

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2010

347 messages · Thu 25 Feb 2010 – Wed 31 Mar 2010

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

March 2010 set two opposite ideas of what a poem is for against each other in the same inbox — the poem as a commodity to be commissioned and priced, and the poem as an act of courage that could cost a life. Three hundred and forty-eight messages moved through the list, and while its own largest threads worried, in comfortable American fashion, over whether a poet could ever be paid, the wider world sent in a reminder that elsewhere a poem was still a weapon a person could die holding. The month measured the distance between those two conditions.

The largest domestic thread asked whether poetry could be a livelihood at all. Prompted by news of a working poet taking commissions, a member opened the loaded question — *“can creativity be prompted by pay?”* — and whether a poet could actually sell poems, or whether all of them were merely supplementing real lives with side art and hobbies. It was the recession-era anxiety persisting into the new decade: the poem as a service one might invoice, the artist wondering if the work could be made to earn its keep, or whether it was condemned to be forever a thing done for love and never for money.

The world answered the question of a poem's stakes from a very different place. A widely shared story reported a Saudi woman who had gone on live television and, in verse, denounced the extremist clerics of her own country — poetry not as commission or hobby but as public defiance, delivered under threat, on a stage where the risk was real. Against the American list's worry over whether a poem could be sold sat a woman for whom a poem was the most dangerous thing she could possibly say aloud, and who said it anyway.

Between the two poles the room ran its lighter business — a questionnaire circulating in numbered installments, threads on younger poets and on whether one would ever buy art, or a poem, at all. The commerce of poetry, its small economies of attention and exchange, hummed along in the foreground while, in the background, the same art was being used somewhere as an instrument of genuine courage.

I have set March down exactly as the archive delivered it — the anxious question of whether creativity can be prompted by pay, and the Saudi woman who turned a poem into an act of public defiance on live television — because it was the month the list held the two extreme fates of poetry side by side: the poem as a commodity a comfortable culture is not even sure it will buy, and the poem as a

weapon a woman will risk her safety to wield. A room debating whether anyone would pay for a poem, in the same weeks that a poem was the bravest thing a woman half a world away could speak, is a room being quietly instructed in what its art is actually capable of, and how little, sometimes, the price of it has to do with its worth.

— *K. M. F.*

Contents

Every entry links to its message. 347 in all.

25 FEB 2010

1. steve dalachinsky — Re: event for tuli kupferberg
2. David Kirschenbaum — Last Call to Advertise in, Donate to Boog City 62

26 FEB 2010

3. David-Baptiste Chirot — Re: S BECKETT vs. r sillman
4. Manuel Brito — CFP-SMALL PRESSES
5. Carrie Etter — Infinite Difference sampler no. 5
6. Douglas Manson — Blake Talk w/Slides this Sunday
7. Susan Webster Schultz — _13 Ways of Looking at TheBus_ by Gizelle Gajelonia, (NEW chapbook ...
8. joey — February update at www.newmystics.com
9. Dean Brink — Call for papers - Ecocriticism in Asia: Reorienting Modernity, Reclaiming Natu...
10. Alan Sondheim — JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)

27 FEB 2010

11. Asian Cha — Cha: An Asian Literary Journal #10 is HERE.
12. derek beaulieu — new from NO press: Peter Jaeger's SEMINAR XVII
13. Camille Martin — Camille Martin's Sonnets
14. CA Conrad — Poets at The Poet's Salon The Rainbow Book Fair
15. Eric Elshtain — New Beard of Bees Chapbook
16. Jim Andrews — brodeur's last bat and the glove from above

28 FEB 2010

17. Regina Pinto — Project AlphaAlpha has now 365 letters A on line!
18. Bob Heman — Katrinka Moore, Bob Heman, Moira T. Smith - tuesday at 6:00 at Cornelia St. Cafe
19. Adam Fieled — Dune Rose: The Poems of Susan Wallack
20. David-Baptiste Chirot — Re: S Beckett vs. ron sillman
21. steve russell — Ron (Dixie Chick?) Sillman
22. Steve Clay — Selections from the Library of Robert Creeley of Interest to Literary and Art ...
23. Carrie Etter — Infinite Difference sampler no. 6
24. Bill Berkson — Nowheremag.org
25. Alan Sondheim — More beautiful music/words (don't forget the Jazz Lounge Tuesday)
26. CA Conrad — 7 west coast events...

1 MAR 2010

27. Susan Webster Schultz — recent blog posts by Tinfish Editor
28. steve dalachinsky — matthew shipp solo at tribes gallery
29. aslongasittakes — Open Call for Visual Poetry: accepting art experiments in the space betwe...
30. cris cheek — Lee Ann Brown in Oxford, Ohio
31. Amanda Earl — AngelHousePress wants poems for Nat'l Poetry Month by March 15
32. Murat Nemet-Nejat — Re: S BECKETT vs. r sillman
33. Andy Gricevich — Fw: S BECKETT vs. r sillman
34. steve russell — Re: S BECKETT vs. r sillman
35. Poetry Project — Service for David Nolan
36. Andy Gricevich — Cannot Exist no.6 is out!
37. Justin Katko — Manson and Toal: Friday 5 March: Cambridge, UK
38. Samuel Wharton — Fwd: sawbuck 4.1
39. Hand Held Editions — Series 3 - Hawkey/O'Brien/Nature Theater of Oklahoma

2 MAR 2010

40. Tim Peterson — EOAGH Reading Series: Spring 2010
41. steve dalachinsky — BUK LIVES
42. Paul Nelson — Michael McClure in Seattle
43. steve dalachinsky — Re: JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)
44. steve dalachinsky — Re: correction matthew shipp solo at tribes gallery
45. Eric Hoffman — Call for Papers
46. Christophe Casamassima — Ore by Christophe Casamassima (twentythreebooks)
47. Sarah Sarai — Karin Rudolph, Sarah Sarai, Saag Paneer: 5:30 pm, Sun., 3/7, NYC, Bengal Curr...
48. Jeffrey Side — "Impolitic: Kent Johnson's Radical Hybridity" -- a review
49. Carrie Etter — Infinite Difference sampler no. 7
50. steve russell — Re: S BECKETT vs. r sillman
51. steve russell — Re: S BECKETT vs. r sillman
52. amy king — Non-poet reads poetry!
53. amy king — Women artists / poets
54. Michael Tod Edgerton — Re: Women artists / poets
55. William Allegrezza — Series A: Taransky and Shaw this Wed.
56. Camille Martin — new at Rogue Embryo

3 MAR 2010

57. Anny Ballardini — A Haiti Fundraiser with Complimentary New Book by Eileen R. Tabios
58. Marc Nasdor — Re: Service for David Nolan
59. Ram Devineni — China: Bookworm International Literary Festival
60. Mark Young — Out from Otoliths—Mark Young's Genji Monogatari
61. Al Filreis — PoemTalk #29: Armantrout, Dinh & Devaney on Kit Robinson
62. amy king — "...damned mob of scribbling women"
63. Regina Pinto — AlphaAlpha is ready!
64. Paul Siegel — Re: Out from Otoliths—Mark Young's Genji Monogatari
65. Amanda Earl — Some Green Words-latest essay from AHP
66. Carol Novack — FICTION & POETRY CONTEST

4 MAR 2010

67. Jim Andrews — "Digital Duende: Reading the Rasp in E-Poetry" by Amanda G. Michaels
68. Carrie Etter — Infinite Difference, sampler no. 8
69. amy king — Re: Women artists / poets
70. Adam Fieled — New Apps on PennSound
71. Jim Andrews — abcdefghijklmnopqrstuvwxyz for iPhone and iPod touch by Joerg Piringer
72. amy king — Query - Poem Commissions?
73. Andy Gricevich — madison: friday, march 5th: the WITH PRAWN SHAPED POETRY READING
74. Ruth Lepson — Re: New Apps on PennSound
75. Hugh Behm-Steinberg — Issue Eight of Eleven Eleven Now Up!
76. Betsy Andrews — ESL Teaching Job in New Jersey
77. Nathalie Malek — Managing Editor Position - BOMB Magazine
78. Jerome Rothenberg — horse songs complete, an interview, & new blog postings
79. Poetry Project — Events at The Poetry Project
80. Patrick F. Durgin — Don Share on Bunny Lang
81. Tim Peterson — Tendencies 3/9: kaufman, Martin, & Dick
82. derek beaulieu — CHAINS by derek beaulieu (very few copies remaining)
83. Lars Palm — Re: Query - Poem Commissions?
84. mIEKAL aND — New from Xerox Sutra Editions: SEARCHIX by mIEKAL aND
85. Corey Frost — Multiformalisms: A Public Conversation at the GC
86. Gwyn McVay — Re: Query - Poem Commissions?

5 MAR 2010

87. Adam Katz — Re: Query - Poem Commissions?

- 88. Nana Zabic — Re: Query - Poem Commissions?
- 89. Joel Weishaus — "The Gateless Gate" Concluding Pages
- 90. Rob McLennan — above/ground press: state of the union,
- 91. Naomi Buck Palagi — Re: Query - Poem Commissions?
- 92. Mark DuCharme — FW: Stratford Park Reading Series: SCHELLING & ANDERSON, March 30th
- 93. Jennifer Karmin — Dusie Kollektiv: new poetry online

6 MAR 2010

- 94. David Kirschenbaum — Boog City 62 Print and Online PDF Editions Available
- 95. Jeffrey Side — Poems on Todd Swift's blog
- 96. Anny Ballardini — the HEALTH & ILLNESS Anthology
- 97. Carrie Etter — Our penultimate offering, Infinite Difference sampler no. 9
- 98. Obododimma Oha — Fwd: To Our Contributors - the HEALTH & ILLNESS Anthology
- 99. Rob McLennan — new from above/ground press: Marcus McCann
- 100. Martha Deed — New chap -- The Lost Shoe- Martha Deed
- 101. george spencer — Re: horse songs complete, an interview, & new blog postings
- 102. Anny Ballardini — Re: the HEALTH & ILLNESS Anthology

7 MAR 2010

- 103. Nicholas Karavatos — Faculty Positions and Department Head for the Department of Visual and...
- 104. Nicholas Karavatos — Department of English, Faculty Posts in ESP and EST
- 105. Nicholas Karavatos — Department of English, Faculty Posts in Literature
- 106. Jeffrey Side — Interview with Tom Clark
- 107. george spencer — Review of Susan Maurer's perfect dark
- 108. { brad brace } — WATERS COLOURS
- 109. John Tranter — China: Bookworm International Literary Festival

8 MAR 2010

- 110. Carrie Etter — The final Infinite Difference sample, no. 10: Frances Kruk's concrete poem, ...
- 111. Al Filreis — Susan Howe by live video stream - interactive webcast - March 23
- 112. Ann Stephenson — <<BRUCE COVEY>> READY SET READINGS at Whitespace Gallery
- 113. amy king — From Ron Silliman's post on International Women's Day

9 MAR 2010

- 114. steve dalachinsky — 3 new chaps out from propaganda press/alternating current
- 115. steve dalachinsky — Re: horse songs complete, an interview, & new blog postings
- 116. Paul Siegell — Mar 9th! Poets Bojan Louis and Matt Shindell @ the Bubble House
- 117. UbuWeb — Marjorie Perloff Picks UbuWeb's Top Ten for March 2010
- 118. amy king — How to Say What You Haven't Yet
- 119. Obododimma Oha — The Listserv and the Least Served
- 120. Laura Hinton — Re: From Ron Silliman's post on International Women's Day
- 121. amy king — On poets "earning their keep" one poem at a time...
- 122. Jonathan Ball — Re: On poets "earning their keep" one poem at a time...
- 123. Dan Glass — With + Stand 4: the Lisa Robertson Issue
- 124. Stephen Ellis — Re: On poets "earning their keep" one poem at a time...
- 125. amy king — Re: Query - Poem Commissions?
- 126. amy king — Re: Query - Poem Commissions?
- 127. Catherine Daly — Re: Query - Poem Commissions?
- 128. Mary Kasimor — Re: Query - Poem Commissions?
- 129. Crane's Bill Books — Re: On poets "earning their keep" one poem at a time...
- 130. Daniel Zimmerman — Re: On poets "earning their keep" one poem at a time...

10 MAR 2010

- 131. steve dalachinsky — Re: Query - Poem Commissions?
- 132. Nana Zabic — Re: Query - Poem Commissions?

- 133. J.P. Craig — Re: Query - Poem Commissions?
- 134. Jonathan Ball — Re: Query - Poem Commissions?
- 135. Jack Foley — FlashPoint DAVID JONES SPECIAL Now Up!
- 136. Dan Glass — steven fama
- 137. amy king — Somebody likes me after all...
- 138. Peter Grant — Fran Herndon
- 139. amy king — Re: Query - Poem Commissions?
- 140. Jonathan Ball — Re: Query - Poem Commissions?
- 141. Mary Kasimor — Re: Query - Poem Commissions?
- 142. Stephen Ellis — Re: Query - Poem Commissions?
- 143. blacksox — Tonight in Orlando Adeena Karasick
- 144. Catherine Daly — Re: Query - Poem Commissions?

11 MAR 2010

- 145. David Kirschenbaum — Boog City Goes West Redux, This Wed.
- 146. Jesse Glass — Ahadada Books Presents the Prague Issue of Ekleksographia
- 147. Charles Bernstein — NY launch for All the Whiskey in Heaven: Selected Poems
- 148. mIEKAL aND — Re: Query - Poem Commissions?
- 149. Sharon Dolin — Cornelia Street Reading on March 24th
- 150. Mark Melnicove — Bern Porter exhibit and event at MoMA and Esopus
- 151. mIEKAL aND — Lost and Found: The Work of Bern Porter from the Collection of The Museum of M...
- 152. Sharon Mesmer/David Borchart — Cecilia Woloch and Sharon Mesmer at Bowery Poetry Club
- 153. William Allegrezza — New Issue of Moria

12 MAR 2010

- 154. Noah Eli Gordon — NYC reading 3/21 @ Zinc
- 155. David Chirot — Chirot at Jerome Rothenberg's Poets & Poetics blog
- 156. Nana Zabic — Re: Query - Poem Commissions?
- 157. Gerald Schwartz — 25 questions: question # 1...
- 158. Anny Ballardini — ARAKAWA & GINS
- 159. Cheryl Pallant — Cheryl Pallant & Grant Jenkins reading
- 160. Stephen Vincent — Ekleksographia - Get Ready!
- 161. Jerome Rothenberg — In Preparation for a Visit to Mount Aso & a Round of Renshi
- 162. Alan Sondheim — Re: 25 questions: question # 1...

13 MAR 2010

- 163. Tim Peterson — EOAGH presents (on 3/16) Jon Cotner, Andy Fitch, and John Harkey
- 164. David Chirot — Invitation to participate in Chirot Zero Zine An Anarkeyology of hand eye ea...
- 165. Jim Andrews — POET PIRATE NETBOT by Kedrick James
- 166. steve dalachinsky — Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
- 167. Kate Eichhorn — Angela Carr and Akilah Oliver - Reading (March 19)
- 168. Halvard Johnson — Re: 25 questions: question # 1...
- 169. Tenney Nathanson — Tucson Festival of Books: Bernstein Waldman Notley Berssenbrugge etc etc...
- 170. { brad brace } — Grenadines: a travel journal
- 171. David Chirot — re Ekleksographia - Get Ready!
- 172. peter ganick — (no subject)
- 173. Peter Grieco — Re: WATERS COLOURS
- 174. Aldon Nielsen — Raves for Rae
- 175. Stephen Vincent — New Lorine Niedecker Film!!!
- 176. William Allegrezza — Younger Italian-American Poets
- 177. Lynn Xu — CANARIUM WEST COAST READING TOUR
- 178. Evelyn Posamentier — Very OT: Californians for Education Funding (much apologies for cross...

15 MAR 2010

- 179. Corey Frost — Multiformalisms: This Tuesday, 6:30 at the CUNY Grad Center.
- 180. Jesse Glass — Ahadada Books Presents: Ekleksographia: William Blake's Haptic Tea Party-- Now...
- 181. Gerald Schwartz — 25 questions/ # 2
- 182. Rob McLennan — how does one begin? a poetics at turning forty
- 183. Emma Bolden — Re: Younger Italian-American Poets
- 184. amy king — Would you buy art? A poem?
- 185. Maria Damon — Re: Would you buy art? A poem?
- 186. susan maurer — Re: Would you buy art? A poem?
- 187. Gregg Murray — Re: Would you buy art? A poem?
- 188. Halvard Johnson — Re: 25 questions/ # 2
- 189. Stephen Vincent — Elecsographia - Sarah Saunders life & much more
- 190. CA Conrad — Lamantia's THE BLOOD OF THE AIR on the Vernal Equinox

16 MAR 2010

- 191. Bill Berkson — Berkson in Buffalo
- 192. Sarah Sarai — Re: 25 questions: question # 1...
- 193. David-Baptiste Chirot — Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
- 194. Alan Sonndheim — 4 hopeful pieces with descriptions
- 195. Murat Nemet-Nejat — Re: re Ekleksographia - Get Ready!
- 196. Aryanil Mukherjee — Update-5 @ KAURAB Online Translation Archive
- 197. Rob McLennan — new from above/ground press; pfyc#14
- 198. Stephen Vincent — Re: re Ekleksographia - Get Ready!
- 199. Regina Pinto — News
- 200. Dan Wilcox — New Chapbook by Dan Wilcox from Benevolent Bird Press
- 201. Alan Sonndheim — Re: 25 questions: question # 1...
- 202. David A. Kirschenbaum — Boog City presents Cannibal Books and The Briars of North America
- 203. Margaret Konkol — SUNY Buffalo S M A L L P R E S S in the A R C H I V E Kaplan Harris
- 204. Margaret Carson — Margaret Randall in Conversation at the GC
- 205. George Bowering — Re: Younger Italian-American Poets

17 MAR 2010

- 206. steve dalachinsky — readings etc
- 207. Jim Andrews — Net Art and the Fireflies of Eternity
- 208. Sam Ladkin — Reading in UCC (Cork) by Ian Patterson and Jenny Diski
- 209. Tenney Nathanson — new Chax book; upcoming readings this week in Vancouver, Seattle
- 210. Nana Zabic — Re: Younger Italian-American Poets
- 211. Mairead Byrne — Re: Younger Italian-American Poets
- 212. Michael Heller — (no subject)
- 213. amy king — This Friday, March 19 @ 7 p.m. with Jillian Brall, R. Erica Doyle, Adam Fieled, ...

18 MAR 2010

- 214. Daniel Remein, Editor — New from WHISKEY & FOX
- 215. Shankar, Ravi (English) — Tuition Scholarship to MFA Program in Hong Kong
- 216. susan maurer — Re: New Chapbook by Dan Wilcox from Benevolent Bird Press
- 217. Rob McLennan — five new above/ground press poetry chapbooks,
- 218. Joel Weishaus — Poetica Blog
- 219. Poetry Project — Events at The Poetry Project
- 220. Jonathan Morse — Advertise small press books on e.g. Bravo or Ovation?
- 221. Jennifer Karmin — Red Rover Series / what's new in 2010?
- 222. Bruce McPherson — New Ted Enslin book

19 MAR 2010

- 223. Robert Dewhurst — satellite telephone #3

- 224. Tim Peterson — EOAGH presents Barbara Henning and Simon Pettet
- 225. mIEKAL aND — Interview with Malok (1997) at Dreamtime Village
- 226. Gerald Schwartz — 25 questions: question # 3...
- 227. Jeffrey Side — Linda Russo contact email?
- 228. blacksox — Sadly Sondra Ball has moved on...
- 229. steve russell — Re: Younger Italian-American Poets
- 230. steve russell — Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
- 231. Vernon Frazer — New Work from Vernon Frazer
- 232. amy king — TONIGHT @ 7 p.m. in the gorgeous just-about-summer air, come to Goodbye Blue Mon...
- 233. Evan Munday — Denver's Cross-Border Avant-Garde Extravaganza - an off-site AWP event
- 234. Tim Peterson — Henning and Pettet CORRECTION: Time is 2 PM, not 7 PM

20 MAR 2010

- 235. Rob McLennan — Douglas Barbour at 70; feature at Jacket magazine
- 236. David A. Kirschenbaum — Advertise in Boog City 63
- 237. Noah Eli Gordon — Zinc Bar reading: Carr, McCann, Gordon this Sunday 630pm
- 238. Vernon Frazer — Fading Melody by Vernon Frazer
- 239. derek beaulieu — new from NO press: 3 chapbooks
- 240. Camille Martin — new at Rogue Embryo
- 241. charles alexander — review of Jane Sprague's Port of Los Angeles
- 242. Philip Meersman — Invitation: BruSlam 21/03/2010 met/avec/with Marc Tiefenthal & Jibé @Gale...
- 243. Lewis Warsh — A Place in the Sun / Book Party

21 MAR 2010

- 244. ian davidson — +Hi+
- 245. Randolph Healy — New from Wild Honey Press
- 246. Aryanil Mukherjee — Re: 25 questions: question # 3...
- 247. J. Michael Mollohan — Dan Waber does it again.
- 248. Alan Sondheim — Re: 25 questions: question # 3...

