterle edition)*

All titles are available as both a free pdf download AND in book form for purchase.

Please see the ebooks page for further details: <http://www.littleredleaves.com/ebooks/>

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242. **Patrick F. Durgin**

Poets Theater Previews & Pre-orders

Mon 30 Nov 2009

In the few weeks leading up to the publication of the Kenning Anthology of Poets Theater: 1945-1985, edited by Kevin Killian and David Brazil, a series of "Previews and Supplements" are being posted to the press' website, <http://www.facebook.com/l/d3769;www.kenningeditions.com>. The first includes otherwise unpublished documents related to Fiona Templeton's "Against Agreement," along with the editors' note on the text culled directly from the anthology. The second, just posted today, includes an alternate opening page or so from the first play in the book, Jack Spicer's "Young Goodman Brown," along with a photographic record of Killian's 2005 production of the piece. More to follow... Pre-orders are available by subscription only--click through to subscription offers on the site.

/The Kenning Anthology of Poets Theater: 1945-1985/, edited by Kevin Killian and David Brazil, is forthcoming in early 2010. Including Killian and Brazil's extensive notes on the plays (even those for which reprint licenses could not be secured) as well as their substantial preface, "Why Poets Theater?", the anthology brings together fugitive texts, classics of the genre, and several unpublished works. Here is the table of contents:

Jack Spicer / /Young Goodman Brown/ (1946)

Charles Olson / /The Fiery Hunt/ (1948)

John Ashbery / /The Heroes / (1950)

V.R. "Bunny" Lang / /At Battle's End: A Verse in the Manner of Noh/ (1952)

James Schuyler / /The Mystery Chef Mystery/ (1953)

Frank O'Hara / /The Houses at Falling Hanging/ (1953)

Russell Atkins / /The Corpse/ (1954)

Gregory Corso / /In This Hung-Up Age/ (1954)

Robert Duncan / /The Origins of Old Son/ (1956)

Helen Adam / /Initiation to the Magic Workshop/ (1957)

James Broughton / /Mission to Gomorrah/ (1958)

Michael McClure / /! The Feast !/ (1960)

Madeline Gleason / /The Dreaming Bed/ (1961)

Diane di Prima / /Rain Fur/ (1961)

Kenneth Koch / /The Construction of Boston/ (1962)

Jackson Mac Low / /The Twin Plays/ (1962)
Lorenzo Thomas / /Two One-Act Plays/ (1964)
Anne Waldman / /The Stoop/ (1964)
LeRoi Jones / /Dutchman /(1964)
ruth weiss / /m & m/ (1965)
Ron Padgett / /The Kiss Behind the Smile/ (1966)
Hannah Weiner / /RJ (Romeo & Juliet) /(1966)
Lew Welch / /Abner Won't Be Home for Dinner/ (1966)
Barbara Guest / /The Chinese Ghost Restaurant/ (1967)
Sonia Sanchez / /Sister Son/ji/ (1969)
James Keilty / /Jahkh/ (1970)
Joe Brainard / /The Gay Way/ (1972)
Bruce Andrews / /Song No. 3/ (1973)
Keith Waldrop / /The Same Sensation/ (1974)
Rosmarie Waldrop / /Remember Gasoline?/ (1975)
Theresa Hak Kyung Cha / /From Vampyr/ (1976) and /Reveille Dans la Brume/
(1977)
Bob Holman and Bob Rosenthal / /Ted Berrigan's Clear the Range/ (1977)
Steve Benson / /Views of Communist China/ (1977)
Ted Greenwald / /The Coast/ (1978)
Carla Harryman / /Third Man/ (1978)
Ntozake Shange / /Spell #7/ (1979)
Bob Perelman / /The Alps/ (1980)
Kit Robinson / /Collateral /(1981)
Bertolt Brecht & Bob Grenier / from /The Baden-Baden Instructional Play
Concerning Understanding /(1981)
Alan Bernheimer / /Particle Arms/ (1982)
Charles Bernstein / /Entitlement /(1982)
Fiona Templeton / /Against Agreement/ (1982)
Stephen Rodefer / /A & C/ (1983)
Johanna Drucker / /Through the Dark End of Daylight /(1984)

Kenward Elmslie / /Quarks Report/ (1984)

Leslie Scalapino / /Leg /(1985)

Nada Gordon / /Distraction /(1985)

Kathy Acker / /The Birth of the Poet/ (1985)

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243. **Mathew Timmons**

CREDIT Launch! & Conceptual Lit Reading! at Outpost for Contemporary Art Sat Dec 19 from 5-8pm

Mon 30 Nov 2009

CREDIT Launch! & Conceptual Lit Reading! in Los Angeles!