22 MAR 2010

- 249. Bruce McPherson — New Ted Enslin book
- 250. Alan Sondheim — Michael, who I never knew
- 251. steve russell — Old/still great/ Frederick Seidel
- 252. amy king — Passing of Ai [Florence Anthony -- October 21, 1947 - March 20, 2010]
- 253. Aldon Nielsen — Re: Passing of Ai [Florence Anthony -- October 21, 1947 - March 20, 2010]
- 254. Murat Nemet-Nejat — Re: Michael, who I never knew
- 255. Kevin Killian — Re: Michael, who I never knew
- 256. Sam Ladkin — FOOL'S ERRAND FESTIVAL
- 257. Mark Weiss — Boasting rights
- 258. amy king — Thinking about the Gurlisque today...
- 259. Lance Blomgen — Re: trouble posting
- 260. Maureen Robins — Re: Boasting rights

23 MAR 2010

- 261. Alan Sondheim — Two Tunes: Well I was thinking of George Russell
- 262. Francis Raven — A New Journal: The Short Movie Review: Please Submit!
- 263. Francis Raven — A New Journal: The Short Movie Review: Please Submit! WITH URL: <http://thes...>
- 264. amy king — This Friday, March 26th @ 7 p.m. -- Jessica Bozek, Kate Braid, Melissa Broder, ...
- 265. steve russell — Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?
- 266. Jason Quackenbush — Re: Thinking about the Gurlisque today...
- 267. Gerald Schwartz — 25 questions, #4...
- 268. amy king — More on Ai from the Poetry Foundation

- 269. Laura Wetherington — textsound's special issue featuring Jon Cotner and Andy Fitch
- 270. CA Conrad — WE ARE 7
- 271. David-Baptiste Chirot — Re: Michael, who I never knew
- 272. Ryan Daley — Re: A New Journal: The Short Movie Review: Please Submit! WITH URL:
<http://the...>

24 MAR 2010

- 273. Halvard Johnson — Re: 25 questions, #4...
- 274. Alan Sondheim — Re: 25 questions, #4...
- 275. John Cleary — Re: 25 questions, #4...
- 276. David Chirot — Re: 25 questions, #4...
- 277. Catherine Daly — Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?
- 278. Ruth Lepson — Re: Michael, who I never knew
- 279. Jon Cotner — textsound's new issue: "Improvisations 2006-2010"
- 280. George Bowering — Re: 25 questions, #4...
- 281. Halvard Johnson — Re: 25 questions, #4...
- 282. Allan Revich — Re: 25 questions, #4...
- 283. David Seaman — Re: Would you buy art? A poem?

25 MAR 2010

- 284. steve dalachinsky — Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?
- 285. steve dalachinsky — Re: WE ARE 7
- 286. Alan Sondheim — Porter (solo oud)
- 287. Murat Nemet-Nejat — Re: 25 questions, #4...
- 288. Nicholas Ravnika — Re: 25 questions, #4...
- 289. steve russell — Re: 25 questions: question # 3...
- 290. Patrick F. Durgin — David Hadbawnik on Diane di Prima
- 291. Rob McLennan — the ottawa small press book fair, june 26
- 292. amy king — Riot Grrrl, Burlesque Gurlisque, Describing / "Outlining" / defining Poetries, Q...
- 293. David Kirschenbaum — rent-a-beatnik and voice photographer fred mcdarrah
- 294. steve russell — Re: 25 questions, #4...
- 295. amy king — Poet's at The Poets Salon
- 296. Margaret Konkol — anything anymore anywhere spring 2010 out now!!
- 297. Poetry Project — Upcoming Events at The Poetry Project
- 298. Paul Nelson — Re: 25 questions, #4...
- 299. Louis Cabri — Call for papers [please circulate!]: Symposium on the Alphabet
- 300. Jim Andrews — Re: 25 questions, #4...
- 301. Pam Brown — review a poetry book for Jacket magazine?

26 MAR 2010

- 302. Alan Sondheim — Porter2
- 303. Justin Katko — CRS : Joyce and Mobarak : Friday 2 April
- 304. Kevin Killian — Re: anything anymore anywhere spring 2010 out now!!
- 305. amy king — Reminder - TONIGHT - March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Cl...
- 306. Skip Fox — Re: 25 questions, #4...
- 307. Deborah A. Meadows — FW: Deborah Meadows' "How, the means"
- 308. steve dalachinsky — Readings
- 309. Jen Tynes — Release of New Pony
- 310. Pam Brown — Thanks from Jacket and one title remaining for review

27 MAR 2010

- 311. Nicholas Karavatos — "Saudi woman blasts clerics in TV contest poem"
- 312. Jonathan Morse — Jonathan Morse blogs about words and images
- 313. mIEKAL aND — Fwd: Fluxus Assembling box Nr 2

- 314. Stephen Vincent — Haptic +Writing International Event
- 315. David Chiot — Re: 25 Questions, #4 . . .

28 MAR 2010

- 316. Jonathan Minton — Word For/Word #16
- 317. Jeffrey Side — Contact email address needed for Joanne Kyger
- 318. amy king — One more on Ai - NYT
- 319. Mary Kasimor — Re: "Saudi woman blasts clerics in TV contest poem"
- 320. Halvard Johnson — Re: "Saudi woman blasts clerics in TV contest poem"
- 321. carol dorf — Re: "Saudi woman blasts clerics in TV contest poem"

29 MAR 2010

- 322. Jake Marmer — Passover Jazz Poetry
- 323. peter ganick — It's Only Po-Et-Ry [apologies for cross-posting]
- 324. mIEKAL aND — Abecedarium by Peter Lamborn Wilson
- 325. Iris Law — Poetry Prompt Contest - Deadline April 1
- 326. Al Filreis — PoemTalk #30 released today: "the poem is remembering me"
- 327. Thomas savage — Re: "Saudi woman blasts clerics in TV contest poem"
- 328. Stephen Vincent — Re: Writing and Cars (Creeley edition)
- 329. Paul Siegell — "hot pepper people"
- 330. steve russell — Re: 25 Questions, #4 . . .
- 331. amy king — My Final Word on the Gurlisque ...
- 332. William Slaughter — Notice: Mudlark
- 333. peter ganick — 30 chalk editions titles. 10 are new. [apologies for cross-posting].

30 MAR 2010

- 334. David Kirschenbaum — Last Call to Advertise in, Donate to Boog City 63
- 335. Lisa Samuels — Home & Away Poetry Symposium 2010
- 336. steve russell — Fw: The Lannan Literary Symposium and Festival @ Georgetown, April 6 & 7, f...
- 337. Dan Glass — email address fr Rod Smith
- 338. charles alexander — Fwd: rental in Lo Que Pasa
- 339. Cara Benson — Moles Not Molar Predictions Event Friday - Philly
- 340. Sam Ladkin — Fool's ERRAND Festival - 1st April 2010, UCC, Ireland
- 341. twshaner — Correction: Kit Robinson reads in Eugene this Saturday, April 3
- 342. Susan Webster Schultz — recent Tinfish Editor blog posts
- 343. cris cheek — post_moot 2010

31 MAR 2010

- 344. Shankar, Ravi (English) — Call For Submissions: Poems wanted for a Sammy Cahn anthology
- 345. Tim Peterson — EOAGH Reading Series 4/4: Lamoureux, Vermeulen, and Wong
- 346. David Chiot — "Saudi woman blasts clerics in TV contest poem"
- 347. amy king — "Charge Hell with a Bucket of Water"

1. **steve dalachinsky**

Re: event for tuli kupferberg

Thu 25 Feb 2010

sorry this event is full ignore the part about you can read but please come as an audience member if ya can

On Thu, 25 Feb 2010 15:40:25 +0530 steve dalachinsky <[REDACTED]> writes:

> Dear All,

> Please come to the reading/event for Tuli. Should be lots of fun,

> interesting, joyous, kind of like Tuli, right. We have a full roster

> of

> people reading/performing so you should plan to be on stage for

> approximately ten minutes. The work you present should either be

> something created by Tuli, or inspired by/related to him.

>

>

> The event is at The Bowery Poetry Club (308 Bowery) on Saturday,

> March

> 6th, from 8 PM until 11 PM. Admission is \$10, which will go to Tuli

> to

> assist with his medical expenses. As there are other bookings both

> prior

> to and following, we need to run a tight ship.

> There is a facebook page publicizing the event, along with flyers

> around

> town. In addition, I've contacted The Voice, The Villager, Time Out,

> The

> NY Post, The NY Times, and several other media outlets. The club

> will be

> filled, we want to put on a good show, one which will honor Tuli.

>

>

>

>

>

>

>

>

> On Tue, 23 Feb 2010 12:35:10 -0800 steve russell

> <[REDACTED]>

> writes:

> > ... since I lack the proper credentials to enter into the
> vanguard
> > chambers of Ron Sillman's mind, and since I'm working on a
> borrowed
> > computer, my blog time is nearly nil ...
> >
> > perhaps Sillman's post was simply about the workings of American
> > poetry.
> > had nothing to do with Beckett.
> > still, dramatic monologues are sort of ...
> > i mean, Seasons in Hell is more or less...
> >
> > ... of course, as chief curator at the bureau of ill-advised
> verbs,
> > I
> > could have said that since Beckett, all contemporary writings
> SEEM
> > little more than a hopeless quest ... having neglected to say
> > Seems,
> > having said what i said, it seems that I'm 1st in line for a
> > promotion
> > due to the very thing I did say.
> >
> >
> >
> >
> > _____
> > From: steve russell <[REDACTED]>
> > To: [REDACTED]
> > Sent: Mon, February 22, 2010 3:23:25 PM
> > Subject: Fw: S BECKETT vs. r sillman
> >
> > ... or a dramatic monologue on video or film. That Beckett thing
> > with a mouth. That singular grotesque thing that's mouthing words
> on
> > film. What's the problem with dramatic monologues? If I knew the
> > rationale ... Sillman's point of view, but it seems little more
> than
> > ... o.k. ... it's his aesthetic ... but if the guy has a problem
> > with dramatic monologues he's giving the finger to Beckett and
> > that's as close to blasphemy as one can get in my stern book of
> > principles.
> >

[illegible]

> >
>
>
>
>
>

[↑ Contents](#)

2. **David Kirschenbaum**

Last Call to Advertise in, Donate to Boog City 62

Thu 25 Feb 2010

Please forward

Boog City's 62nd issue

Wants to spread the word about your latest offerings and events
and say a great big hello to each and everyone of you

So Help Us Help You (and Help Us, too)
By Placing a Lovely Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

*Scott MX Turner on the saga of the Atlantic Yards project in Brooklyn

*The printed matter section with an interview of John Coletti and a review of
his first perfect-bound book

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

*Poems from the Bay area, with new work from
Albert Flynn DeSilver, Joseph Lease, and Rachel Loden

*Art from Jen P Harris

*And a Jim Behrle comic

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Thurs. March 4-Submit Ad or Ad Materials

—Sat. March 6-Distribute Paper

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. There are also discounts available to previous and repeat advertisers.

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

3. **David-Baptiste Chirot**

Re: S BECKETT vs. r sillman

Fri 26 Feb 2010

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write--

are narrators such as Conrad
's Marlowe types of "dramatic monologists?"--

how about the extended solos taken by Jazz and blues, rock'n'roll musicians--classical artists---are these form of dramatic monologue? soliloquies?--

are certain Ballad forms "dramatic monologues?"--

are "criticism" and "reviewing" and "literary memoirs" of the Silliman variety not so much providing "critical, essay, researched theorizing, etc" thinking, but instead providing the reader with a form of rhetorical dramatic monologue with intentions of being the "final word" rather than the "opening words," opening that is outtwo/ard, away from the monologue and pointing also away from the author & monologues' themselves towards an expanding area of questions, of ways of writing, of thinking, of encouraging DIY (do-it-yourself) in an inspirational/exemplary manner???--

please note i am not trying to start an argument(s) but hoping to open the questions and observations up, towo/ards more questions and areas--re the topics--

isn't perhaps Silliman's blog also a form of "confessional writing?"--as with much contemporary avant writing, so often concerned with the "confessional" aspect of writing re one's memories, life, jobs, favorite tv shows, pastimes, book lists, etc --with "events and behaviors, thoughts, attitudes, emotions since 9/11???"--

is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--aren't often things that a particular poet, writer, is very concerned with making a critique of from a more or less subjective viewpoint--are not these often simply the projections of aspects of ones' self, one's character, thoughts, on to others and their thoughts, viewpoints?--is this part of the seemingly endless dividing up of writers, poets, forms of writing in to the US Government style of "Good vs Evil"? rhetoric and propaganda--and--what and why is this so important, this use of ethics as a form of literary criticism, in order to show oneself, one's group, one's Brand and Rebranded form of writing as the Good and others' as the Bad and the Ugly?--

why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--blogalogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here alogue there a logue hear alogue their alogue . . . everyone everywhere alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . . .onan ologues . . .

Date: Wed, 24 Feb 2010 08:23:15 -0800
From: [REDACTED]
Subject: Re: Fw: S BECKETT vs. r sillman
To: [REDACTED]

hey, i've read Sillman.
admittedly, i'm not an authority on Sillman.
that Sillman.
those certain Sillman's that seem to haunt ...

i said
using a simple rhetorical device
WHO
is Ron Sillman???

comparing Ron Sillman
to Samuel Beckett

(since Sillman thrashed Lowell

*it seemed wisest to thrash Sillman
using Beckett
since it's impossible to thrash Beckett
& who could stand such thrashings
by being so compared?)*

*... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...*

*Robert Lowell
(is worth reading)
i remember Lowell
(i remember reading Lowell)*

*i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."*

*i rarely think about Sillman
i've forgotten most Lowellisms*

*i'm presently thinking about myself
& my next cigarette*

*From: sheila black <[REDACTED]>
To: [REDACTED]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman*

*Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me crazy (not literal) so I wrote a duplicate poem (just for myself) called "Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!). However, for you bandwagonners, I also wrote a poem called "Ron Silliman is my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for Beckett, "Waiting For Godot" need I say more. Maybe "Endgame."
Each of us has a say. S. Black
Sheila Black*

--- On Mon, 2/22/10, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>

Subject: Fw: S BECKETT vs. r sillman

To: [REDACTED]

Date: Monday, February 22, 2010, 2:23 PM

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy has a problem with dramatic monologues he's giving the finger to Beckett and that's as close to blasphemy as one can get in my stern book of principles.

----- Forwarded Message -----

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Sun, February 21, 2010 2:02:24 PM

Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casualty of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

Hotmail: Trusted email with powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/201469227/direct/01/>

[↑ Contents](#)

4. **Manuel Brito** **CFP-SMALL PRESSES**

Fri 26 Feb 2010

Call for Papers (international conference, Université du Maine, Le Mans, France, 14-16 October 2010)

"Poets and Publishers: Circulating Avant-Garde Poetry (1945-2010)"

In the second half of the 20th century and the first decade of the 21st, the material conditions of avant-garde poetry's circulation have come to the attention of critics. With the development of reader-response theory, research about the poets' ways of informing the larger public of their experiments has come to encompass technical considerations, economic, social and political preoccupations. Small presses-not the vanity presses of former times-thus became the laboratories of the publishing world, picking up on the latest avant-garde movements.

How do these publishers, and the poets who entrust their works to them, contribute to poetic innovation in a publishing context marked by commercial decline of the book and the poem alike? To what extent do small presses convey aesthetic initiatives that would otherwise remain "readerless"? Could one talk, along with American poet Barrett Watten of a "systemic de-totalization" bringing about new configurations of the poetic landscape into networks and archipelagoes?

We are inviting papers that will risk answers to these questions in the context of a wider reflection on the publishing world, its margins and its objects, notably poetic texts inspired and shaped by the recent advances of sociology, philosophy and cultural studies. The aim is a global assessment of the circulation of avant-garde poetry.

300-word proposals in either English, French or Spanish to Hélène AJI (Université du Maine, France, [REDACTED]) and Manuel BRITO (Universidad de La Laguna, Canary Islands, Spain, [REDACTED]) by 31 March 2010.

Appel à contributions (colloque international, Université du Maine, Le Mans, France, 14-16 octobre 2010) :

"Poètes et éditeurs: comment diffuser la poésie d'avant-garde? (1945-2010)"

C'est dans les cinquante dernières années du 20^e siècle et dans la première décennie du 21^e siècle que les enjeux pratiques liés à la diffusion de la poésie d'avant-garde ont été pris en considération. Avec le développement de la théorie de la réception, les modalités par lesquelles les poètes sont en mesure de faire connaître leurs travaux et leurs expérimentations, dans leurs implications techniques, économiques, sociales et politiques, sont devenues l'objet de recherches plus intensives. Les presses à petit tirage, loin d'être les presses à compte d'auteur du passé, ont tenté de s'inscrire dans le paysage éditorial comme les laboratoires de l'avant-garde.

Comment ces éditeurs et les poètes qui leur confient leurs œuvres contribuent-ils à l'essor d'une poésie originale, dans un contexte éditorial souvent marqué par un recul commercial du livre et de la poésie ? Dans quelle mesure ces petites presses se font-elles les courroies de transmission d'initiatives esthétiques qui resteraient autrement sans lecteurs? Peut-on aller jusqu'à parler, comme le fait le poète américain Barrett Watten, d'une "dé-totalisation systémique" aboutissant à une restructuration du paysage poétique en réseaux et en archipels?

Nous invitons les communications qui tenteront d'apporter des éléments de réponse à ces questions, dans le cadre d'une réflexion portant sur le monde de l'édition, ses marges, et ses objets : des textes poétiques inspirés et informés par une connaissance intime des récentes innovations de la sociologie, de la philosophie, de la linguistique et des études culturelles visant une évaluation transnationale des enjeux de la diffusion de la poésie d'avant-garde.

Propositions d'environ 300 mots en français, en anglais ou en espagnol à Hélène AJI (Université du Maine, France, [redacted]) et Manuel BRITO (Universidad de La Laguna, Canaries, Espagne, [redacted]) avant le 31 mars 2010.

Solicitud de Ponencias (Congreso Internacional, Université du Maine, Le Mans, France, 14-16 de octubre 2010):

"Poetas y Editores: Divulgando la Poesía de Vanguardia (1945-2010)"

En la segunda mitad del siglo XX y en la primera década del siglo XXI las condiciones materiales relacionadas con la divulgación de la poesía de vanguardia han atraído la atención de los críticos. Con el desarrollo de la teoría crítica lector-respuesta, la investigación sobre las vías que los poetas utilizan para informar de sus experimentos al gran público ha abarcado consideraciones técnicas, económicas, sociales e incluso preocupaciones políticas. Las pequeñas editoriales-no aquellas que antiguamente exigían a sus autores pagar sus propios libros-se han convertido en laboratorios del mundo editorial y han logrado reunir a los últimos movimientos de vanguardia.

¿Cómo contribuyen los editores, y los poetas que les confían sus obras, a la innovación poética en un contexto editorial caracterizado por el declive comercial del libro y de la poesía? ¿Hasta qué punto las pequeñas editoriales son capaces de transmitir iniciativas estéticas que no saldrían a la luz si no fuera por ellas? ¿Se puede hablar, siguiendo al poeta americano Barrett Watten, de una "destotalización sistémica" que provocaría nuevas formas del paisaje poético convertido en sistemas reticulares y archipiélagos?

Invitamos a que se presenten ponencias que se arriesguen a contestar a estas preguntas en el contexto de una reflexión más amplia sobre el mundo editorial, sus márgenes y propósitos, y especialmente sobre textos poéticos que se han inspirado o elaborado a partir de los avances recientes de la sociología, la filosofía y los estudios culturales. El objetivo es una valoración global de la divulgación de la poesía de vanguardia.

Las propuestas de 300 palabras, tanto en inglés, francés como español, se deben dirigir a Hélène AJI (Université du Maine, Francia, [REDACTED]) y a Manuel BRITO (Universidad de La Laguna, Islas Canarias, España, [REDACTED]) antes del 31 de marzo de 2010.

[↑ Contents](#)

5. **Carrie Etter**

Infinite Difference sampler no. 5

Fri 26 Feb 2010

consists of Frances Presley's "a" from *Alphabet for Alina*:
<http://carrieetter.blogspot.com> . Comments encouraged!

[↑ Contents](#)

6. **Douglas Manson**

Blake Talk w/Slides this Sunday

Fri 26 Feb 2010

Blake Lecture 2: Published Works

initial event for a series curated by Eric Gelsinger

talk delivered by Douglas Manson

with a reading of Blake's work

Sunday, February 28. 4:00 p.m.

99 Sutton Street #204, Greenpoint (Brooklyn)

in the American Cork Building, please ring the Kevorkian bell for entry

Blake is cool because he's a workshop for the mind of his readers, whether they be thinkers, poets or painters. His many works in text and design provide a generous supply of ideas for re-thinking artistic practice and performance. He came to full maturity in the midst of multiple revolutions, the results of which many would claim created our present social ideal of harmony as an enlightenment inheritance. Blake's work questions these assumptions at the level of art and poetry. The present lecture will focus on his art: the style, techniques and themes of engravings and books in which he intertwined language and visual design. I will be using two American examples as a way of comparing the kinds of attention viewers and readers have given him in recent decades: the poetry of Gertrude Stein, and the stories and graphic work found in titles published by Marvel Comics from the early 1970s to the early 1980s.