Outpost for Contemporary Art

presented by General Projects <<http://generalprojects.blogspot.com/>>, Blanc Press <<http://blancpress.com/>> and Insert Press <<http://insertpress.net/>>

Saturday December 19, 2009 from 5 p.m. to 8 p.m.

1268 N. Ave 50, Los Angeles, CA 90042 [REDACTED]

Do you sometimes wonder: "What the heck is Conceptual Writing!?" Some amazing new fad sweeping the nation? Some bland thing a bunch of dudes thought up in a bar as a joke? The new genre of infomercials after the tragic death of Ron Popeil? All this and so much more?!!

After a string of conferences, events, publications, etc--Conceptual Poetry and its Others conference at University of Arizona Poetry Center, May 29-31, 2008; Flarf vs. Conceptual Writing! at The Whitney, April 17, 2009; Conceptual Writing! & Its Environs, The Uferhallen, Berlin, May 1, 2009; a portfolio of Flarf and Conceptual Writing! in Poetry Magazine, July/August, 2009--Conceptual Writing! has arrived in LA, only to find that it's already there!? Los Angeles!? Conceptual Writing!

Discover Conceptual Writing! and so much more as you encounter the Conceptual Writing! of Harold Abramowitz, Joseph Mosconi, Bruna Mori, Vanessa Place, Ara Shirinyan, Brian Kim Stefans, Mathew Timmons and Christine Wertheim at the Conceptual Lit Reading! & CREDIT<<http://blancpress.com/>>Launch! in Los Angeles! at Outpost for Contemporary Art in Highland Park on Saturday December 19, 2009 from 5 p.m. to 8 p.m. presented by General Projects <<http://generalprojects.blogspot.com/>>, Blanc Press<<http://blancpress.com/>>and Insert Press <<http://insertpress.net/>>.

Come celebrate the release of Mathew Timmons'

CREDIT<<http://blancpress.com/>>, an 800 page, large format, full color,

hardbound book published by Blanc Press and retailing for \$199.99 which the author himself lacks the cash or credit to purchase. Come also to celebrate Conceptual Writing! in Los Angeles! with the wonderful Conceptual Writing! of Harold Abramowitz, Joseph Mosconi, Bruna Mori, Vanessa Place, Ara Shirinyan, Brian Kim Stefans, Mathew Timmons and Christine Wertheim at the CREDIT <<http://blancpress.com/>>Launch! & Conceptual Lit Reading! in Los Angeles! at Outpost for Contemporary Art in Highland Park on Saturday December 19, 2009 from 5 p.m. to 8 p.m. presented by General Projects<<http://generalprojects.blogspot.com/>>, Blanc Press <<http://blancpress.com/>> and Insert Press<<http://insertpress.net/>>.

For more information about this event, please contact:



Information About the Artists: Harold Abramowitz's books and chapbooks include Not Blessed (forthcoming Les Figues Press), Sin is to Celebration (co-author, House Press), Dear Dearly Departed (Palm Press), Sunday, or A Summer's Day (PS Books), and Three Column Table (Insert Press). Harold co-edits the short-form literary press eohippus labs. See: eohippus labs <<http://www.eohippuslabs.com/>> - Three Column Table<<http://insertpress.net/index.php?s=books>>- Sunday, Or A Summer's Day <<http://psbooks.org/index.php?id=7>> - Dear Dearly Departed <<http://www.palmpress.org/press/index.php?id=39>> - Late Night Snack<<http://latenightsnacks.blogspot.com/>>

Joseph Mosconi co-edits the art & poetry journal Area Sneaks and co-directs the Poetic Research Bureau. He has been mispronouncing words for approximately 30 years.