Douglas Manson is a freelance academic, writer and micropublisher. In 2004 he took a Ph.D. from U.Buffalo, and soon after started *little scratch pad press* and *Celery Flute: The Kenneth Patchen Newsletter.* He worries when his rice supply is getting low. Otherwise, he likes to make raucous music, fly kites and argue about contemporary definitions of *good love* with his friends in Brooklyn.

hope to see you there,

Doug

[↑ Contents](#)

7. **Susan Webster Schultz**

13 Ways of Looking at TheBus by Gizelle Gajelonia, (NEW chapbook from Tinfish Press!)

Fri 26 Feb 2010

We are proud to announce imminent publication of *_13 Ways of Looking at TheBus_*, a fresh take on local transportation and modern and contemporary American poetry in English, Pidgin, and Filipino.

Details here: <http://tinfishpress.com/chapbooks.html>

Place an order and, while you're at it, take a look at our other offerings of books, chaps, and journal issues.

aloha, Susan M. Schultz

Tinfish Editor

<http://tinfisheditor.blogspot.com>

<http://tinfishpress.com>

[↑ Contents](#)

8. **joey**

February update at www.newmystics.com

Fri 26 Feb 2010

We have a talented and varied group of contributors, both new and previous, at www.newmystics.com this month:

Frequent contributor ED BAKER's Hexapoems, a combination of art and poetry.

Frequent contributor JEAN-MARIE AVRIL has shared the first installment of his translation of Hirlas's "The King of Terror"

New contributors JOHN GARTLAND, RAYMOND NEELY, and FIONA SZE-LORRAIN offer their poetry.

New contributor MELISSA SILLITOE shares her short story "Your Eyes First"

Artist Alyssa Woodruff shares her fan art on the home page for Joey Madia's Jester-Knight.

Visit the links page for partnerships and collaborators both new and old.

Please visit our www.newmysticstheatre.com site for information on the social justice plays and bullying workshops that our two theatre companies are currently touring.

Visit www.newmysticscommunity.com to create a profile and join artists, writers, filmmakers, and theatre company members on our Community site.

Visit newmysticsreviews.blogspot.com to keep up with all the best from the independent press and indy music labels.

Over the next 6 months, you will begin to see changes being implemented for the whole New Mystics cyber-family. With the art and literary site, theatre companies in NJ and WV, and a new Center for Arts and Education opening in May/June in WV, we are in the process of making the New Mystics Universe easier to keep up with and navigate, even as we continue to expand and grow.

As always, thank you for supporting the well over 100 contributors, collaborators, theatre company members and staff that give so much to help New Mystics fulfill its missions to present the arts in all of their "infinite possibilities"!

As always, we encourage artists of all types, especially those with distinct Visions and Voices to contribute. Please visit our Submissions page for more information.

[↑ Contents](#)

9. **Dean Brink**

Call for papers - Ecocriticism in Asia: Reorienting Modernity, Reclaiming Nature?

Fri 26 Feb 2010

Dear Friends and Colleagues,

As ecocriticism is a new and exciting field which you may be interested in, I hope you will consider participating in this conference which will include keynote addresses by many important senior scholars. Please see our Call for Papers below and circulate to associates who might take interest in this conference.

Sincerely yours,

Dean Brink
Assistant Professor/Conference Coordinator
English Department
Tamkang University
151 Ying-chuan Road
Tamsui, Taipei County
Taiwan 25137
[REDACTED], x2054
Email: [REDACTED]

- - -

The Fifth International Conference on Ecological Discourse
December 16-18, 2010
Tamkang University, Taipei County, Taiwan

CALL FOR PAPERS

Ecocriticism in Asia:
Reorienting Modernity, Reclaiming Nature?

Deadline for submission of abstracts: March 9, 2010

Response to submissions: April 15, 2010

Contributions are invited for Tamkang University's Fifth International Conference on Ecological Discourse. We seek papers that address Asian interests and contexts in terms of diversely contested approaches to "modernity" and "nature." Papers that are cross-disciplinary in purpose and scope are especially welcome. Such papers would intersect with a broad range of Asian environmental issues and concerns not limited to texts treated by scholars in the arts and humanities, including ecocritical projects and initiatives that intersect with biology, chemistry, economics, government policy, industry and technology, the social sciences, and the natural sciences. The conference

aims to be representative of the many arguments emerging in ecocritical discourse, including debates within specialized fields of study as well as larger issues engendered by the crisis of human-caused climate change affecting various places in Asia. In addressing issues of modernity and nature in Asia, what can we gain by reassessing the conceptual tools—in the arts, literature and philosophy—that have been abandoned during centuries of colonialism and modernization? Are there places and communities in Asia that provide new models for development that could release the earth from the expanding hegemony of global capital?

TOPICS

We welcome proposals which reconsider modernity and nature in ecocriticism from an Asian-centered perspective. Possible topics include (but are not limited to) the following:

- ecocritical readings of Asian art, literature and film
- literature, philosophy and religion and Asian ecologies
- ecofeminism in Asia
- ecology (Asian ecosystems, invasive species/native species, toxicity, etc.)
- the impact of global warming in Asia
- economic and demographic studies addressing climate change, food, and species loss in Asia
- animal trafficking and animal rights in Asia
- bio/ecocentric public policy and political action in Asia
- ecocomposition and writing ecologies
- environmental justice/social justice/ecomarxism in Asia
- space, place, and globalisation
- biosemiotics
- ecotourism and ecopornography in Asia
- posthumanist readings of Asian art, literature and film including the applications of cyborg theory.

The conference is organized by the English Department at Tamkang University with the support of the Chemistry Department and the recently formed Association of the Study of Literature and Environment of Taiwan (ASLE-Taiwan).

ABSTRACT SUBMISSIONS

Proposals for individual papers and proposals for panels are both invited. Presenters are asked to prepare 20-minute (3,000-word) papers. Please submit your abstract in English or Mandarin (approx. 200 words). Send submissions in Mandarin or English to the organizing committee: [REDACTED].

Proposals in languages other than English will be considered if we can group these together in one or more panels.

ACCOMMODATIONS The historical town of Danshui is one of Taiwan's most famous tourist destinations, known for its winding brick roads and sunsets at the mouth of the Danshui River. The campus is just forty minutes by taxi from the international airport.

OTHER

Costs of registration and accommodation: these will be announced in April 2010. (Funding is currently being sought for bursaries to provide for some of these costs.)

Excursions: two optional, one-day excursions.

[↑ Contents](#)

10. **Alan Sondheim**

JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)

Fri 26 Feb 2010

JAZZ LOUNGE DATE COMING UP ON TUESDAY!

ESP-Disk' LIVE @ The Jazz Lounge (Sucre Cafe)

520 Dakalb Avenue (Near Bedford Ave)

Brooklyn, NY 11205

G Train to Bedford/Nostrand

Tuesday, March 2nd, 2010

8:30 pm

Blaise Siwula & Bern Nix

Blaise Siwula - alto / tenor sax

Bern Nix - guitar

9:30 pm

Alan Sondheim

Alan Sondheim - electric oud / electric saz (or acoustic-electric oud or guitar or cura cumbus)

Azure Carter - vocals

Myk Freedman - lap steel (or guitar)

[↑ Contents](#)

11. **Asian Cha**

Cha: An Asian Literary Journal #10 is HERE.

Sat 27 Feb 2010

<http://www.asiancha.com>

We are very pleased to announce that the February 2010 issue of Cha has now been launched. We would like to thank Gillian Sze, our first ever female guest editor, for reading the submissions with us and helping put the issue together. We would also like to thank our Reviews Editor, Eddie Tay, who has brought us a fine selection of reviews. The issue features a new editorial by Jeff Zroback titled "Thoughts of Trains; Trains of Thought".

The following writers/artists have generously allowed us to showcase their work:

Poetry: Anuradha Vijayakrishnan, Elizabeth Schultz, Daniel Bowman Jr., Michael O'Sullivan, Lucy Lu, Ocean Vuong, Mariejoy San Buenaventura, Papa Osmubal, Jean YeoJin Sung, Rocco de Giacomo, Selina Libi Bjorlie, Chris Tse, Angela Eun Ji Koh, Greg Santos, Lyn Lifshin, Marc Vincenz, Wena Poon and Richard Luftig

Fiction: Kimarlee Nguyen and Alka Khushalani

Photography & art: Steven Digman, Roberutsu (Cover artist), Papa Osmubal and Rohith Sundararaman

Reviews: Katherine Foster, Martin Alexander, Moira Moody, Hilary Chan Tsz-Shan, Michael Tsang, Alice Tsay and Phoebe Tsang who review the following books: Wena Poon's *The Proper Care of Foxes*, Felix Cheong's *Sudden in Youth: New and Selected Poems*, O Thiam Chin's *Never Been Better*, John Biggs' *Tin Dragons*, Gillian Bickley's *China Suite and Other Poems*, Rocco de Giacomo's *Ten Thousand Miles between Us*, C. P. Stewart's *Taking it In*, The Chicago-Kunming Poetry Group's *on the no road way to tomorrow*, Vera Schwarcz's *Brief Rest in the Garden of Flourishing Grace: Poems of Remembrance and Loss by the Manchu Prince Yihuan*, Kim Cheng Boey's *Between Stations* and Kim Echlin's *The Disappeared*

"Lost Teas": Ken Chau

Our eleventh issue is due out in May/June 2010. Poet Sam Byfield and writer E.K. Entrada will lend us their expertise in the role of guest poetry editor and guest fiction editor respectively. If you are interested in having your work considered for publication in Cha, please read our submission guidelines for details.

We hope you enjoy the new issue.

Tammy Ho Lai-Ming & Jeff Zroback

Cha

<http://www.asiancha.com>

[↑ Contents](#)

12. **derek beaulieu**

new from NO press: Peter Jaeger's SEMINAR XVII

Sat 27 Feb 2010

NO press is pleased to announce the publication of

Peter Jaeger's SEMINAR XVII

20 pages, sewn binding.

published in an edition of 40 copies (20 of which are for sale)

\$5 each.

SEMINAR XVII is based on Lacan's seminar XVII, which has only recently been published in English for the first time. In this seminar, Lacan speaks about four discourses (master, university, hysteric, analyst). The master discourse is the underlying signifier that organizes all the others, and is taken either as the unified subject "I" or later, as impersonal bureaucracy. The university discourse bolsters up this sense of "I." The hysteric begins to question the master, and the analyst "coughs up" a new master signifier, in opposition to the "I."

for more information, or to order copies, please email:

derek beaulieu



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

[↑ Contents](#)

13. **Camille Martin**

Camille Martin's Sonnets

Sat 27 Feb 2010

I'm pleased to announce the publication
of my second full-length collection of poetry,

Sonnets

(Shearsman Books / Exeter, U.K.)

<http://www.shearsman.com/pages/books/catalog/2010/martin.html>

"In her second book of poetry, Camille Martin breathes fresh life into the sonnet in a collection that is at once edgy and lyrical. The word 'sonnet' comes from 'song,' and the musicality of Sonnets is not surprising, given Martin's background as a classical musician.

These poems demonstrate a virtuosic range of approaches and themes; some are inspired by texts as disparate as nursery rhymes, theories of cognitive science, a history of street names, and her own dream journals. The chorus of

voices in this collection sing confidently and fluently, proving the sonnet to be an ideal vehicle for Martin's love affair with language." --Shearsman Books

"Sonnets is a delightful body of work. Even though we wander into the oblique there is never alienation . . . Incredible poetic craft." --Stride Magazine

"Camille Martin's Sonnets bring the old form into the 21st century. In some ways, they are almost traditional; the speaker addresses a not-so-well beloved, a figure who occupies a 'fraudulent elsewhere,' an elusive lover or, more likely, another version of the poet herself. Identity theft is an issue here where we find ourselves 'comatose in paradise but happy happy/feet! is this where I want to go? thrust/into an age unfavourable to being/a guest in one's own home?' In these taut, fast-paced, self-aware poems, the lyric meets 21st century paranoia and sparks fly." --Rae Armantrout

"In the tradition of the chansonnier, this collection of sonnets encompasses the sacred and the secular, tracing 'perfection and fear' across borders we may never have known were there or near. Martin, the virtuoso, welcomes the unsafe, perpetually-tested beauty, declaring that 'i'm so/accustomed to frozen rivulets on rocks/i don't see them anymore./now I do.' These sonnets offer a geography of the possible, invoking questions, challenges, songs of praise, and fact. The miracle of these songs is a precision that earns infinity of choice, 'even as we dissolve into the wilderness of my voice.' Camille Martin's poems shimmer with repetition deft as sweetest breath mid-spring." --Sheila E. Murphy

"In Camille Martin's Sonnets, the tongue knots the next line or drools with anarchists crouched in pentameter. Here language plays instants—a careful cadence pounding amok in the metric. In these poems we seep into fourteen layers of syllabic strata, our tonsils swollen and burlesque with visions of seducing Martin's fluorescent incisions. Each of Martin's syllables flood; both in geology and in mouths, and the image of course, that which tsunamis our own limits of language—such a pleasure and fear in the drench. Here, in this architecture of flood, gardens and grammar, the visitor stumbles and mouths disorient in the pleasure of ripe incoherence. What I want to say is that the language here hoards blooms or grips to the minute synaptic parasail's that still are caught in weather systems when the reading is over. There is magnificence in these poems, a poetic magnetic, propelling you to turn the page." --Jordan Scott

[↑ Contents](#)

14. **CA Conrad**

Poets at The Poet's Salon The Rainbow Book Fair

Sat 27 Feb 2010

Poets at The Poet's Salon The Rainbow Book Fair

Saturday March 27th 11:30am-5:00pm

CUNY Graduate Center Fifth Avenue and 34th Street NYC

FREE ! OPEN TO THE PUBLIC !

COME HEAR ! a LGBTQ poetry reading series

coordinated/hosted by Nathaniel A. Siegel & Regie Cabico

present POETS:

Ana Bozicevic

Julian Brolaski

Steven Cordova

Mina Pam Dick

Jameson Fitzpatrick

David Garrett

Stephanie Gray

Scott Hightower

Paul Foster Johnson

Saeed Jones

Amy King

Bill Kushner

Jee Leong Koh

Gregory Laynor

Timothy Liu

Douglas A. Martin

David Messineo

Debrah Morkun

Angelo Nikolopoulos

Tim Peterson (Trace)

Elizabeth Reddin

Vittoriar repetto

Jason Roush

Moonshine Shorey

Richard Tayson

Vega

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Emanuel Xavier

Rachel Zolf

ALL reading their own poetry !

Also featuring poems from "persistent voices Poetry By Writers Lost to AIDS"
edited by Philip Clark & David Groff, presented by Philip Clark

Poets books available for purchase !

additional poets to be announced (list as of 2/26/2010)

--

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

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

[↑ Contents](#)

15. **Eric Elshtain**

New Beard of Bees Chapbook

Sat 27 Feb 2010

Maybe they are cheaper by the dozen...

vide: The Twelve Husbands of Citizen Jane, at

<http://www.beardofbees.com/olszewska.html>

Best,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

16. **Jim Andrews**

brodeur's last bat and the glove from above

Sat 27 Feb 2010

it was a game for the pucky ages: canada vs slovakia for a berth in the olympic gold medal game at the vancouver winter olympics of 2010. for the ages? ya sure. ah but the olympics are storied over ages.

the canadians dominated the first two periods, winning the first period 2-0 and the second period 1-0 with ryan getzlaf's goal, the 3-0 goal, which would prove to be the winner. the slovakians were to play a third period like few others we have seen in hockey before, with such skill and determination that the outcome of the game was not decided until the final horn blared and the vancouver audience went bonkers, absolutely bonkers with delight over the thrilling 3-2 game and its momentous outcome for the beleaguered canuck squad recovered from their earlier loss to the usa and problems against much lower-rated clubs.

we learned that marian gaborick, the foxy slovak winger who plays for the new york rangers, makes plays behind his own back that are so clever and deceptive even he himself is caught by surprise.

we saw ryan getzlaf, the strongly emerging canadian star, execute the best backhand shot i have ever seen in my life from the slot into the top left corner of the slovakian net--a net manned like a human spider by jaroslav halak, the montreal canadiens's goalie. halak pounced like a hairy, heavily-padded spider around the net. only the truly bona fide unstoppable shots made it past halak.

we saw marian hossa, another of the wily slovak wingers, cause two canadians to crash into one another while hossa dipsy doodled past the keystone canadian defenders. but hossa did not score. while the two crumpled canadians dusted themselves off and got up quickly, other canadian defenders mobilized to deal with hossa's magic, and he didn't even get a shot on net, that time.

the first two canadian goals, in the first period, were both deflections of screen shots from well inside the blue line. halak stood no chance whatsoever. halak kept the slovakians in the game with brilliant save after brilliant save, while roberto luongo, the canadian netminder, was effective but not challenged to display the arachnoid quicksilver that the slovakian halak dazzled us with time after time.

the third period. o the third period and the glove from above. the story of the glove from above.

but, first, recall brodeur's last bat. in the qualification round, three games earlier, martin brodeur, the canadian national team's netminder since his brilliant 2002 gold medal performance in salt lake city, perhaps the most celebrated goaltender of all time, faltered in the canadian goal during a 5-3 loss

to the usa. early in the game, the usamericans blazed past the center line and dumped the puck in, forcing brodeur to play it with his stick well out of his crease. brodeur batted the moving puck cricket-style, attempting to clear the zone. instead, the puck went directly to a usamerican forward who promptly shot it in the gaping canadian net. this fate was also to befall mikka kiprusof, the finnish goalkeeper, in the finnish-usa game, a startling reenactment of what appears to be a semi-planned play on the part of the usamericans: charge into the zone in the first minutes of the game, shoot the puck in in such a way as to force the goalie to come out and play the puck with the stick while the forwards close in with terrifying deadly speed. the usamericans have unmanned two of the best goalies in the game this way by forcing them to make big mistakes for very big, very bad goals. it rattled brodeur and it rattled kiprusof. more bad goals followed, in both cases, and the two celebrated goalies were chased from the net, ultimately and, very likely, from any further first-string status on their respective national teams. the usa won both those games against the canadians and the finns. the usa had their miracle on ice in the 1980 olympics; the game against finland was their massacre on ice. they clobbered the suddenly hapless and meek finns 6-0 in the first period and cruised to a 6-1 victory.

this changing of the guard opened up, in the canadian's case, the opportunity of a lifetime for roberto luongo, the backup canadian goaltender who had not previously played any key games for the biggest canadian national team. luongo did well enough in subsequent games with germany and russia, winning them both, to earn the start against slovakia in the semi-final. and the games were in vancouver, where luongo plays for the vancouver canucks in the nhl. in fact he is captain canuck, the only goalie captain of an nhl team. his rink. his crowd. his country. and what a luongo crowd. they chant

[illegible]

the glove from above came with 9 seconds left in the game. the score was 3-2 for the canadians against the deadly slovak who were pressing like vlad's overwhelming forces in upon the canadian net for a goal and a chance to play overtime. luongo's vancouver canuck teammate pavol demitra, now playing for slovakia, was left with the puck at the side of the net with lots of open space to smack the puck into the goal. somehow the puck stayed out and glanced off the crossbar away from the net. several replays showed that luongo sprawled to place his glove quite close to--and above--the spot where demitra shot the puck. this forced demitra to shoot high. did the puck glance off luongo's glove and then the post? commentators said it was so. the glove from above. they said it was so. let us say the faithful do indeed believe unto fervent devotion in

vancouver and canada where hockey is not a religion but an obsession totally out of control.

perhaps we shall never know. perhaps unseen video will show it more clearly. the mysterious glove from above. did luongo touch the puck at all? was it divine intervention? or a trick of the camera? demitra put his hands over his head and shook his head in astonishment and shock when the play ended, the game was over, and utter joyful pandemonium ensued in the vancouver audience and on the ice for the canadian team.

the glove from above trumped the brilliant performance of jaroslav halak despite a questionable first goal against luongo where the clever slovaks squeaked the puck behind luongo's knee via a corner shot from the goal line. it didn't matter. the glove from above hovers in bright mystery as the game-saving brilliance of a night full of brilliant plays by both squads.

the glove from above was the exclamation point on a stupendous third-period performance by luongo. yes except for that first goal. he made timely saves. he made quite a few of them in the third period when the slovaks outshot the canadians 12-7 though, over the entire three periods, canada outshot the slovaks 28-21.

the crowd, in the third period, when it was still 3-0 for canada, began chanting "we want the usa". but as the slovaks closed in and made it a 3-2 game with 5 minutes left to play, that chant was totally silenced--the canadians were made to worry very deeply about just hanging on for the last 5 minutes.

it was a thrilling conclusion to a match played so well it will indeed go down in canadian hockey history as one of the most thrilling, well-played games of all time. there were only 3 penalties in the entire game. the last slovak penalty resulted in getzlaf's winning goal, while the slovaks could not pot one during their one power play opportunity.

the luongo legend deepens as canada moves on to play the usa in the gold medal game on sunday, two days from now, in a game that more or less every canadian on the planet will want to watch. and, i imagine, many more millions of usamericans. the usa has simply been perfect thus far in the tournament. they have beaten everyone they've played in regulation time. although they only have 3 olympic veterans on their squad, the young stars have emerged as the most formidable and impressive team in the tournament. they easily defeated canada 5-3 earlier in the tournament. and their goaltender, ryan miller, has been as good as any other. let's hope it's a beaut of a game.

ja

<http://vispo.com>

[↑ Contents](#)

17. **Regina Pinto**

Project AlphaAlpha has now 365 letters A on line!

Sun 28 Feb 2010

PROJECT ALPHaALPHA:

The project is almost complete! We have already 365 letters A on line
one A for each day of the year!

Next week I will send you the index page and the complete AlphaAlpha!

THANK YOU VERY MUCH!

NEW PAGES:

http://arteonline.arq.br/a/a_quarone.html Â (Paulo Aquarone - Brazil)

http://arteonline.arq.br/a/steve_d_a_lachinsky.html (Steve Dalachinsky - USA)

http://arteonline.arq.br/a/steve_d_a_lachinsky2.html (Steve Dalachinsky - USA)

<http://arteonline.arq.br/a/keppler.html> (Roberto Keppler - Brazil)

http://arteonline.arq.br/a/a_yuko_otomo (Yuko Otomo - USA)

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

COMING SOON:

THE LEAP YEAR> JoesÃ©r Alvarez - Brazil

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/bruce_a_ndrews.html (Bruce Andrews - USA)

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

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/i_a_rvers.html (Isabelle Arvers - France)

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

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

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

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/a_de_mar_josely.html (Josely Carvalho - Brazil)

http://arteonline.arq.br/a/m_a_rtha_deed.html Â (Martha Deed - USA)

http://arteonline.arq.br/a/r_fr_a_nco.html (Rodolfo Franco - Brazil / Spain)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo FrazÃ£o - Brazil)

http://arteonline.arq.br/a/muriel_freg_a.html (Muriel Frega - Argentina)
http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)
http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)
http://arteonline.arq.br/a/m_a_j_a.html Â (Maja Kalogera - Croacia)
http://arteonline.arq.br/a/m_a_nik.html Â (Manik - Serbia)
http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)
http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)
http://arteonline.arq.br/a/p_a_din.html (Clemente PadÃn - Uruguay)
http://arteonline.arq.br/a/m_a_rgaret_penfold.html (Margaret Penfold - UK)
http://arteonline.arq.br/a/edw_a_rd_picot.html (Edward Picot - UK)
http://arteonline.arq.br/a/is_a_bel_saij.html (Isabel Saij - France)
http://arteonline.arq.br/a/is_a_bel_saij2.html (Isabel Saij - France)
http://arteonline.arq.br/a/a_sechi.html (JosÃ© Roberto Sechi - Brazil)
http://arteonline.arq.br/a/reiner_a.html (Reiner Strasser - Germany)
http://arteonline.arq.br/a/a_jtwine.html (Jurges Trautwein - USA)
http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)
http://arteonline.arq.br/a/sus_a_n_turner.html (Susan Turner - Canada)
http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)
http://arteonline.arq.br/a/a_zenon.html (Miguel Jimenez/Zenon - Spain)
http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli ZuÃ„iga- Mexico)

My OWN PAGES:

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

=====

Regina Pinto aka pintor

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

[↑ Contents](#)

18. **Bob Heman**

Katrinka Moore, Bob Heman, Moira T. Smith - tuesday at 6:00 at Cornelia St. Cafe

Sun 28 Feb 2010

just a reminder - this tuesday, March 2, at 6:00 pm, Katrinka Moore, Bob Heman, and Moira T. Smith will be joining together at the Cornelia St. Cafe to celebrate Katrinka's new book, *Thief*, just published by BlazeVOX Books - please come and join us for a memorable event - all the information follows (the Cornelia St. Cafe is located at 29 Cornelia St., between Bleecker and West 4th, just around the corner from the West 4th St. A, C, E, B, D, and F station)

Come celebrate *Thief* with a reading/performance
by Katrinka Moore, Bob Heman & Moira T. Smith
at

Cornelia St. Café

29 Cornelia St., NYC

<http://www.corneliastreetcafe.com/home.asp>

Tuesday, March 2, 6:00 pm

Katrinka Moore's book *Thief* was recently released by BlazeVOX [books]. She is a member of the One O'clock Poets, which published an anthology, *The Full Green Hour*, in 2008. Moore's chapbook, *This is Not a Story*, won the New Women's Voices prize and was published by Finishing Line Press in 2003.

Bob Heman has edited CLWN WR and its predecessor *Clown War* since 1971.

His newest collection, *Demographics, or, The Hats They Are Allowed to Wear*, is available as a free download from Quale Press. His collages have been exhibited recently in group shows in Chelsea, D.U.M.B.O, and Williamsburg.

Moira T. Smith is a singer/song-writer/poet/bookworm/show-off who likes to get all dressed up and confront herself before a semi-captive audience. (That could be YOU!) She is "hilarious, disturbing, tender and mojo-rific!", or so says her deeply biased, but not inaccurate ego. Come on down and decide for yourself!

Bob Heman



[↑ Contents](#)

19. **Adam Fieled**

Dune Rose: The Poems of Susan Wallack

Sun 28 Feb 2010

Susan Wallack, my mother, is an excellent, well-rounded, widely published poet. I am collecting her best poems on a blog meant to be an archive of her work.

The blog is called Dune Rose: The Poems of Susan Wallack, and it can be located here:

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

Thanks for reading,

Adam Fieled

[↑ Contents](#)

20. **David-Baptiste Chirot**
Re: S Beckett vs. ron silliman

Sun 28 Feb 2010

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of

Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write--

are narrators such as Conrad

's Marlowe types of "dramatic monologists?"--

how about the extended solos taken by Jazz and blues, rock'n'roll musicians--classical artists---are these form of dramatic monologue? soliloquies?--

are certain Ballad forms "dramatic monologues?"--

are "criticism" and "reviewing" and "literary memoirs" of the Silliman variety not so much providing "critical, essay, researched theorizing, etc" thinking, but instead providing the reader with a form of rhetorical dramatic monologue with intentions of being the "final word" rather than the "opening words," opening that is outwo/ard, away from the monologue and pointing also away from the author & monologues' themselves towards an expanding area of questions, of ways of writing, of thinking, of encouraging DIY (do-it-yourself) in an inspirational/exemplary manner???

please note i am not trying
to start an argument(s) but hoping to open the questions and
observations up, towo/ards more questions and areas--re the topics--

isn't perhaps Silliman's blog also a form of "confessional writing?"--as with much contemporary avant writing, so often concerned with the "confessional" aspect of writing re one's memories, life, jobs, favorite tv shows, pastimes, book lists, etc --with "events and behaviors, thoughts, attitudes, emotions since 9/11???"--

is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--

aren't often things that a particular poet, writer, is very concerned with making a critique of from a more or less subjective viewpoint--are not these often simply the projections of aspects of ones' self, one's character, thoughts, on to others and their thoughts, viewpoints?--is this part of the seemingly endless dividing up of writers, poets, forms of writing in to the US Government style of "Good vs Evil"? rhetoric and propaganda--and--what and why is this so important, this use of ethics as a form of literary criticism, in order to show oneself, one's group, one's Brand and Rebranded form of writing as the Good and others' as the Bad and the Ugly?--

why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--blogalogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here alogue there a logue hear alogue their alogue . . . everyone

everywhere alogues . . . lumberjack ologues..the o'logues of the o'paque alogues
. . .onan ologues . . .

Hotmail: Trusted email with powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/201469227/direct/01/>

[↑ Contents](#)

21. **steve russell**

Ron (Dixie Chick?) Sillman

Sun 28 Feb 2010

A distinguished poet in D.C. tells me that the Dixie Chicks have

A distinguished poet in D.C. tells me that the Dixie Chicks have been stealing from Sillman. Both Chapter & verse. But it wasn't that long ago when distinguished (though discreet) D.C. poet was playing Zeppelin records backwards fearing, or perhaps eagerly anticipating Satanic whisperings.

or, as the kids say...

We must turn the pages back to the "two gruelling weeks in November and December," 1994, and read the Baffler, issue #6, for a great Ashbery imitation by David Berman, p.42.

... whatever.

Clip-On Tie

The Diary of a New York Art Museum Security Guard

& some say that Ashbery can't be imitated (HA).

Back to Sillman: is it that he wants an Objective (what-ever Eliot called it) instead of the Dramatic Monologue? Is that it? Is that what Olsen was doing?

It worked awhile, I guess, for Eliot. Until "free-thinking jews" and Tory politics and so-so drama got in the way.

[↑ Contents](#)

22. **Steve Clay**

Selections from the Library of Robert Creeley of Interest to Literary and Art Collections

Sun 28 Feb 2010

Announcing for sale: Selections from Robert Creeley's Library of Interest to Literary and Art Collections

List 3 (M-Z)

Granary Books is pleased to offer for sale, as individual items, a rich and compelling selection of pamphlets, manuscripts, correspondence and related materials from the library of preeminent American poet Robert Creeley (1926-2005). Robert Creeley made a practice of inserting relevant letters, manuscripts, clippings, photographs and ephemera into his books, many of which also bear significant inscriptions, thus making his library an important documentary archive occupying a rich site for research into the poets and poetics of the New American Poetry.

The collection will be offered for sale as individual items via a series of email lists issued over several months. The third list (M-Z) comprises works from: Michael McClure, Lorine Niedecker, Charles Olson, Joel Oppenheimer, Kenneth Patchen, Tom Pickard, James Purdy, Ann Quin, Tom Raworth, Aram Saroyan, Gary Snyder, Jack Spicer, Alexander Trocchi, Philip Whalen, John Wieners, Jonathan Williams, Douglas Woolf and Louis Zukofsky.

To view the M-Z inventory please go to:

http://www.granarybooks.com/pages.php?which_page=creeley_library_m-z

To view the A-Z inventory please go to:

http://www.granarybooks.com/pages.php?which_page=creeley_library_a-z

Thank you.

Steve Clay

Granary Books

168 Mercer St. #2

New York, NY 10012



[↑ Contents](#)

23. **Carrie Etter**

Infinite Difference sampler no. 6

Sun 28 Feb 2010

This time it's Claire Crowther's "Young Woman with Scythe":

<http://carrieetter.blogspot.com> . I hope you enjoy it.

[↑ Contents](#)

24. **Bill Berkson**

Nowheremag.org

Sun 28 Feb 2010

Nowhere: travel stories & notebooks by
Bill Berkson, Alan Bernheimer, Larry Fagin et alia
www.nowheremag.com

[↑ Contents](#)

25. **Alan Sondheim**

More beautiful music/words (don't forget the Jazz Lounge Tuesday)

Sun 28 Feb 2010

More beautiful music/words

from the produce-productive laboratory of the AMA group:
Azure Carter, Myk Freedman, Alan Sondheim

<http://www.alansondheim.org/imp.mp3> (Myk, Alan)

<http://www.alansondheim.org/darkrobe.mp3> (new version, Azure, Myk, Alan)

We go on.

[↑ Contents](#)

26. **CA Conrad**

7 west coast events...

Sun 28 Feb 2010

readings and workshops, details at this link:

<http://CAConradevents.blogspot.com>

Looking forward to seeing the west coast poets, as always! CAConrad

--

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

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

[↑ Contents](#)

27. **Susan Webster Schultz**

recent blog posts by Tinfish Editor

Mon 1 Mar 2010

Language Acquisition: _Dictee_ and the "Radhika Bo...

An interview with Adam Aitken

"Grace as chance": teaching notes on elegy

The poetics of rage: cant and Cantos

Walmart University

<http://tinfisheditor.blogspot.com>

aloha, Susan M. Schultz

[↑ Contents](#)

28. **steve dalachinsky**

matthew shipp solo at tribes gallery

Mon 1 Mar 2010

please spread the word

that matt shipp is playing solo piano

at tribes gallery 285 e 3rd st 2nd fl

5pm March 14 saturday 10 \$ donation

On Sat, 27 Feb 2010 12:04:17 -0500 CA Conrad <[REDACTED]>
writes:

> Poets at The Poet's Salon The Rainbow Book Fair

>

> Saturday March 27th 11:30am-5:00pm

>

> CUNY Graduate Center Fifth Avenue and 34th Street NYC

>

> FREE ! OPEN TO THE PUBLIC !

>

>

>

> COME HEAR ! a LGBTQ poetry reading series

>

> coordinated/hosted by Nathaniel A. Siegel & Regie Cabico

>

> present POETS:

>

>

>

> Ana Bozicevic

>

> Julian Brolaski

>

> Steven Cordova

>

> Mina Pam Dick

>
> Jameson Fitzpatrick
>
> David Garrett
>
> Stephanie Gray
>
> Scott Hightower
>
> Paul Foster Johnson
>
> Saeed Jones
>
> Amy King
>
> Bill Kushner
>
> Jee Leong Koh
>
> Gregory Laynor
>
> Timothy Liu
>
> Douglas A. Martin
>
> David Messineo
>
> Debrah Morkun
>
> Angelo Nikolopoulos
>
> Tim Peterson (Trace)
>
> Elizabeth Reddin
>
> Vittoriar repetto
>
> Jason Roush
>
> Moonshine Shorey
>
> Richard Tayson

>
> Vega
>
> Ronaldo V. Wilson
>
> Emanuel Xavier
>
> Rachel Zolf
>
>
>
> ALL reading their own poetry !
>
> Also featuring poems from “persistent voices Poetry By Writers Lost
> to
> AIDS” edited by Philip Clark & David Groff, presented by Philip
> Clark
>
>
>
> Poets books available for purchase !
>
>
>
> additional poets to be announced (list as of 2/26/2010)
>
>
> --
> PhillySound: new poetry <http://PhillySound.blogspot.com>
>
> THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>
>
>
>

[↑ Contents](#)

29. **aslongasittakes**

Open Call for Visual Poetry: accepting art experiments in the space between viewing and reading.

Mon 1 Mar 2010

Below is a call for visual poetry.

Thanks,

James Sanders

VISPO at Eyedrum is a Visual Poetry show to be held at Eyedrum Art & Music Gallery on May 1st - May 15th 2010.

The mission of the show is to examine the boundaries of the creative and communicative process by seeking work that combines the literary and visual arts. All forms and approaches to Visual Poetry will be considered. Non-English based work is strongly encouraged.

Deadline for submission of work:

April 23, 2010

2d/3d work (received ready to display)

All sizes of ready to display work are accepted.

Digital file submissions accepted (maximum size 8.5x11-exceptions considered)

No Entry fee. The show is juried and produced by members of the eyedrum literary committee. Please provide email and any info about yourself and the work provided. Provide title, medium, and any display/handling instructions necessary. Please provide return addressed envelope and any mailing instructions to have work returned.

Mail all entries to: Jeff Dahlgren 132 Adair Street, Decatur, GA 30030

Information: eggtoothjeff at yahoo.com

details:

[http://www.pd.org/~eyedrum/calendar/index.php?](http://www.pd.org/~eyedrum/calendar/index.php?eventTypeId=4&id=3464&month=5&year=2010)

[eventTypeId=4&id=3464&month=5&year=2010](http://www.pd.org/~eyedrum/calendar/index.php?eventTypeId=4&id=3464&month=5&year=2010)

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[↑ Contents](#)

30. **cris cheek**

Lee Ann Brown in Oxford, Ohio

Mon 1 Mar 2010

LEE ANN BROWN

reading her poetry

Thursday March 4th.

Bachelor Reading Room, Bachelor Hall. Miami University, Oxford. Ohio. 8pm.
Free. ALL welcome.

Lee Ann Brown is a poet and filmmaker. She founded Tender Buttons press in 1989, a press dedicated to publishing experimental women's poetry, with the publication of Bernadette Mayer's *Sonnets*. Ten years later, in April 1999, her own first full-length collection, *Polyverse*, appeared from Sun & Moon Press and won the New American Poetry Series Award. Her second book, *The Sleep That Changed Everything*, came out in 2003 from Wesleyan and secured her recognition as an important American woman poet at the turn of the early Twenty-first century. A renowned workshop leader at the Naropa Institute in Colorado, she is currently an Assistant Professor at St Johns University in New York City.

"In the vexed and mainly irrelevant arena of allegiances to teachers and predecessors, Brown has pioneered a refreshing indifference to the rivalries between, say, Beats and New York School poets, or New York School poets and practitioners of projective verse, or for that matter between the language poets and the rest of the world. Collaging her influences from all these groups, collaborating with them, trimming her work with declarations that her attraction's more than textual, she is a central figure to many groups of younger poets. Born in Japan, raised in North Carolina, taking two degrees at the school that shares her name, and settling down in New York, she comes to her rejection of categorization honestly. Among younger poets, her absolute refusal to accept limits on what is permissible has given her something like political power." - Jordan Davis

"Pleasure is the subject of Lee Ann Brown's poetry. Pleasure in the craft and anti-craft of poem making. Pleasure in the vocalizing and harmonizing of voice and text--speech and writing. Giddy recombining. Flirtatious collaborations. Irreverent anagrams." - Eliane Equi

"Shout, whisper, and strum these mercurial poems, old-time lyrics, and inventive translations and transpositions. Lee Ann Brown's *The Sleep That Changed Everything* is a sprung formalist ode to the 'open possibilities' of song." - Charles Bernstein

[↑ Contents](#)

31. **Amanda Earl**

AngelHousePress wants poems for Nat'l Poetry Month by March 15

Mon 1 Mar 2010

You are invited to send one (1) quirky, innovative and playful poem to <mailto:[REDACTED]> [REDACTED] by March 15 to be considered for Nationalpoetrymonth.ca in April. Visual/concrete poetry especially welcome. Please also include a brief bio and a photo. Send as attachment (Word/Rtf/JPG).

The poem can be a previously published poem as long as you hold copyright.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

[↑ Contents](#)

32. **Murat Nemet-Nejat**

Re: S BECKETT vs. r sillman

Mon 1 Mar 2010

David,

BULL'S EYE! Absolutely breathtaking.

Ciao,

Murat

On Fri, Feb 26, 2010 at 5:41 AM, David-Baptiste Chirot <

[REDACTED]> wrote:

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?--

let me know the particular passages of which you write--

*are narrators such as Conrad
's Marlowe types of "dramatic monologists?"--*

how about the extended solos taken by Jazz and blues, rock'n'roll musicians-classical artists---are these form of dramatic monologue? soliloquies?--

are certain Ballad forms "dramatic monologues?"--

are "criticism" and "reviewing" and "literary memoirs" of the Silliman variety not so much providing "critical, essay, researched theorizing, etc" thinking, but instead providing the reader with a form of rhetorical dramatic monologue with intentions of being the "final word" rather than the "opening words," opening that is outw/ard, away from the monologue and pointing also away from the author & monologues' themselves towards an expanding area of questions, of ways of writing, of thinking, of encouraging DIY (do-it-yourself) in an inspirational/exemplary manner???

please note i am not trying to start an argument(s) but hoping to open the questions and observations up, tow/ards more questions and areas--re the topics--

isn't perhaps Silliman's blog also a form of "confessional writing?"--as with much contemporary avant writing, so often concerned with the "confessional" aspect of writing re one's memories, life, jobs, favorite tv shows, pastimes, book lists, etc --with "events and behaviors, thoughts, attitudes, emotions since 9/11???"--

is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--

aren't often things that a particular poet, writer, is very concerned with making a critique of from a more or less subjective viewpoint--are not these often simply the projections of aspects of ones' self, one's character, thoughts, on to others and their thoughts, viewpoints?--is this part of the seemingly endless dividing up of writers, poets, forms of writing in to the US Government style of "Good vs Evil"? rhetoric and propaganda--and--what and why is this so important, this use of ethics as a form of literary criticism, in order to show oneself, one's group, one's Brand and Rebranded form of writing as the Good and others' as the Bad and the Ugly?--

why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--bloglogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here
alogue there a logue hear alogue their alogue . . . everyone everywhere
alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . .
.onan ologues . . .

Date: Wed, 24 Feb 2010 08:23:15 -0800
From: [REDACTED]
Subject: Re: Fw: S BECKETT vs. r sillman
To: [REDACTED]

hey, i've read Sillman.
admittedly, i'm not an authority on Sillman.
that Sillman.
those certain Sillman's that seem to haunt ...

i said
using a simple rhetorical device
WHO
is Ron Sillman???

comparing Ron Sillman
to Samuel Beckett

*(since Sillman thrashed Lowell
it seemed wisest to thrash Sillman
using Beckett
since it's impossible to thrash Beckett
& who could stand such thrashings
by being so compared?)*

*... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...*

*Robert Lowell
(is worth reading)
i remember Lowell
(i remember reading Lowell)*

*i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."*

*i rarely think about Sillman
i've forgotten most Lowellisms*

*i'm presently thinking about myself
& my next cigarette*

*From: sheila black <[REDACTED]>
To: [REDACTED]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman*

*Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me
crazy (not literal) so I wrote a duplicate poem (just for myself) called
"Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!).
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my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for
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Each of us has a say. S. Black
Sheila Black*

--- On Mon, 2/22/10, steve russell <[REDACTED]> wrote:

From: steve russell <[REDACTED]>
Subject: Fw: S BECKETT vs. r sillman
To: [REDACTED]
Date: Monday, February 22, 2010, 2:23 PM

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy has a problem with dramatic monologues he's giving the finger to Beckett and that's as close to blasphemy as one can get in my stern book of principles.

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From: steve russell <[REDACTED]>
To: [REDACTED]
Sent: Sun, February 21, 2010 2:02:24 PM
Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casualty of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

Hotmail: Trusted email with powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/201469227/direct/01/>

[↑ Contents](#)

33. **Andy Gricevich**

Fw: S BECKETT vs. r sillman

Mon 1 Mar 2010

Um, I don't think that's what RS meant by "dramatic monologue." The term has a specific sense in poetry, associated primarily with Robert Browning. It has nothing to do with literal monologues in stage dramas like Beckett's.

I think of Silliman's work all the time, and have even bothered to learn to spell his name.