See: Area Sneaks <<http://www.areasneaks.com/>> - Triple Canopy<http://canopycanopycanopy.com/2/personal_affects>- fillip <<http://fillip.ca/content/i-dream-of-drella>> - Poetic Research Bureau<<http://www.poeticresearch.com/>>-

Bruna Mori's books are Dérive (Meritage Press), Tergiversation (Ahadada Books), and Poetry for Corporations, forthcoming from Insert Press. She recently relocated from downtown L.A. to the Village of La Jolla, where she will be teaching "What Happens When Nothing Happens" at UCSD; she also writes copy for design firms and is Lucien's mom. See: Dérive <<http://www.diabooks.org/diabooks/item.m?itemID=24032>> - Tergiversation <<http://www.ahadadabooks.com/content/view/91/41/>> - Drunken Boat<<http://www.drunkenboat.com/db8/ouliipo/feature-ouliipo/essays/mori/nouliipo.html>> - LA-Lit <<http://la-lit.com/writers/la-lit-13-bruna-mori/>>

Vanessa Place is a writer, a lawyer, and co-director of Les Figues Press. She is author of Dies: A Sentence (Les Figues Press, 2006), La Medusa (Fiction

Collective 2, 2008), and Notes on Conceptualisms, co-authored with Robert Fitterman (Ugly Duckling Presse, 2009). Her nonfiction book, The Guilt Project: Rape, Morality and Law is forthcoming from Other Press in 2010. Information As Material will be publishing her trilogy: Statement of Facts, Statement of the Case, and Argument. Statement of Facts will also be published in France by éditions è®e, as Exposé des Faits. See: Ugly Duckling Presse<<http://www.uglyducklingpresse.org/page-notes.html>>- Les Figues <<http://www.lesfigues.com/>> - Fiction Collective 2<<http://fc2.org/place/medusa/reviews.htm>>

Ara Shirinyan is the author of four books, most recently Your Country Is Great (Afghanistan-Guyana), from Futurepoem Books, and editor of Make Now Press. He codirects the Poetic Research Bureau and lives in Los Angeles. See: Palm Press <<http://www.palmpress.org/press/index.php?id=34>> - Insert Press <<http://insertpress.net/index.php?s=books>> - Futurepoem Books<<http://www.futurepoem.com/bookpages/yourcountryisgreat.html>>- Poetic Research Bureau <<http://www.poeticresearch.com/>>

Brian Kim Stefans is a poet and digital artist who moved to Los Angeles last year to take a job at UCLA. His work can be found at www.arras.net. His most recent books of poetry are What Is Said to the Poet Concerning Flowers and Kluge, both of which can be bought at Small Press Distribution (www.spdbooks.org). See: PennSound <<http://writing.upenn.edu/pennsound/x/Stefans.html>> - The Dreamlife of Letters<http://www.arras.net/RNG/flash/dreamlife/dreamlife_index.html>- Fashionable Noise <<http://www.atelos.org/fashionable.htm>> - Salt Publishing<<http://www.saltpublishing.com/writers/profile.php?recordID=206504>>

Mathew Timmons has published prose, poetry and criticism in various places including: P-Queue, Flim Forum, The Physical Poets, Or, eohippus labs, Area Sneaks, Artweek, Artillery, The Magazine, X-TRA and The Encyclopedia Project. A chapbook, Lip Service (Slack Buddha), and an 800 page full color, large-format, hardbound book, CREDIT (Blanc Press), was recently published. His first full-length book, The New Poetics (Les Figues Press) and his micro-book collaboration with Marcus Civin, a particular vocabulary (P S Books) are forthcoming. See: Blanc Press <<http://blancpress.com/>> - General Projects<<http://generalprojects.blogspot.com/>>- Insert Press <<http://insertpress.net/>> - LA-Lit <<http://la-lit.com/>> - Late Night Snack <<http://latenightsnacks.blogspot.com/>>

Christine Wertheim is the author of +|'me'S-pace (Les Figues Press) and the editor of Feminniasance (Les Figues Press, 2010). Recent critical work and poetry appears in X-tra, Cabinet, The Quick and the Dead, Drunken Boat,

Tarpaulin Sky and Veer. With Matias Viegner she co-edited the anthologies Seancé and The nOulipian Analects. See: Christine's site <<http://christine-wertheim.com/>> - +|'me'S-pace<<http://www.lesfigues.com/lfp/114/mes-pace>>- Feminaissance <<http://www.lesfigues.com/lfp/200/feminaissance>> - The /n/oulipian Analects<http://www.lesfigues.com/lfp/133/the-_n_oulipian-analects>

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