Andy

[↑ Contents](#)

34. **steve russell**

Re: S BECKETT vs. r sillman

Mon 1 Mar 2010

You asked:

(is a specif

As usual, cool, thoughtful letter, Dave:

You asked:

(is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write) --

No specific definition was given on Sillman's blog, at least not the piece I read from Amy King's original link.

Sillman seems prepared to dismiss Lowell because of some aesthetic, or perhaps from the point of view of NO aesthetic, or from the point of view of an anesthetic. Maybe he simply doesn't like Lowell's work.

I've learned more from Learning From Las Vegas (Robert Venturi) than I've learned from Sillman.

He, Sillman, said something about Lowell's use of, ugh, monologue, which, ugh, is, ugh, why Olsen is, ugh, better. I think that was the point. If I had more of a life, I wouldn't go near a blog, but having the life I have, I occasionally (I confess) find myself in the blogosphere going where??? probably to a better blog than the one I just left.

I should go to your blog and learn some Vispo and find out what's happening in Palestine.

I should get my own blog.

I should get a life, but, it seems, I'm already alive, for better (sometimes) and sometimes worse.

From: David-Baptiste Chirot <[REDACTED]>

To: [REDACTED]

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Subject: Re: S BECKETT vs. r sillman

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<http://clk.atdmt.com/GBL/go/201469227/direct/01/>

[↑ Contents](#)

35. **Poetry Project** ***Service for David Nolan***

Mon 1 Mar 2010

Dear Friends,

It is with great sadness that we share the news of the passing of our friend, colleague, and East Village neighbor David Nolan. David suffered from a heart attack last Thursday, February 25. He had just turned 47 on Valentine's Day.

David has been involved with the Poetry Project for many years as our much cherished audio-technical consultant. He worked with John Fisk, and as

recently as this past New Year's Day, with David Vogen. Many of you probably noticed him assisting at the sound table for twelve hours straight, photographing each performer and live-posting portraits to his Facebook page throughout the event!

David was a friend to many people in our community, and his wife, Joy Linscheid, would like to extend an invitation to his memorial service to anyone who has known him over the years.

The funeral will be held on Wednesday, March 3, here at St. Mark's Church (131 E. 10th St. at 2nd Ave). The service will run from 4PM to 5:30PM. A reception will follow in the Parish Hall from 5:30PM to 7PM.

David worked with a number of community and arts organizations during his life; in lieu of flowers his family would appreciate that donations be made in David's name to one of the charities listed below, or to one of your choosing.

Our deepest condolences go out to David's family and friends.

Love,

The Poetry Project

Community and Arts Organizations

East Village Community School 610 E. 12th St., Room 205, New York, NY 10009.

Attn: Mary Talbot [REDACTED] x.2056

Poet's House 10 River Terrace, New York, NY 10281. Attn: Jane Preston, Managing Director [REDACTED]

Theater for the New City 155 First Ave., New York, NY 10009. Attn: Crystal Field

WBAI 120 Wall Street, 10th Floor, New York, NY 10005. Attn: Morning Dew

The Poetry Project at St. Mark's Church 131 E. 10th St., New York, NY 10003.

Attn: Stacy Szymaszek [REDACTED]

[↑ Contents](#)

36. **Andy Gricevich**

Cannot Exist no.6 is out!

Mon 1 Mar 2010

What a pleasure it is to announce the appearance of Cannot Exist no.6!

Such

pleasure derives from the 60 pages of mind-bendingly strange, heartbr(e)aking, hilarious, urgent work contributed thereto by the following masters of contemporary versification:

Michael Bernstein David Buuck Mairead Byrne Jordan Dunn Lewis

FreedmanSteve GilmartinBob HemanCrag HillMary KasimorMonica ModyThe
Nonsense Company
Nicholas Ravnika
Juliana SpahrJordan StemplemanDavid WolachJoey Yearous-Algozin

You can buy the issue via <http://cannotexist.blogspot.com>.

all the best,

Andy Gricevich

[↑ Contents](#)

37. **Justin Katko**

Manson and Toal: Friday 5 March: Cambridge, UK

Mon 1 Mar 2010

Cambridgeshire quakes at the arrival of Peter Manson and Jefferson Toal, who will read their poetry for the second event of the Cambridge Reading Series. TIME: 7:30pm, Friday, 5 March. PLACE: Judith E. Studio Drama Studio, Faculty of English, Cambridge. This prelapsarian dyad is here to teach us best practices for systematically wiping the bad poetry out from these our good heads. All are welcome; free entry; wine served.

PETER MANSON lives in Glasgow. His publications include **Between Cup and Lip ** (Miami University Press 2008), **For the Good of Liars** (Barque Press 2006), **Adjunct: an Undigest ** (Edinburgh Review 2005, Barque Press 2009) and **Before and After Mallarmé** (Survivors' Press 2005). He was the Judith E. Wilson Visiting Poetry Fellow of 2005-6. His website, "Freebase Accordion", is at petermanson.com. Peter Manson will read the poems of Clark Coolidge as part of his CRS reading.

JEFFERSON TOAL // D.O.B.: XX-XX-1985 / WEAPONS SKILL: 6 / BALLISTICS SKILL: 7 / PUBLICATIONS: "Arcobat" (©_© PRESS, forthcoming) "Training Session" (Quid 16), "Epyx Fastload" (Plantarchy 4), "Mortar Penne: Ha Ha Ha; Or "The day Sigma Huda ate my gundog" (Quid 18) / STAMINA: 4 / PSYCHIC: 9 / DENTAL WORK: Sussex University: BA '03-'06, MA '06-'08 / OFFICES: Secretary of the Random Acts of Kindness movement '04, Insert Riot Sorrowist Cadre and Jelly Procurement Delegate '05-'07, Chief Shadow Puppeteer of the Military Affairs Committee of the Faceplant International '07-'09. / CHARM: +1. // By day Jefferson Toal teaches the students of Coldfall Primary School (London) whose poetry he will read in addition to his own at the CRS reading.

The Cambridge Reading Series (CRS) is a new cycle of poetry readings taking place at the Faculty of English in Cambridge. Dialogic in form and international in scope, CRS revises the conventional performance format. In addition to reading their own work, both poets will also read the work of another poet. Each reading will be accompanied by a pamphlet publication featuring a selection of the participating poets' work and critical responses.

A full list of up-coming dates and readers is given below. Please direct any queries to Ryan Dobran (rdobran [at] gmail [dot] com) or see the CRS website: crs0hq.tumblr.com

The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

Readings begin at 7:30pm and are held in the Judith E. Wilson Drama Studio, in the Faculty of English, West Road, Cambridge.

LENT TERM

Friday 5 March: Peter Manson & Jefferson Toal

INTER-TERM

Friday 2 April: Nour Mobarak & Trevor Joyce

EASTER TERM

Friday 30 April: Jonty Tiplady & Frances Kruk

Friday 21 May: Lorqi Blinks & John Wilkinson

Friday 18 Jun: Sean Bonney & Simon Jarvis

FREE • ALL WELCOME • WINE SERVED

[↑ Contents](#)

38. **Samuel Wharton**

Fwd: sawbuck 4.1

Mon 1 Mar 2010

readers~

thank you for another great year of contributions!

sawbuck 4.1 <<http://sawbuckpoetry.blogspot.com/>> is here!

we begin our 4th year of publication with selections from :

Andrew Brenza | Becca Jensen

Elizabeth Barbato | Elizabeth Zuba

Eric Huff | Jack Boettcher

Jane Joritz-Nakagawa | Mark DeCarteret
Mark Jackley | Yotam Hadass

i hope you enjoy what they have to offer

~samuel wharton, editor

[↑ Contents](#)

39. **Hand Held Editions**

Series 3 - Hawkey/O'Brien/Nature Theater of Oklahoma

Mon 1 Mar 2010

Announcing the official release of Hand Held Editions - Series 3, featuring:

Christian Hawkey, Petitions for an Alien Relative

Geoffrey G. O'Brien, Poem with No Good Lines

Nature Theater of Oklahoma, Choregraphie

ALL THREE 5x7 chapbooks, on linen paper, in numbered editions of 75, for \$12 (includes post).

See the site for details:

handheldeditions.blogspot.com

--

hand*held*editions

thomas hummel & brett fletcher lauer

handheldeditions.blogspot.com

[↑ Contents](#)

40. **Tim Peterson**

EOAGH Reading Series: Spring 2010

Tue 2 Mar 2010

*EOAGH Reading Series

Spring 2010*

All events take place at *Unnameable Books*,
600 Vanderbilt Ave, Brooklyn, NY

Jon Cotner, Andy Fitch, and John Harkey

Tuesday, March 16 @7PM*

*

Barbara Henning, Simon Pettet, and Shira Dentz

Sunday, March 21 @2PM

Andrew Levy, Cheryl Clark, and Mark Lamoureux
Sunday, April 4 @2PM

David Shapiro, Joanna Fuhrman, and Charles Borkhuis
Sunday, April 18 @2PM

EOAGH: A Journal of the Arts <<http://chax.org/eoagh>> is edited by Tim
Peterson (Trace)
and distributed by Chax Press <<http://chax.org/>>.

Submissions? Contact [REDACTED]. New poetics/essays/criticism especially
desirable.

[↑ Contents](#)

41. **steve dalachinsky**

BUK LIVES

Tue 2 Mar 2010

Bukowski Lives!!

Please join us at the Bowery Poetry Club
to celebrate the work and life of Charles Bukowski
on Tuesday March 9, 2010 at the Bowery Poetry Club's
Sixth Annual Praise Bukowski Night!!!

(March 9 is the anniversary of Bukowski's death).

This event begins at 10pm and ends at midnight

It is Free! - "the people look like flowers at last."

featuring :

Steven Ben Israel, Jennifer Blowdryer, Steve
Cannon, Steve Dalachinsky, David Huberman,
Pierre Joris, Tsaurah Litzky, Dave Mandl,
Nancy Mercado, Big Mike, Iris M.Schwartz,
Susan Scutti, Shappy, Carl Watson!!!

+ Open Reading! Bring a poem of Buk's to read!

Bowery Poetry Club, 308 Bowery NYC
(between Bleeker and Houston Streets)

1-212 - [REDACTED]

[↑ Contents](#)

42. **Paul Nelson**

Michael McClure in Seattle

Tue 2 Mar 2010

Michael McClure

March 12-13, 2010

Rainier Valley Cultural Center

3515 S. Alaska St, Seattle, WA

Workshop, reading, and lecture with the renowned poet. Space is limited for the Saturday, March 13 workshop.

Michael McClure is a poet, playwright, songwriter, and novelist who initially gained fame as one of the five poets who read at the legendary San Francisco Six Gallery reading in 1955, where Allen Ginsberg first read Howl. His next two books are *Of Indigo* and *Saffron* from UC Press, and *Mysteriosos* and other poems from New Directions.

Our thanks to co-sponsors: Dark Coast Press, Augusto Romano L.Ac. the State Commission on Humanities, KBCS-FM, Copper Canyon Press, Wabi Sabi restaurant in Columbia City and Poets & Writers. Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

[↑ Contents](#)

43. **steve dalachinsky**

Re: JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)

Tue 2 Mar 2010

oops matt shipp solo gig is sunday march 14 at 5 at tribes

On Fri, 26 Feb 2010 23:49:04 -0500 Alan Sondheim <[REDACTED]> writes:

> JAZZ LOUNGE DATE COMING UP ON TUESDAY!

>

>

> ESP-Disk' LIVE @ The Jazz Lounge (Sucre Cafe)

> 520 Dakalb Avenue (Near Bedford Ave)

> Brooklyn, NY 11205

> G Train to Bedford/Nostrand

>

> Tuesday, March 2nd, 2010

>

- >
- > 8:30 pm
- > Blaise Siwula & Bern Nix
- > Blaise Siwula - alto / tenor sax
- > Bern Nix - guitar
- >
- >
- > 9:30 pm
- > Alan Sondheim
- > Alan Sondheim - electric oud / electric saz (or acoustic-electric
- > oud
- > or guitar or cura cumbus)
- > Azure Carter - vocals
- > Myk Freedman - lap steel (or guitar)
- >
- >
- >

[↑ Contents](#)

44. **steve dalachinsky**

Re: correction matthew shipp solo at tribes gallery

Tue 2 Mar 2010

please spread the word
that matt shipp is playing solo piano
at tribes gallery 285 e 3rd st 2nd fl
5pm March 14 sunday 10 \$ donation

[↑ Contents](#)

45. **Eric Hoffman**

Call for Papers

Tue 2 Mar 2010

Call for papers for a collection of critical essays on various aspects of or approaches to Cerebus, both a scholarly and popular, though coherent, companion (and introduction) to the series.

Any subject matter is welcome, so long as it pertains to Dave Sim and/or Cerebus.

Some recommendations of subjects that in which I am most interested:

Discussion of 1970's comics scene in which Dave first started to contribute together with a discussion of the various influences on Cerebus (Howard the Duck, Conan the Barbarian, Red Sonja)

Cerebus as satire of the comics medium (The Roach, "reads," etc)

Cerebus as social satire (political and religious satire)

The shift in tone from earlier and later Cerebus as a result of Dave's conversion

The influence of Cerebus on the comics industry

Cerebus and the graphic "Novel"

Dave Sim as self-publisher and his feud with Gary Groth and the Comics Journal

Dave Sim and the CBLDF

Comics fandom and Aardvark Comment (& the Yahoo Group)

Narrative structure in Cerebus

"Mind Games"

"Something Fell" (Yes, I know Craig Miller wrote something on this in "Following")

Dave Sim as magpie (Barry Windsor-Smith, Mort Drucker, etcetera)

Gerhard's impact on Cerebus

Sim's use of literary characters (Wilde, Fitzgerald, Hemingway, etc)

Sim's use of public personas (Elrod, Mick and Keef, Lord Julius, Konigsberg, The 3 Stooges, etc)

Meta-narrative in Cerebus (Viktor Davis/Reid in Reads, Sim in Minds and Guys)

Cerebus and Religion (both pre-and post-conversion)

Cerebus as a critique of feminism

Gender issues in Cerebus (male/female light/void, he/she/it, YHWH, God, "Tangent," "10 Impossible Things," etc)

Any suggestions this group might have about other forums that might be useful in soliciting submissions would be most appreciated. I would also be grateful for the names and contact information of any potential contributors. And I welcome any suggestions.

Thank you in advance for your kind attention to this matter.

Respectfully yours,

Eric Hoffman

[lily_anselm@...](#)

[↑ Contents](#)

46. **Christophe Casamassima**

Ore by Christophe Casamassima (twentythreebooks)

Tue 2 Mar 2010

My new book, Ore, has recently been released by twentythreebooks, a terrific baltimore-based publisher. This book completes the Proteus Cycle, which began with the books The Proteus (Moria Books) and Joys: A Catalogue of Disappointments (BlazeVOX).

To read the press release, and a review, see

<http://www.twentythreebooks.com/images/OrePressRelease1.pdf>

You can buy copies here

<http://www.twentythreebooks.com/books.htm>

Thanks, everyone, for making this project a success. To see former titles visit

<http://www.moriapoetry.com/ebooks.html> and <http://blazevox.org/bk-cc.htm>.

Although poets around the world lose the grips on their pens whenever I say it, please support small, independent presses!

Christophe Casamassima

[↑ Contents](#)

47. **Sarah Sarai**

Karin Rudolph, Sarah Sarai, Saag Paneer: 5:30 pm, Sun., 3/7, NYC, Bengal Curry, 65 W. Broadway

Tue 2 Mar 2010

Details: 5:30, Sunday, March 7, 2010, at Bengal Curry, 65 West Broadway, 1-1⁄2 blocks s. of Chambers St. Manhattan.-- Most subways lead to Chambers. PHOENIX reading (George Spencer, Mike Graves, curators). Limited open mic. Eat and hear. Cheap.

Karin Randolph: Either She Was, Winner of Marsh Hawk Press Poetry Prize I love this book of . . . We need politics and wildness today, and here we find a quiet resistance and no shame. —David Shapiro

Sarah Sarai: The Future Is Happy, With both wit and tenderness, Sarah Sarai rigorously navigates the dialectics of knowledge and not knowing, thinking and being, the spiritual and the earthy. . .Lee Ann Roripaugh

Saag Paneer: "...cubes of freshly made cheese in a sauce of spicy, slow-simmered spinach. . . long a favorite of mine." Mark Bitten, NYT

[↑ Contents](#)

48. **Jeffrey Side**

"Impolitic: Kent Johnson's Radical Hybridity" -- a review

Tue 2 Mar 2010

The information following is from Geoffrey Gatz who posted it on another list. I thought I'd reproduce it here. My apologies if this has already been done.

(In relation to this, you may be interested in reading an interview with Kent Johnson here:

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

From Geoffrey Gatz:

"The new print issue of Pleiades journal features an extensive essay- review (thirty-four pages!) by the superb critic Michael Theune, titled "Impolitic: Kent Johnson's Radical Hybridity." It covers five of Johnson's books, including Epigramitis: 118 Living American Poets, published by BlazeVOX Books in 2005. Pleiades has put up a PDF of the essay at its website, here:

<http://www.ucmo.edu/englphil/pleiades/currentissue.html>

Epigramitis can be ordered here:

<http://www.blazevox.org/bk-kj.htm>

And Johnson's most recent book, the 836-page DAY (also from BlazeVOX) here:

<http://blazevox.org/blog/?p=118>

[↑ Contents](#)

49. **Carrie Etter**

Infinite Difference sampler no. 7

Tue 2 Mar 2010

Andrea Brady's poem, "Still Hanging on Clinton's Second Visit":

<http://carrieetter.blogspot.com>

I hope you enjoy it.

[↑ Contents](#)

50. **steve russell**

Re: S BECKETT vs. r sillman

Tue 2 Mar 2010

i agree.

Chirot's post was dead on.

& Sillman, correctly spelled, is Silliman, assuming Chirot spelled the name correctly.

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Mon, March 1, 2010 3:29:13 PM

Subject: Re: S BECKETT vs. r sillman

David,

BULL'S EYE! Absolutely breathtaking.

Ciao,

Murat

On Fri, Feb 26, 2010 at 5:41 AM, David-Baptiste Chirot <[REDACTED]> wrote:

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying--?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?--

let me know the particular passages of which you write--

*are narrators such as Conrad
's Marlowe types of "dramatic monologists?--"*

*how about the extended solos taken by Jazz and blues, rock'n'roll
musicians-classical artists---are these form of dramatic monologue?
soliloquies?--*

are certain Ballad forms "dramatic monologues?"--

*are "criticism" and "reviewing" and "literary memoirs" of the Silliman
variety not so much providing "critical, essay, researched theorizing, etc"
thinking, but instead providing the reader with a form of rhetorical
dramatic monologue with intentions of being the "final word" rather than the
"opening words," opening that is outw/ard, away from the monologue and
pointing also away from the author & monologues' themselves towards an
expanding area of questions, of ways of writing, of thinking, of encouraging
DIY (do-it-yourself) in an inspirational/exemplary manner???*

*please note i am not trying to start an argument(s) but hoping to open the
questions and observations up, tow/ards more questions and areas--re the
topics--*

*isn't perhaps Silliman's blog also a form of "confessional writing?"--as
with much contemporary avant writing, so often concerned with the
"confessional" aspect of writing re one's memories, life, jobs, favorite tv
shows, pastimes, book lists, etc --with "events and behaviors, thoughts,
attitudes, emotions since 9/11???"--*

*is the blog in itself not a form of confessional writing, even when
essaying to restrict the blog writings to "literary thoughts?"--as these are
bound up with the personal, the subjective, "the 'I'"--?? with ethical
judgments on Good and Evil--*

*aren't often things that a particular poet, writer, is very concerned with
making a critique of from a more or less subjective viewpoint--are not these
often simply the projections of aspects of ones' self, one's character,
thoughts, on to others and their thoughts, viewpoints?--is this part of the
seemingly endless dividing up of writers, poets, forms of writing in to the
US Government style of "Good vs Evil"? rhetoric and propaganda--and--what and
why is this so important, this use of ethics as a form of literary
criticism, in order to show oneself, one's group, one's Brand and Rebranded
form of writing as the Good and others' as the Bad and the Ugly?--*

*why is for example "Opacity" in writing so Good--and transparency
Bad--while the same person, poet may be crying for the Government to be
"more transparent?"--esp when the nature of governmental rhetoric and*

ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

*besides monologues, aren't there also stereologues, digitalogues--lincoln logs--bloglogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here
alogue there a logue hear alogue their alogue . . . everyone everywhere
alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . .
.onan ologues . . .*

*Date: Wed, 24 Feb 2010 08:23:15 -0800
From: [REDACTED]
Subject: Re: Fw: S BECKETT vs. r sillman
To: [REDACTED]*

*hey, i've read Sillman.
admittedly, i'm not an authority on Sillman.
that Sillman.
those certain Sillman's that seem to haunt ...*

*i said
using a simple rhetorical device
WHO
is Ron Sillman???*

*comparing Ron Sillman
to Samuel Beckett*

*(since Sillman thrashed Lowell
it seemed wisest to thrash Sillman
using Beckett
since it's impossible to thrash Beckett
& who could stand such thrashings
by being so compared?)*

*... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...*

*Robert Lowell
(is worth reading)*

*i remember Lowell
(i remember reading Lowell)*

*i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."*

*i rarely think about Sillman
i've forgotten most Lowellisms*

*i'm presently thinking about myself
& my next cigarette*

*From: sheila black <[REDACTED]>
To: [REDACTED]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman*

*Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me
crazy (not literal) so I wrote a duplicate poem (just for myself) called
"Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!).
However, for you bandwagonners, I also wrote a poem called "Ron Silliman is
my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for
Beckett, "Waiting For Godot" need I say more. Maybe "Endgame."
Each of us has a say. S. Black
Sheila Black*

--- On Mon, 2/22/10, steve russell <[REDACTED]> wrote:

*From: steve russell <[REDACTED]>
Subject: Fw: S BECKETT vs. r sillman
To: [REDACTED]
Date: Monday, February 22, 2010, 2:23 PM*

*... or a dramatic monologue on video or film. That Beckett thing with a
mouth. That singular grotesque thing that's mouthing words on film. What's
the problem with dramatic monologues? If I knew the rationale ... Sillman's
point of view, but it seems little more than ... o.k. ... it's his aesthetic
... but if the guy has a problem with dramatic monologues he's giving the
finger to Beckett and that's as close to blasphemy as one can get in my
stern book of principles.*

----- Forwarded Message -----

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Sun, February 21, 2010 2:02:24 PM

Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casualty of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

Hotmail: Trusted email with powerful SPAM protection.

<http://clk.atdmt.com/GBL/go/201469227/direct/01/>

[↑ Contents](#)

51. **steve russell**

Re: S BECKETT vs. r sillman

Tue 2 Mar 2010

& i seem to be thinking too much about Silliman without spelling his name correctly. point taken.

From: Andy Gricevich <[REDACTED]>

To: [REDACTED]

Sent: Mon, March 1, 2010 3:56:50 PM

Subject: Fw: S BECKETT vs. r sillman

Um, I don't think that's what RS meant by "dramatic monologue." The term has a specific sense in poetry, associated primarily with Robert Browning. It has nothing to do with literal monologues in stage dramas like Beckett's.

I think of Silliman's work all the time, and have even bothered to learn to spell his name.

Andy

[↑ Contents](#)

52. **amy king**

Non-poet reads poetry!

Tue 2 Mar 2010

Political scientist, Ashok Karra, continues to support poetry (something he doesn't write) by putting his thoughts out there about specific poems (for his mostly non-poetry-reading audience!) -- pretty daring if you ask someone who rarely critiques poetry (me!).

If you feel so moved, please visit and even post a note on his latest response to my poem, "State of a Nation" - thanks in advance!

<http://www.ashokkarra.com/2010/03/amy-king-state-of-a-nation/>

Best,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

53. **amy king**

Women artists / poets

Tue 2 Mar 2010

I don't know if I sent this here, but I sent it to a women's poetry listserv and have now second guessed myself: why shouldn't I send it to an "everyone" listserv?

Looks great --- take a gander at the short trailer here - <http://www.whodoesshethinksheis.net/>

Cheers,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

54. **Michael Tod Edgerton**

Re: Women artists / poets

Tue 2 Mar 2010

This looks awesome, Amy--and it's playing here in Athens! I'll get the word out to some folks here at UGA.

Cheers,

Tod

Michael Tod Edgerton

MFA '06, Program in Literary Arts, Brown University

PhD student, Dept. of English, University of Georgia

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: amy king <[REDACTED]>

To: [REDACTED]

Sent: Tue, March 2, 2010 5:26:04 PM

Subject: Women artists / poets

I don't know if I sent this here, but I sent it to a women's poetry listserv and have now second guessed myself: why shouldn't I send it to an "everyone" listserv?

Looks great --- take a gander at the short trailer here -
<http://www.whodoesshethinksheis.net/>

Cheers,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

55. **William Allegrezza**
Series A: Taransky and Shaw this Wed.

Tue 2 Mar 2010

Please come to Series A in Chicago to hear Michelle Taransky and Anne Shaw.

When: Wednesday, March 3.

Where: Hyde Park Art Center, 5020 S. Cornell, Chicago

Time: 7-8 (and we start on time)

BYOB!

Parking and easy public transit access.

For more info, see www.moriapoetry.com/seriesa.html or e-mail Bill Allegrezza at [REDACTED]

Bill

[↑ Contents](#)

56. **Camille Martin**
new at Rogue Embryo

Tue 2 Mar 2010

New on my blog:

<Roundup>: links to eighteen close readings and other explorations that I've posted on this blog- from analysis of collaborative multidisciplinary performance to close readings of poems by Connie Deanovich, Ann Lauterbach, Trevor Joyce, Maxine Chernoff, and others

<Toronto Launch of Sonnets> at the fabulous This Ain't the Rosedale Library

<Third Gallery: Krewe of St. Anne, Mardi Gras>: third installment of Mardi Gras photo gallery

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

57. **Anny Ballardini**

A Haiti Fundraiser with Complimentary New Book by Eileen R. Tabios

Wed 3 Mar 2010

From Eileen Tabios:

=====

[Please Forward]

MARSH HAWK PRESS ANNOUNCEMENT

**

A Haiti Fundraiser with Complimentary New Book by Eileen R. Tabios

Marsh Hawk Press (New York) has teamed up with Meritage Press (San Francisco & St. Helena) to provide a poetry fundraiser for Haiti Relief.

Those who order five or more "Hay(na)ku for Haiti" booklets from Meritage Press' Open Palm Press will also receive a complimentary copy of Eileen R. Tabios' latest Marsh Hawk Press book, *THE THORN ROSARY: Selected Prose Poems & New*, edited by Thomas Fink (more information about *THE THORN ROSARY* at <http://marshhawkpress.org/tabios4.htm>).

As five booklets are available for \$15 and Ms. Tabios' book retails for \$19.95, we hope poetry lovers will find this offer an attractive way to contribute to Haiti relief. The following provides details on this Haiti fundraiser:

Open Palm Press

(an imprint of Meritage Press)

is pleased to announce the series:

**

Hay(na)ku for Haiti

-- a fundraiser for Haiti, edited by Eileen R. Tabios and blessed by support from chapbookpublisher.com.

Poets who write in the hay(na)ku form (about which more information is available at <http://haynakupoetry.blogspot.com>) have consented to create hay(na)ku for helping Haiti's recovery efforts. The results are to be released as "pocket poem booklets" by Open Palm Press. Each will be sold for \$3.00, reflecting the hay(na)ku's three lines, with all proceeds to be donated for Haiti relief.

The first eight of the series are:

#1: *PARTICLE AND WAVE and FROM THE CHAIR*, two hay(na)ku sequences by Jean Vengua

#2: *On A Pyre: An Ars Poetica* by Eileen R. Tabios

#3: *Hay(na)ku for Haiti* by Tom Beckett

#4: *when the earth moves* by Lars Palm

#5: *After René Depestre's "My Definition of Poetry", as translated by Edwidge Danticat, with lines at the end by Lafcadio Hearn* by John Bloomberg-Rissman

#6: *Mrs. Quake* by Nicole Mauro

#7: *Through Having Been, Vol. 1* by William Allegrezza

#8: *Through Having Been, Vol. 2* by William Allegrezza

Over time, more releases will occur as it is anticipated that Haiti's relief requirements will be prolonged and deep. Poets interested in exploring the hay(na)ku through this fundraising effort may contact the series editor at

"H for H" booklets are lovingly produced by chapbookpublisher.com (<http://chapbookpublisher.com/>) on lilac-colored paper to fit, at 2.75" x 4.5 X 2", on an open palm -- ideal for giving engagements.

To order some or all of the series, please send checks made out to "Meritage Press" for \$3 per booklet and send to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

This offer is also available to non-U.S. residents, but with extra arrangements required for international shipping.

For more information, including on international orders:

[REDACTED]

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[↑ Contents](#)

58. **Marc Nasdor**

Re: Service for David Nolan

Wed 3 Mar 2010

To all who knew David Nolan,

This is indeed shocking news. David was one of a kind, a gentle man who had not a vindictive bone in his body. As a friend for nearly 30 years, I will miss him as a brother. Rest in peace Dave, may you bump into Jerry up there, and sing the Morning Dew together.

Goodbye, dear friend.

- Marc

Date: Mon, 1 Mar 2010 19:22:44 -0500

From: Poetry Project <[REDACTED]>

Subject: Service for David Nolan

Dear Friends,

It is with great sadness that we share the news of the passing of our friend, colleague, and East Village neighbor David Nolan. David suffered from a heart attack last Thursday, February 25. He had just turned 47 on Valentine's Day.

David has been involved with the Poetry Project for many years as our much cherished audio-technical consultant. He worked with John Fisk, and as recently as this past New Year's Day, with David Vogen. Many of you probably noticed him assisting at the sound table for twelve hours straight, photographing each performer and live-posting portraits to his Facebook page throughout the event!

David was a friend to many people in our community, and his wife, Joy Linscheid, would like to extend an invitation to his memorial service to anyone who has known him over the years.

The funeral will be held on Wednesday, March 3, here at St. Mark's Church (131 E. 10th St. at 2nd Ave). The service will run from 4PM to 5:30PM. A reception will follow in the Parish Hall from 5:30PM to 7PM.

David worked with a number of community and arts organizations during his life; in lieu of flowers his family would appreciate that donations be made in David's name to one of the charities listed below, or to one of your choosing.

Our deepest condolences go out to David's family and friends.

Love,

The Poetry Project

Community and Arts Organizations

East Village Community School 610 E. 12th St., Room 205, New York, NY 10009.

Attn: Mary Talbot [REDACTED] x.2056

Poet's House 10 River Terrace, New York, NY 10281. Attn: Jane Preston, Managing Director [REDACTED]

Theater for the New City 155 First Ave., New York, NY 10009. Attn: Crystal Field

WBAI 120 Wall Street, 10th Floor, New York, NY 10005. Attn: Morning Dew

The Poetry Project at St. Mark's Church 131 E. 10th St., New York, NY 10003.
Attn: Stacy Szymaszek [REDACTED]

[↑ Contents](#)

59. **Ram Devineni**

China: Bookworm International Literary Festival

Wed 3 Mar 2010

China: Bookworm International Literary Festival

Dear Friends:

If you plan to be in China in the next two week, please join me at the Bookworm International Literary Festival. Some of the great writers who will be there include Amitav Ghosh, Junot Diaz, Zoe Heller and many others. Here is my schedule of events:

March 6 at 6pm: screening and discussion of literature and cinema from Rattapallax. Guest is Caecilia Tripp. The Bookworm Sanlitun in BEIJING.
<http://www.beijingbookworm.com/schedule2010.php>

March 7 at 2pm: discussion of "Notes on a Scandal" with Zoe Heller and screening of the film. BEIJING CNEX Theater. <http://www.cnex.org.cn/>

March 7 at 5pm: screening and discussion of literature and cinema from Rattapallax. Guest is Caecilia Tripp. BEIJING CNEX Theater.
<http://www.cnex.org.cn/>

March 12 at 7pm: screening and discussion of literature and cinema from Rattapallax. Guest is Caecilia Tripp. The Bookworm Shi Quan Jie (near Shanghai). <http://www.suzhoubookworm.com/schedule2010.php>

March 16 at 6:30pm: Imagining India: Producer Ram Devineni and writer and musician Amit Chaudhuri discuss the presentation of contemporary India in film, music and literature. The Bookworm Sanlitun in BEIJING.
<http://www.beijingbookworm.com/schedule2010.php>

While in China, Caecila and I will be working on a collaborative video project. She may have some gallery showings in either city, too. More information on Caecila Tripp <http://www.martosgallery.com/artists/caecilia-tripp/bio/>

Cheers

Ram Devineni

Rattapallax

[Www.rattapallax.com](http://www.rattapallax.com)

[↑ Contents](#)

60. **Mark Young**

Out from Otoliths—Mark Young's Genji Monogatari

Wed 3 Mar 2010

Genji Monogatari

Mark Young

60 pages

Otoliths, 2010

ISBN: 978-0-9806025-8-6

\$14.95 + p&h

URL: <http://www.lulu.com/content/paperback-book/genji-monogatari/8350625>

Genji Monogatari is a sequence of 54 poems, each keyed to one of the chapters of the 11th century Japanese classic by Murasaki Shikibu. The result is a complex and beautiful palimpsest, wherein we are privileged, simultaneously and sequentially, to look upon worlds within worlds within worlds. Mark Young opens the book on the processes of the composition of the sequence itself so that, along with his reading of *The Tale of Genji*, we are also given the progress of the writing of that reading. His technique, foregrounded here, demonstrates a fidelity to stochastics allied with a profound knowledge of, and respect for, tradition: *replaying** / **our cached millennium**.* All the characteristics of Young's recent work—ferocious intellect, coruscating satire, black humor, exquisite emotion—are fully present, along with something more difficult to name: as if, in the drawing back of screen after screen after screen, what is revealed is the nakedness of all enclosure, the silence inside both world and word.*—**Martin Edmond*

Genji Monogatari will be launched by Michele Leggott in Auckland, New Zealand, on 31 March, at the Home & Away

Symposium<<http://www.nzepc.auckland.ac.nz/features/home&away/index.asp>> organized by the New Zealand Electronic Poetry Center.

[↑ Contents](#)

61. **Al Filreis**

PoemTalk #29: Armantrout, Dinh & Devaney on Kit Robinson

Wed 3 Mar 2010

Today we are releasing episode 29 of the PoemTalk podcast/radio series. In this episode, Rae Armantrout, Linh Dinh, and Tom Devaney discuss Kit Robinson's poem "Return on Word."

<http://www.poemtalk.org>

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: <http://writing.upenn.edu/~afilreis>
blog: <http://writing.upenn.edu/~afilreis/blog>
PoemTalk: <http://www.poemtalk.org>
get your daily Al: <http://bit.ly/1UCfRp>
dial 215-746-POEM or [REDACTED]

[↑ Contents](#)

62. **amy king**
"...damned mob of scribbling women"

Wed 3 Mar 2010

This week's tops -- <http://amyking.wordpress.com/2010/03/03/damned-mob-of-scribbling-women-nathaniel-hawthorne/>

Enjoy,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

63. **Regina Pinto**
AlphaAlpha is ready!

Wed 3 Mar 2010

Dear all,

"AlphaAlpha, an animated netbook of letters"

I am glad to say that it is ready at: <http://arteonline.arq.br/a/> .

The concept of this netbook is the proper "history of writing, which is, in a way, the history of the human race, since in it are bound up, severally and together, the development of thought, of expression, of art, of intercommunication, and of mechanical invention."

"AlphaAlpha" is composed of 365 instances of the letter "A" plus one more for the leap year. The letters are collected in groups of about ten. "AlphaAlpha" is a collaborative work and includes participants "€ artists & poets "€ from several places around the world. "AlphaAlpha" is a good example of the possibilities of net art.

Artists:

JosÃ©r Alvarez (Brazil) Â Bruce Andrews (USA) Â Jim Andrews (Canada) Â Paulo Aquarone (Brazil) Â Isabel Aranda - YTO (Chile) Â Isabelle Arvers (France) Â babel Â (Canada & UK) Â Vera Bighetti (Brazil) Â Bruno (Brazil) Â Patrick Burgaud (France) Â Josely Carvalho (Brazil) Â Steve Dalachinsky (USA) Â Martha Deed Â (USA) Â Rodolfo Franco (Brazil & Spain) Â Marcelo FrazÃ£o (Brazil) Â Muriel Frega (Argentina) Â Sabrina Gledhill (Brazil) Â Lisa Hutton (USA) Â Satu Kaikkonen Â (Finland) Â Maja Kalogera (Croatia) Â Roberto Keppler (Brazil) Â Manik (Serbia) Â Brigitte Neufeldt (Germany) Â Millie Niss (USA) Â Clemente PadÃn (Uruguay) Â Margaret Penfold (UK) Â Yuko Otomo (USA) Â Edward Picot (UK) Â Regina Pinto (Brazil) Â Isabel Saij (France) Â JosÃ© Roberto Sechi (Brazil) Â Reiner Strasser (Germany) Â Jurgen Trautwein (USA) Â Myron Turner (Canada) Â Susan Turner Â (Canada) Â Paulo Villela (Brazil) Â Miguel Jimenez - Zenon (Spain) Â Araceli ZuÃ±iga (Mexico)

I hope you like the complete site and send me your comments.

It is better visualized with Firefox and 1200 X 800 screen resolution.

Warmest regards,

Regina Pinto

--

=====

Regina Pinto

<http://arteonline.arq.br>

<http://pintor.tumblr.com>

[↑ Contents](#)

64. **Paul Siegel**

Re: Out from Otoliths—Mark Young's Genji Monogatari

Wed 3 Mar 2010

outstanding news!

and, damn, that's a beautiful cover.

looking forward to my copy's arrival!

thanks so much,

paul>

[↑ Contents](#)

65. **Amanda Earl**

Some Green Words—latest essay from AHP

Wed 3 Mar 2010

In the eleventh of AHP's essay series, "Some Green Words on Mostly One Topic," Jamie Bradley discusses the reading and writing of poetry: meaning, possession, elitism and youth.

to read the essay, please go to www.angelhousepress.com and click on essays.

hope you enjoy,

Amanda

Amanda Earl

AngelHousePress

www.angelhousepress.com

the angel is in the house

[↑ Contents](#)

66. **Carol Novack**

FICTION & POETRY CONTEST

Wed 3 Mar 2010

ANNOUNCING THE FIRST MAD HATTERS' REVIEW KNOCK OUR HATS OFF CONTEST **

* *

Mad Hatters' Review <<http://www.madhattersreview.com>>* is considering FICTION and POETRY submissions to our Knock Our Hats Off Contest until June 30th (11:59 p.m., USA EST). *

*First prize winners * in both genres will receive *\$250* (each)* plus publication *of their entries in Issue 12. The winning works of 5 runners-up in each genre will also be published in Issue 12.

All winning entries will be published in a *print anthology* called *"Knock Our Hats Off: A Little Book of Curious Delights."* Each winner will receive a copy of this deluxe collector's item. * The terms "fiction" and "poetry" * *may be interpreted broadly. Take a walk on the wild side through our pages. Take liberties. Governments are taking them away from us, so we're giving them away free.*

*Our honorable judges: *

Cris Mazza , Fiction
www.cris-mazza.com

Sheila E. Murphy , Poetry
en.wikipedia.org/wiki/Sheila_Murphy

*Our entry fee and modus operandi: *

\$12 per entry via PayPal to **.

Poetry: 3 poems max per entry.

Fiction: 3000 words max per entry.

By all means, enter as many times as you wish.

*All submissions * must be sent to ** with the following information in the subject line:

- Your Name
- Genre (Fiction or Poetry)
- Title/s of submission
- Word Count

*Submitted works should *be copied and pasted into the exquisite corpus of your email AND attached as an RTF Doc. If you're submitting visual poetry or visual fiction, attach your entries as jpeg/s or gif/s. If you absolutely MUST, submit these offerings in PDF format.

Pages of texts should be titled, but your name should only appear on the subject line of your email, as submissions will be read blind. We'll ask for your bio and optional pic if you're a first place winner or runner-up.

Simultaneous submissions are expected. Just tell us immediately if some other lucky editor has grabbed your gem/s. But please realize that we won't refund entry fees.

Winning entries will be announced by September 15th. Please address queries to  (subject line: QUERY).

[↑ Contents](#)

67. **Jim Andrews**

"Digital Duende: Reading the Rasp in E-Poetry" by Amanda G. Michaels

Thu 4 Mar 2010

I feel this is quite a good article on digital poetry: "Digital Duende: Reading the Rasp in E-Poetry" by Amanda G. Michaels (<http://www.shiftjournal.org/articles/2009/michaels.htm>). She explains Lorca's use of the term duende, concerning art, in his lecture "Play and Theory of the Duende". And moves on to look at work by Ken Goldsmith, Craig Dworkin, Simon Biggs, Mez, Alan Sondheim, and myself in relation to duende. And she discusses critical writing by Chris Funkhouser, Nathaniel Mackey, Michael Davidson, and Landow.

ja

<http://vispo.com>

[↑ Contents](#)

68. **Carrie Etter**

Infinite Difference, sampler no. 8

Thu 4 Mar 2010

Sascha Akhtar's "The Sufi": <http://carrieetter.blogspot.com>

Just two more posts before the launch of *Infinite* *Difference: Other Poetries by UK Women Poets *in London on the tenth of March....

[↑ Contents](#)

69. **amy king**

Re: Women artists / poets

Thu 4 Mar 2010

Very cool, Tod! Please let me know what you think, if you have time!

I think we're going to get a showing of it up here too. That is, we're going to try to get one... as anyone in any town can attempt - ask your local art gallery or school.

Best,
Amy

From: Michael Tod Edgerton

This looks awesome, Amy--and it's playing here in Athens! I'll get the word out to some folks here at UGA.

Cheers,

Tod

I don't know if I sent this here, but I sent it to a women's poetry listserv and have now second guessed myself: why shouldn't I send it to an "everyone" listserv?

Looks great --- take a gander at the short trailer here -
<http://www.whodoesshethinksheis.net/>

Cheers,

Amy

[↑ Contents](#)

70. **Adam Fieled**
New Apps on PennSound

Thu 4 Mar 2010

I'm thrilled to have a new set of Apps on PennSound:

<http://www.writing.upenn.edu/pennsound/x/Fieled.php>

Many thanks to Michael Hennessey and the other folks at PennSound.

Thanks for listening!

Adam Fieled



[↑ Contents](#)

71. **Jim Andrews**
abcdefghijklmnpqrstuvwxy for iPhone and iPod touch by Joerg Piring

Thu 4 Mar 2010

<http://joerg.piringer.net/abcdefg>

"abcdefghijklmnpqrstuvwxy is a sound toy, a performance tool and an art work. You can play with the letter-creatures and watch and listen how they interact with each other or use them to produce soundscapes like you would with an electronic musical instrument. abcdefghijklmnpqrstuvwxy blends art, biology, fun and physics to create a unique, dynamic and interactive sound ecology."

[↑ Contents](#)

72. **amy king**

Query - Poem Commissions?

Thu 4 Mar 2010

So I commissioned a female artist not long ago to make some dolls of my partner-in-crime, Ana, and myself. I can't tell you how thrilled I was when they arrived today -- so much so that I posted a note and photos here --<http://amyking.wordpress.com/2010/03/04/strange-dolls/>

But this got me to thinking, especially in relation to the film, "Who Does She Think She Is?" (<http://www.whodoesshethinksheis.net/>) -- how many of us are ever commissioned to sell our own art? How often do we support artists who are making a go of doing such? Is it possible to write poems for pay? Is there a way to start a trend, especially in the face of current economic climate, that gets back to supporting the little artist toiling away at her craft? Are you one of those artists who would be willing to give it a whirl?

I realize this raises a whole host of loaded issues (i.e. can creativity be prompted by pay? Can a poet actually sell poems? Is this a call to pull your dusty mimeograph and letterpress machines from the attics and basements?), but I ask after finding out a poet I know has done as much, and he's something of a name... and I'd like to open a discussion about such the business of making a life as an artist in this country. Or are we all just supplementing our lives with side art / "hobbies"?

Best,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

73. **Andy Gricevich**

***madison: friday, march 5th: the WITH PRAWN SHAPED POETRY
READING***

Thu 4 Mar 2010

Please join us at the Project Lodge (817 E. Johnson) at 8pm on Friday, March 5th for this month's installment of the _____-Shaped Reading Series. This month's reading is shaped with prawn or simply shaped as with prawn.

Â

When you arrive you will hear the stimulating poetry of Michael Bernstein, Andy Gricevich, Matthew Guennette, and Steve Timm read by said poets in their own voices.

Â

Feel free to bring snacks to share for our potluck intermission where as-yet unanticipated conversations will take place.

Â

A \$5-10 dollar donation is appreciated.

Â

More's to be found at <http://readingshaped.wordpress.com>

[↑ Contents](#)

74. **Ruth Lepson**

Re: New Apps on PennSound

Thu 4 Mar 2010

thanks for writing about refusing to be cool & wanting to say everything.

On 3/4/10 10:36 AM, "Adam Fieled" <[REDACTED]> wrote:

I'm thrilled to have a new set of Apps on PennSound:

<http://www.writing.upenn.edu/pennsound/x/Fieled.php>

Many thanks to Michael Hennessey and the other folks at PennSound.

Thanks for listening!

Adam Fieled

[REDACTED]

[↑ Contents](#)

75. **Hugh Behm-Steinberg**

Issue Eight of Eleven Eleven Now Up!

Thu 4 Mar 2010

Featuring poetry by: ThÃ©rÃ¨se
At elevenelevenjournal.com!

Featuring poetry by: ThÃ©rÃ¨se Bachand, Dan Beachy-Quick, James Belflower, Oscar Bermeo, Amaranth Borsuk, Brian Brodeur, John F. Buckley and Martin Ott, Cynthia Carmichael, JP Dancing Bear, Daphne Gottlieb, Elizabeth Hadaway, Marguerite L Harrold, Amy King, Ruth Ellen Kocher, Ada LimÃ³n, Dan Magers, Camille Martin, J. Michael Martinez, Maiana Minahal, Sara Mumolo, Tendai Mwanaka, James Ryan, Tim Seibles, Tanya Stepan, and Melissa Tuckey.

Prose by: Charlie Anders, Angela Jane Fountas, Jamey Genna, Lily Hoang, Ginnah Howard, Christine Hume, Baker Lawley, Jonathan Messinger, Anita Nair, James Scott, Kim Gek Lin Short, Lex Sonne, Paul Strohm, Diane M. Sullivan, Andrew R. Touhy and Mike Young.

Plays by: Josh Kornbluth, EM Lewis, and Gary Winter.

Translations of: Nurdun Duman (by RuÅŸen ErgÃ¼n), NÃ¶zÃ¼m Hikmet (by James Ryan and HÃ¼da Cereb) and Yuka Tsukagoshi (by Yuka Tsukagoshi and Eric Selland).

Art by: Jenkins, Alyssa Monks, Pascale Monnin, Aubrey Rhodes, Allyson Seal, Judith Selby Lang and Richard Lang, Kevin E. Taylor and Jean Tripier.

Plus poems and an interview with Benjamin Zephaniah.

I want to take this moment to thank my extremely hardworking staff, without whom Eleven Eleven would cease to exist: Adam Fagin, Adam Fagin, Daniel Ishofsky, Frank Weisberg, Rhea Mukherjee, David Mitchell, Vanelis Rodriguez-Laracuenta, Neil Uzzell, Erin Francisco, Scott Allen, Chelsea Trescott, Josh Breitbart, Bryan Anthony, Samantha Boudrot, Lauren Camacho, Carrie Murphy, and Rachel Volk.

And a really huge shout for our designer, Sarah Magrish, and our webmaster, Tom Comitta.

I also want to thank all the discussions on this list about serendipity and how to make web interfaces for journals work in more interesting ways. I hope we measure up!

Our submissions for issue nine, our summer print issue, are now closed, but all that means is that we're now considering work for issue ten.

Send writing to:

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

For more info, visit our site at elevenelevenjournal.com, or write to us at

██████████.

Cheers!

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

[↑ Contents](#)

76. **Betsy Andrews**
ESL Teaching Job in New Jersey

Thu 4 Mar 2010

Hey, all, this is a great little school. Pay is not great, but there could be opportunity for more classes down the line, and the work is good work.

JOB DESCRIPTION

Teach English as a foreign language for South and Central American students, mostly.

Course: Conversation 1 (Level 1)

Book: Ventures 1 (Cambridge)

Hours: 6:00PM to 7:20PM

Days: Monday to Friday

Venue: 310 Morris Ave. 2nd Floor - Elizabeth, NJ

Starting date: March 8th, 2010

Wages: \$12 an hour

Contact: Daniel (Academic Director) - ██████████

E-mail: ██████████

[↑ Contents](#)

77. **Nathalie Malek**

Managing Editor Position - BOMB Magazine

Thu 4 Mar 2010

Managing Editor

BOMB Magazine

(Brooklyn NY)

[http://www.nyfa.org/opp_detail.asp?type=Job&id"&fid=1&sidT&oppid\(320](http://www.nyfa.org/opp_detail.asp?type=Job&id)

[↑ Contents](#)

78. **Jerome Rothenberg**

horse songs complete, an interview, & new blog postings

Thu 4 Mar 2010

I have two new appearances of work in magazines (online and off) that may be of interest to some here:

(1) All of the translation-derived versions of Navajo horse-songs (five in all) in the current issue of Bombay Gin out of Naropa. These have never appeared together except in an artist's version back in the 1970s and are presented here, along with my "total translation" essay, through the good offices of Andrew Schelling and Amy Catanzano.

(Copies can be ordered by checking their web site:

<http://www.naropa.edu/bombaygin/about.cfm>)

(2) A new interview conducted by Mark Weiss and presently posted on Aryanil Mukherjee's Kaurab magazine

(<http://www.kaurab.com/english/interviews/rothenberg.html>). This gives me a particular chance to speak for an international school of poetry and poetics, plus some other things.

In addition, a few recent postings on my Poems and Poetics blog (poemsandpoetics.blogspot.com), excluding various postings of my own work, might also be of interest here, e.g.

2010-03-01: Marjorie Perloff, An Afterword for Rae Armantrout

2010-02-25: Outsider Poems, a Mini-Anthology in Progress (13): American Sign Language as a Medium for Poetry

2010-02-21: Reconfiguring Romanticism (37): Jack Foley on "Hamlet, Keats, and La Conscience de Soi"

2010-02-17: Abdellatif Laâbi: from Fragments of a Forgotten Genesis

2010-02-09: John Bloomberg-Rissman: from No Sounds of My Own Making

2010-02-05: Homero Aridjis: Poems of the Double

2010-02-01: Christine Meilicke: Burrowing In, Digging Out: Digging Out Rose Drachler

2010-01-28: Robert Kelly: Three poems from "Fire Exit," with a note in celebration

2010-01-24: Ahira Tatehata: Seven Poems, with a note in praise of ...

2010-01-17: Reconfiguring Romanticism (36): Jacques Darras, We Are all German Romantics

2010-01-13: Aimé Césaire: Three Poems Newly Translated by Eshleman & Arnold

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

Forthcoming postings for March and April include work by myself and by Haroldo de Campos, David-Baptiste Chirot, Jeffrey C. Robinson, Christine Wertheim, Jack Foley, George Quasha, Rose Drachler, Moira Roth, David Meltzer, Hiromi Ito, Paul Celan, Osip Mandelstam, Pierre Joris, and Lewis Carroll.

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

[↑ Contents](#)

79. **Poetry Project**

Events at The Poetry Project

Thu 4 Mar 2010

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

We also have some new audio content up on our website here:

<http://poetryproject.org/multimedia/audio>

And you should check out Lauren Russell's epic reading report on our recent Joanna Fuhrman/John Koethe reading here:

<http://poetryproject.org/featured-content/reading-reports>

SAVE THE DATE

Sunday, March 14th, 6:30 PM at St. Mark's Church

A Celebration of Haitian Culture: Benefit for Earthquake Relief

Please join The Poetry Project, Danspace, Ontological-Hysteric Theater and St. Mark's Church in the Bowery for a celebration of Haitian culture. All proceeds

from the evening will be donated to Partners in Health: Stand With Haiti.

<http://www.standwithhaiti.org/haiti>

Readings by Amiri & Amina Baraka and Denizé Lauture! Performances by John Zorn and master Haitian drummer Bonga! More artists to be announced soon!

Tickets to the benefit and to the pre-show reception at Pangea Restaurant are available for purchase at the benefit blog. Tickets will also be sold at the door. Please visit the benefit blog for updates and ticket options:

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

Monday, March 8, 8 PM

Andrew Zawacki & Mairéad Byrne

Andrew Zawacki is the author of three poetry books -- *Petals of Zero* (Petals of One (Talisman House)), *Anabranche* (Wesleyan), and *By Reason of Breakings* (Georgia) -- and several chapbooks. Coeditor of *Verse* and *The Verse Book of Interviews* (Verse), he has published criticism in the *TLS*, *Boston Review*, *Talisman*, *How2*, *New German Critique*, *Open Letter*, *Australian Book Review*, and elsewhere. A former fellow of the Slovenian Writers' Association, he edited *Afterwards: Slovenian Writing 1945-1995* (White Pine) and edited and co-translated Ale¹ Debeljak's *Without Anesthesia*, due in spring from Persea. His translation, from the French, of Sébastien Smirou, *My Lorenzo*, is forthcoming from Burning Deck.

Mairéad Byrne's books include *The Best of (What's Left of) Heaven* (Publishing Genius 2010), *Talk Poetry* (Miami University Press 2007), *SOS Poetry* (ubu Editions 2007), and *Nelson & The Huruburu Bird* (Wild Honey Press 2003); with chapbooks including *State House Calendar* (Dusie Kollektiv 2008), *Vivas* (Wild Honey Press 2005), *An Educated Heart* (Palm Press 2005) and *Kalends* (Belladonna 2005). She is an Associate Professor of Poetry + Poetics at Rhode Island School of Design.

Wednesday, March 10, 8 PM

George Tysh & Stephanie Young

George Tysh was born in Passaic, NJ, and educated in Detroit. In Paris in the '60s, he edited *Blue Pig* with poet David Ball, and collaborated with conceptual artists Christian Boltanski and Sarkis. From 1980 to 1991, he directed *LINES: New Writing* at the Detroit Institute of Arts, a series that brought more than 300 authors to read and discuss their works in the Motor City, and (with poet Chris Tysh) edited *In Camera*, a project devoted to works of the sexual imaginary. His latest collection, *The Imperfect* (United Artists Books), completes a sequence that includes *Ovals* (In Camera) and *Echolalia* (United Artists Books). Currently, he teaches at the Roeper School in Birmingham, MI.

Stephanie Young lives and works in Oakland. Her books of poetry are *Picture Palace* (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* <<http://www.deepoakland.org>>.

Friday, March 12, 10 PM

Heather Christle & Andrew Dieck

Heather Christle grew up in Wolfeboro, New Hampshire. She is the author of the poetry collection *The Difficult Farm* (Octopus 2009), and a portfolio of her poems and other documents recently appeared in *Slope*. She lives in Atlanta, Georgia, and is a Creative Writing Fellow at Emory University.

Andrew Dieck is originally from Philadelphia, PA. He now lives in Tivoli, NY where he works as a personal assistant. He has a BA from Bard College. His poems have appeared or will appear in *The Bard Papers*, *Gerry Mulligan*, and *The West Wind Review*.

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131 East 10th Street at Second Avenue

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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).

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[↑ Contents](#)

80. **Patrick F. Durgin**

Don Share on Bunny Lang

Thu 4 Mar 2010

The first in a new set of "Previews & Supplements": Don Share on V.R. "Bunny" Lang. See <http://www.kenningtoneditions.com> and stay tuned for other guest bloggers Laura Elrick, Peter O'Leary, Aldon Nielsen, and David Hadbawnik.

If you haven't yet picked up a copy of THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985, consider a subscription. [For \$35.00 you receive the anthology and, upon its release this spring, Pamela Lu's *_Ambient Parking Lot_*.] Also available from www.spdbooks.org, amazon.com, and any book seller worth surviving.

[↑ Contents](#)

81. **Tim Peterson**

Tendencies 3/9: kaufman, Martin, & Dick

Thu 4 Mar 2010

TENDENCIES: Poetics & Practice

erica kaufman, Douglas A. Martin, Mina Pam Dick

This series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy.

The next event features talks by:

erica kaufman

Douglas A. Martin

Mina Pam Dick

...followed by a discussion/Q&A session.

on Tuesday, March 9

at 6:30 PM

FREE

at CUNY Graduate Center

(in the Martin E. Segal Theater)

365 Fifth Avenue, NYC

erica kaufman is the author of *censory impulse* (factory school 2009) as well as several chapbooks including *civilization day* (Open24Hours, Winter 2007). recent work can be found in *Little Red Leaves*, *Aufgabe*, and elsewhere. essays and reviews can be found in *The Poetry Project Newsletter*, *CutBank*, *Rain Taxi*, *Verse*, among other places. kaufman is currently a Ph.D. candidate at the CUNY Graduate Center where she explores the interstices between contemporary poetics and composition & rhetoric. she lives in Brooklyn and teaches at Baruch College and Bard College.

Douglas A. Martin is the author most recently of a novel, *Once You Go Back* (Seven Stories Press). His other books include *Your Body Figured*, a lyric narrative; *Branwell*, a novel of the Bronte brother; *They Change the Subject*, a book of stories; and *In the Time of Assignments*, a collection of poetry. His first novel, *Outline of My Lover*, was named an International Book of the Year in the Times Literary Supplement and adapted in-part by the Forsythe Company for their multimedia dance-theater piece, "Kammer/Kammer." He teaches in the Low Residency MFA Writing Program at Goddard College.

Mina Pam Dick (aka Hildebrand Pam Dick, Nico Pam Dick et al.) is a writer, artist and philosopher living in New York City. She's a native New Yorker. She received a BA from Yale and an MFA in Painting as well as an MA in Philosophy from the University of Minnesota. Her writing has appeared in *Tantum*, *BOMB*, *The Brooklyn Rail* and *The Portable Boog Reader 4*, and will be included in *Aufgabe #9*; her philosophical work has appeared in a collection published by the International Wittgenstein Symposium (Kirchberg am Wechsel, Austria). Her first book, *DELINQUENT*, was published by Futurepoem in December, 2009.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog.

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 this spring:

Dodie Bellamy, Eileen Myles, and Kevin Killian

on Friday, April 9 at 6:30 PM

in the Martin E. Segal Theater at CUNY Graduate Center

Jack Kimball, CA Conrad, and Stacy Szymaszek

on Thursday, May 6 at 6:30 PM

in the Skylight Room (9100) at CUNY Graduate Center

[↑ Contents](#)

82. **derek beaulieu**

CHAINS by derek beaulieu (very few copies remaining)

Thu 4 Mar 2010

Hi folks;

my most recent book of visual poetry - CHAINS - is nearing the end of its print run, so if you are at all interested in picking up a copy, i recommend scooping it up relatively soon...

92 pages of visual poetry. \$15 + postage.

<http://www.spdbooks.org/Product/9780979847035/chains.aspx?rf=1>

**

With CHAINS, derek beaulieu once again turns his attention to how "language regards itself, stalks itself, begins, slowly, to eat itself" (Canadian Literature) in a series of graceful abstractions made entirely from antiquated dry-transfer lettering. In chains, letters gather in elegant arrangements, architectural constructions and sinews of meaning. derek beaulieu is the author of 8 books of poetry and conceptual writing. In 2005 he co-authored, with Gary Barwin, fragments from the frag pool: haiku after basho, a book of playful translations. In 2006 he co-edited Shift & Switch: new Canadian poetry to wide acclaim. Alberta Views recently referred to beaulieu as a "mad scientist of visual poetry", and FFWD referred to his 2006 volume fractal economies as having "the potential to be like Miles Davis' Kind of Blue, which taps the veins of jazz for many listeners and musicians. Never read a book of concrete poetry before? This might be the one to hook you."

[↑ Contents](#)

83. **Lars Palm**

Re: Query - Poem Commissions?

Thu 4 Mar 2010

when i lived in gran canaria i wrote some poems for pay. i simply sat down in a crowded place with a sign saying that for 5 euro i'd write a poem in 5 minutes on any subject they'd give me. of course they all turned out horrible, but for a few weeks it got me enough money for food & things

it appears that some english poets get commissioned by radio, tv & such quite regularly

<http://larspalm.wordpress.com>

[↑ Contents](#)

84. **mIEKAL aND**

New from Xerox Sutra Editions: SEARCHIX by mIEKAL aND

Thu 4 Mar 2010

SEARCHIX

Sampletexts And Dissolution

http://xexoxial.org/is/SEARCHIX/by/mIEKAL_aND

Published by Xerox Sutra Editions

2010. 8x18, 138 pages, color. \$16.00.

ISBN 1-438268-49-1 | EAN-13 978-1-438268-49-1

Xerox Sutra Editions presents mIEKAL aND's inconvenient disambiguation of search engines, spam, outside texts & literal displays of often loved hysteric sutras.

"Je préfère mon nouveau dégoût à l'ancien goût dégoûtant." -Isidore Isou

"While the sphinx retains her secret, who shall reveal the unconsummated significance of the asterisk—Nonwithstanding that the secret of the sphinx is not conveyed in words—the asterisk is an assumption that the secret is possessed by each of us and therefore need never be mentioned—the asterisk is the signal of a treasure which is not there" -Mina Loy

"When you make music or write or create, it's really your job to have mind-blowing, irresponsible, condomless sex with whatever idea it is you're writing about at the time. " —Lady Gaga

"Hello sheriff, give me another nose." —Clark Coolidge

[↑ Contents](#)

85. **Corey Frost**

Multiformalisms: A Public Conversation at the GC

Thu 4 Mar 2010

Tuesday, March 16, 2010. 6:30 pm. At the CUNY Graduate Center, 365 Fifth Avenue New York, Rm. 9206. Multiformalisms : Postmodern Poetics of Form. (Essays. Edited by Annie Finch and Susan M. Schultz. Textos Books.)

Join poet and editor Annie Finch, along with contributors to the anthology Multiformalisms: Postmodern Poetics of Form, for a lively discussion of how contemporary poets use and understand forms. The conversation, like the book, will juxtapose traditional formalism and Flarf, the American long poem and native Hawaiian poetry, rhyme in Paul Muldoon and textual variability in New Media poetry, Susan Howe and Lucinda Roy, jazz and Asian American poetics, and much more. Featuring Marilyn Hacker, Patricia Smith, Tyler Hoffman, and Stefania deKenessey. Presented by the Center for the Humanities and the GC Poetics Group. Moderated by Corey Frost.

[↑ Contents](#)

86. **Gwyn McVay**

Re: Query - Poem Commissions?

Thu 4 Mar 2010

I've done this at a punk-rock flea market. A member of the local roller-derby team was one of my patrons; while "My Wheels, Your Ass" will never rank among my finest contributions to litrachoer, it got me a little money and a big hug from the roller diva. And, of course, a silly story to tell.

Gwyn (Haven't started on a Norwegian-curling-pants poem yet, though) McVay

On Thu, Mar 4, 2010 at 8:11 PM, Lars Palm <[REDACTED]> wrote:

when i lived in gran canaria i wrote some poems for pay. i simply sat down in a crowded place with a sign saying that for 5 euro i'd write a poem in 5 minutes on any subject they'd give me. of course they all turned out horrible, but for a few weeks it got me enough money for food & things

[↑ Contents](#)

87. **Adam Katz**

Re: Query - Poem Commissions?

Fri 5 Mar 2010

Recently I've noticed some advertisements that appear to be in poem-y format.

For example:

<http://www.qf.org.qa/think/Think.pdf>

And it's pretty kind of good!

Maybe the way to get commissioned to write poems is to think about things they could be *used* for. Though I'm aware this idea of use is maybe taboo or incompatible with our for-its-own-sake mentality.

If for-its-own-sake is what poetry is, then it's not commissionable.

If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.

a

[↑ Contents](#)

88. **Nana Zabic**

Re: Query - Poem Commissions?

Fri 5 Mar 2010

Lars,

You are my hero!

Amy, I remember when I was a kid in SFR Yugoslavia, poets (bad, of course, but not only poets, writers of all kinds) would tour schools and community centers all over the country, read, sell and sign books, and I believe they were getting paid for that either by their state-owned publisher or some state agency. Then they'd get drunk at the local "bohemian" bar/restaurant with the provincial amateur literati, sleep in some dingy hotel room, and then hit the road again in the morning. Or they wouldn't get drunk, that depends.

Also growing up, I saw all kinds of grave commemorations of the anti-fascist struggle and workers revolution in Yugoslavia that regularly featured poems written especially for the occasion, and read by famous actors. It was always televised. But I'm talking about ancient history in a non-existent land, maybe I'm just weaving a myth out of my unreliable memories. Go figure!

But poets in the US even nowadays get commissioned to write occasional poems, don't they? Not just Elizabeth Alexander. Although I don't know if they get paid for it. I remember (and this is not a myth) when a new chancellor was inaugurated at UNC Wilmington in the early 2000s, they commissioned a poem by a UNC Greensboro professor of creative writing. He read an ode that heavily utilized various words that end-rhyme with WilmINGTON. You'd be surprised how many words he came up with. I attended the inauguration because my role was to walk with other international students, each one of us carrying a flag of a foreign country to show off how cosmopolitan the school was.

SneÅ¾ana

On Fri, Mar 5, 2010 at 2:11 AM, Lars Palm <[REDACTED]> wrote:

> when i lived in gran canaria i wrote some poems for pay. i simply sat down
> in a crowded place with a sign saying that for 5 euro i'd write a poem in 5
> minutes on any subject they'd give me. of course they all turned out
> horrible, but for a few weeks it got me enough money for food & things
>
> it appears that some english poets get commissioned by radio, tv & such
> quite regularly
>
>
> <http://larspalm.wordpress.com>
>
>

[↑ Contents](#)

89. **Joel Weishaus**
"The Gateless Gate" Concluding Pages

Fri 5 Mar 2010

Dear Friends and Colleagues:

These are the concluding pages [10 texts/ten images] of "The Gateless Gate":

<http://web.pdx.edu/~pdx00282/Gate-R/Pgs%2051-52R.htm>

From the beginning:

<http://web.pdx.edu/~pdx00282/Gate-R/Cover-R.htm>

Entire project at archive site:

<http://www.cddc.vt.edu/host/weishaus/Gate-R/Cover-R.htm>

[Best viewed with MS Explorer browser; text size : medium]

Thank you so much for your readings and critiques,
as The Gateless Gate developed over the past year.

My Warm Regards.

Joel

[↑ Contents](#)

90. **Rob McLennan**
above/ground press: state of the union,

Fri 5 Mar 2010

a note on near-seventeen years of publishing activity,

<http://robmcclennan.blogspot.com/2010/03/aboveground-press-state-of-union.html>

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

91. **Naomi Buck Palagi**
Re: Query - Poem Commissions?

Fri 5 Mar 2010

I think there is a very long history of artists working on commission-- and making great art. This is certainly true for visual arts and music, why not for poetry? I think the only danger would be if a writer doesn't do any writing at all

outside the commission/ pay format. But to a large extent we want people to read and appreciate our work, it is why we try to publish, so why not have some of that appreciation be in the form of pay. "I like your poetry, can you write more for me and I will pay you?" I'd love that-- especially if there were few or no strings attached...

--- On Thu, 3/4/10, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Query - Poem Commissions?

To: [REDACTED]

Date: Thursday, March 4, 2010, 12:54 PM

So I commissioned a female artist not long ago to make some dolls of my partner-in-crime, Ana, and myself. I can't tell you how thrilled I was when they arrived today -- so much so that I posted a note and photos here --<http://amyking.wordpress.com/2010/03/04/strange-dolls/>

But this got me to thinking, especially in relation to the film, "Who Does She Think She Is?" (<http://www.whodoesshethinksheis.net/>) -- how many of us are ever commissioned to sell our own art? How often do we support artists who are making a go of doing such? Is it possible to write poems for pay? Is there a way to start a trend, especially in the face of current economic climate, that gets back to supporting the little artist toiling away at her craft? Are you one of those artists who would be willing to give it a whirl?

I realize this raises a whole host of loaded issues (i.e. can creativity be prompted by pay? Can a poet actually sell poems? Is this a call to pull your dusty mimeograph and letterpress machines from the attics and basements?), but I ask after finding out a poet I know has done as much, and he's something of a name... and I'd like to open a discussion about such the business of making a life as an artist in this country. Or are we all just supplementing our lives with side art / "hobbies"?

Best,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

92. **Mark DuCharme**

FW: Stratford Park Reading Series: SCHELLING & ANDERSON, March 30th

Fri 5 Mar 2010

The Stratford Park Reading Series

proudly presents...

Andrew Schelling & Erik Anderson

TUESDAY, MARCH 30th at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

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[http://www.mapquest.com/maps?](http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301)

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DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Andrew Schelling is a poet, translator of the lyrical verse of ancient India, essay writer, and editor. He teaches at Naropa University where he supervises the letterpress print shop, and currently serves as editor in chief of Bombay Gin. His poetry is known for its close observation of ecological realms. Recent titles: *Old Tale Road* (poetry) and *Dropping the Bow: poems from Ancient India* (translation, second edition of the book that received academy of american poets translation award in 1992. §

Erik Anderson's first book, *The Poetics of Trespass*, is forthcoming from Otis Books/Seismicity Editions in Spring 2010. His critical and creative work has appeared in *American Letters & Commentary*, *Witness*, *The Laurel Review*, *The Poetry Project Newsletter*, *Versal*, and *Rain Taxi*, among many others. A former

contributing editor at the Denver Quarterly, he co-edits the mail-art magazine Thuggery & Grace and holds degrees from the University of Michigan, the University of Denver, and Naropa's Kerouac School. Born in Danbury, Connecticut and raised in Holland, Michigan, he lives outside of Longmont, Colorado.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [REDACTED] with the subject line "SPRS: REMOVE."

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Hotmail: Trusted email with Microsoft's powerful SPAM protection. Sign up now.

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and More On-the-Go. Get Windows Live Hotmail Free.
<http://clk.atdmt.com/GBL/go/201469229/direct/01/>

[↑ Contents](#)

93. **Jennifer Karmin**

Dusie Kollektiv: new poetry online

Fri 5 Mar 2010

DUSIE KOLLEKTIV
<http://www.dusie.org>

Read work by:

Samar Abulhassan

Derek Beaulieu

Cara Benson

Ann Bogle

Jessica Bozek

Ana Bozicevic

Elizabeth Bryant

Mairead Mairead

Mackenzie Carignan

Juliet Cook

Sarah Anne Cox

James Cummins

Michelle Detorie

Amanda Deutch

Julia Drescher
Kai Fierle-Hedrick
Annie Finch
Anna Fulford
Susana Gardner
Arielle Greenberg
E. Tracy Grinnell
Arielle Guy
Jared Hayes
Jen Hofer with Sawako Nakayasu
Carrie Hunter
Jennifer Karmin
Amy King
Paul Klinger
Mark Lamoureux
Juliana Leslie
Dana Teen Lomax
Nicole Mauro
Catherine Meng
Bonnie Jean Michalski
Anna Moschovakis
Michelle Noteboom
Dawn Pendergast
Emma Phillipps
Martha Reed
Kaia Sand
Kathrin Schaeppi
Zoe Skoulding
Carmen Gimenez Smith
Jane Sprague
Jill Stengel
Bronwen Tate
Maureen Thorson
Catherine Wagner
Stephanie Young

Dusie is an experimental poetics journal as well as a yearly poetry publishing kollektiv. Under the auspices of Dusie Press, poets participate both physically and virtually in communal projects. Poets in the Dusie Kollektiv write, design, produce and distribute poetic chapbooks in limited, signed, editions of 50 to 150 copies. Dusie also makes poetry available to a wider community through free online PDF downloads.

94. **David Kirschenbaum**

Boog City 62 Print and Online PDF Editions Available

Sat 6 Mar 2010

Please forward

Hi all,

The print edition of Boog City 62 will be available Sunday afternoon. You can read the pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc62.pdf>

Thanks,
David

Boog City 62

featuring:

On the Cover

—"Controversial projects have seen developers continue to run roughshod over working-class neighborhoods that have little ability for residents to fight the steam shovels at their door." —from What Jobs, Hoops, and Housing? The Atlantic Yards Battlefield by Scott MX Turner.

And from this issue's all S.F. Bay Area poetry section, edited by Joanna Fuhrman
(excerpt below)

—Woodacre, Calif.'s Albert Flynn DeSilver with
"Desire"

A flock of
Varied Thrushes is
enough. They've
made it in
life. Onto the
cover of Birders
World. There is no
word for individual
in Bird or Thrush, no

And Inside

**From our music section, Urban Folk,
edited by Jonathan Berger**

—"The first eight lines hold onto the A rhyme—veins, pain, rain, came, blame, same, train pass by before we get to a B rhyme. The message is clear—this album is about the slow build." from *The Shivers' Dance Party for Frankensteins: Finding a Bump-In-The-Night Rock Groove; In The Morning by The Shivers*, reviewed by Isaac Gillespie

—"Consider the case of legendary blues singer Robert Johnson. Although his last recorded words may have been "there's a woman here who want a dime and I lacks a nickel," his estate eventually grew to over \$1.3 million dollars in 1998. Does that mean that at his death his 29 songs were worth the equivalent of \$1.3 million 1998 dollars in 1938 dollars? They are, after all, the same songs." from *Song Valuation in the Digital Age* by JJ Hayes.

from our printed matter section, now edited by Arlo Quint

—"A little admission, a little blurriness, a little bravado—you get the feeling Coletti is comfortable with the role of underdog, though not without something in his back pocket." from *The School of Opaque, Honest, Musical Glee: John Coletti Delivers With Mum Halo; Mum Halo* (Rust Buckle Books), reviewed by Edmund Berrigan

—Arlo Quint poses 20 Questions to John Coletti

And the rest of our S.F. Bay Area poetry section
(excerpts below)

—Palo Alto, Calif.'s Rachel Loden
with "How Should Chicago Be Governed?"

Oh Chicago never stop being weird with your Casimir Pulaski oh Chicago!
Current mood: excited

Glitter is a killa in Chi tizzle
You are such a flirt with your Loose Leaf Lounge

—Oakland, Calif.'s Joseph Lease
with "From X"

1

flowing over her face and green light flowing up
into her hair—the past is wilderness—Fifteenth
Century France is wilderness—tree trunks wet
under a violet sky, streets overflow—you can't
afford to go to Baja, Nieman-Marcus, Small Planet,
Rizzoli, or Crate and Barrel—snow clicking in

black branches, on mailboxes, tanbark, garbage—
daylight's long torso moves slowly—

**Art editor Cora Lambert brings us work from
Brooklyn Heights and Hudson, N.Y.'s Jen P Harris.**

**And thanks to Tracy Collins and Arlo for their photos, and Jesse Schoen for
the Song Valuation art.

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Project * <http://vimeo.com/2910357> Ugly Duckling Presse *
<http://www.uglyducklingpresse.org/>

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Poetry Submission Guidelines: Email subs to [REDACTED], with no more than five
poems, all in one attached file with "My Name Submission" in the subject line
and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE
to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog's Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [REDACTED] or
printed matter editor Arlo Quint, [REDACTED]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [REDACTED]

2,250 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

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Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark's Pl. (bet. 2nd & 3rd
aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)
Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
St. Mark's Church * 131 E. 10th St. (bet. 2nd & 3rd aves.)

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Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor
places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika
Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee *
248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer
St. (bet. Bleecker & Houston sts.) Housing Works Cafe 126 Crosby St. (East
Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry &
Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Greenpoint Coffee House * 195 Franklin St. (bet. Freeman & Green
sts.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.)
Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Champion
Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg

Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 110 Bedford Ave. (at N.11th St.)

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David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

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<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

[http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?](http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880)

[id=343169880](http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880)

For music from Gilmore boys:

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

[↑ Contents](#)

95. **Jeffrey Side**

Poems on Todd Swift's blog

Sat 6 Mar 2010

Todd Swift has kindly done a little write-up of me and included two of my poems on his Eyewear blog:

<http://toddsswift.blogspot.com/2010/03/featured-poet-jeffrey-side.html>

Thanks Todd.

[↑ Contents](#)

96. **Anny Ballardini**

the HEALTH & ILLNESS Anthology

Sat 6 Mar 2010

We are pleased to announce the HEALTH & ILLNESS Anthology with our felt acknowledgment to all those who sent their poems and visual work. An enormous accomplishment that is officially unveiled on a freezing Satur(n)/day here in the Alps and a terribly hot day in Nigeria, with an epileptic electricity supply that forces people to seek refuge under the trees outside:

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[pa=printpage&pid=3160](http://www.fieralingue.it/corner.php?pa=printpage&pid=3160)>- **. Editorial - Anny

Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3161>>- **. Michael

Rothenberg<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3162)

[pa=printpage&pid=3162](http://www.fieralingue.it/corner.php?pa=printpage&pid=3162)> **. Dennis

Barone<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3163>> **. Daniel

Zimmerman & Mom<[http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=3164)

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<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3165>> ** Elizabeth
Smither<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3166>> **
Douglas Clark<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3167>>
** Jeff Harrison<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3168>> ** John M.
Bennett<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3169>> **
Tony Trigilio<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3170>>
** Peter Ganick<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3171>> ** Charlotte
Mandel<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3173>> **
Ingrid Wendt<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3174>>
** Sohrab Sepehri<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3175>> ** Geoffrey
Gatza<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3176>> **
Wendy Carlisle<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3177>> ** Peter
Ciccariello<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3178>> **
Jim Leftwich<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3179>>
** Marilyn Hacker<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3180>> ** Ric
Carfagne<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3188>> **
Jessica Fiorini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3189>>
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<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3203>> ** Silvia
Levenson <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3204>> **
Jameela 'Nishat' <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3205>> ** Hoshang Merchant
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3206>> ** Halvard
Johnson <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3207>> **
Meg Withers <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3208>>
** Christina Pacosz <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3209>> ** Ruth Fainlight
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3210>> ** Jerry
McGuire <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3211>> **
Jerry McGuire - 2nd part<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3212>> ** Evelyn
Posamentier<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3213>>
** Evelyn Posamentier 2nd Part<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3214>> ** Wendy Vardaman
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3215>> ** Malaika
King Albrecht <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3216>>

**. Grzegorz Wróblewski <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3217>> **. Rebecca Seiferle
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3220>> **. Luc Fierens <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3221>> **. Helen Ruggieri <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3222>> **. Ed Baker <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3223>> **. Daniel Godston
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3224>> **. David Howard <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3225>> **. Fan Ogilvie <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3226>> **. Christopher Flynn <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3227>> **. Nuri Gene Cos
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3228>> **. Penelope Scambly Schott <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3229>> **. Alan Sondheim Part
1 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3246>> **. Alan Sondheim Part 2 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3247>> **. Alan Sondheim Part
3 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3248>> **. Alan Sondheim Part 4 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3249>> **. Alan Sondheim Part
5 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3250>> **. Eileen Tabios <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3254>> **. Barry Alpert <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3255>> **. Jean Vengua and Michael A. Fink <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3256>> **. Kathrine Durham
Oldmixon <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3257>> **. Sarah Rae <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3258>> *. harry k stammer <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3259>> **. Amy
MacLennan <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3260>> **. Margo Berdeshevsky <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3261>> **. Obiwu <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3262>> **. Marco Giovenale
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<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3267>> **. Richard M. Berlin <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3268>> **. Sola Olatunji <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3269>> **. Musa Idris Okpanachi <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3270>>

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Oakes<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3306>> *.*
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With our best wishes,

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Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »

Giovenale

[↑ Contents](#)

97. **Carrie Etter**

Our penultimate offering, Infinite Difference sampler no. 9

Sat 6 Mar 2010

This time it's a section of Elisabeth Bletsoe's "Birds of the Sherborne Missal":
<http://carrieetter.blogspot.com>

I hope you enjoy it and would love to have your comments on this or any other
selection if you'd like to post a response.

[↑ Contents](#)

98. **Obododimma Oha**

Fwd: To Our Contributors - the HEALTH & ILLNESS Anthology

Sat 6 Mar 2010

We are pleased to announce the HEALTH & ILLNESS Anthology with our felt acknowledgment to all those who sent their poems and visual work. An enormous accomplishment that is officially unveiled on a freezing Satur(n)/day here in the Alps and a terribly hot day in Nigeria, with an epileptic electricity supply that forces people to seek refuge under the trees outside:

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Jameela 'Nishat' <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3205>> ** Hoshang Merchant
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3206>> ** Halvard Johnson
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3207>> ** Meg Withers
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3208>> ** Christina Pacosz
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3209>> ** Ruth Fainlight
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3210>> ** Jerry McGuire
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3211>> ** Jerry McGuire - 2nd part
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3212>> ** Evelyn Posamentier
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3213>> ** Evelyn Posamentier 2nd Part
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<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3215>> ** Malaika King Albrecht
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<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3220>> ** Luc Fierens
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3221>> ** Helen Ruggieri
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3222>> ** Ed Baker
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3223>> ** Daniel Godston
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3224>> ** David Howard
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3225>> ** Fan Ogilvie
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3226>> ** Christopher Flynn
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3227>> ** Nuri Gene Cos
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3228>> ** Penelope Scambly Schott
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3229>> ** Alan Sondheim Part 1
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3246>> ** Alan Sondheim Part 2
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3247>> ** Alan Sondheim Part 3
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3248>> ** Alan Sondheim Part 4
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3249>> ** Alan Sondheim Part 5
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3250>> ** Eileen Tabios
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3254>> ** Barry Alpert
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3255>> ** Jean Vengua and Michael A. Fink
<<http://www.fieralingue.it/corner.php>>

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Oldmixon<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3257>> *.*
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MacLennan<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3260>>
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<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3263>> *.* Tom
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Giovenale

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Obododimma Oha
<http://udude.wordpress.com/>

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED];
[REDACTED].

[↑ Contents](#)

99. **Rob McLennan**

new from above/ground press: Marcus McCann

Sat 6 Mar 2010

Town in a long day of leaving
by Marcus McCann

\$3

Originally published by on the event of the authors relocation to Toronto from Ottawa by The Onion Union, November 2009; republished in Ottawa by above/ground press in an edition of 200 copies, March 2010; a/g subscribers receive a complimentary copy (2010 subscriptions still available); to order, send cheques (add \$1 for postage; outside Canada, \$2) c/o rob mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7, or check out [REDACTED]

Point system

We are all the same is the moral of the story.
All men are the same is the moral of the story,
but it is not good news. Strangers should never
be encouraged is the moral of the story. Lose
and forfeit your job is the moral of the story.
Come off hard is the moral of the story.

The wolf lives and probably will get you
is the moral of the story. Resistance
is justified is the moral of the story.

Your but Google is the moral of the story
is the complete opposite of the truth. Think
before you act is the moral of the story. The last
line of the play is, The moral of the story isnt
get along; its get to know your neighbor.

Marcus McCann lived in Ottawa for eight years. Evidence: he published poems in Ottawa-based journals including Bywords, Yawp, the Ottawa Arts Review, The Moose & Pussy, Peter F Yacht Club and Ottawater; performed at the citys reading series, including the Dusty Owl, Tree, Factory and the Ottawa International Writers Festival; worked with Ottawas Chaudiere Books to put out his first trade collection, Soft Where; won the John Newlove Award; hosted CKCUs Literary Landscapes; organized the Transgress Festival and the Naughty Thoughts Book Club; won the University of Ottawas 48 hour novella writing contest; worked with local writing group Ampers&; sold work at the Ottawa Small Press Book Fair; and shopped at Ottawas independent bookstores, including After Stonewall, Collected Works, Mother Tongue, Nicholas Hoare and Venus Envy.

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

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

100. **Martha Deed**

New chap -- The Lost Shoe- Martha Deed

Sat 6 Mar 2010

Martha Deed goes where no poet has gone before. Combining cut-up and court transcript, oscillating deftly back and forth between textual poetry and visual poetry, adopting voice after effective voice, she brings us a gut-punch orb of truth where only the names have been changed, though the innocent remain unprotected. An excerpt:

Poppycock

Leave your common sense
outside the door
do not speculate

what I say is not evidence
the judge will instruct you on the law
when I shout at the murder victim's mother
do not hold it against me
or take it out on my client sitting here
in prison pallor, gray suit and tie
so you will not know he is in custody
I am only doing my job
even a dead child's mother can lie
wouldn't you agree and her lies
could put my client behind bars
his freedom is at stake his innocence
so important I will tell you what to think
which facts you should ignore
do not speculate I say
leave your common sense
outside the door

—Martha Deed

<http://chapbookpublisher.com/shop.html>

48 pages. \$10, includes standard shipping within the Continental USA.

[↑ Contents](#)

101. **george spencer**

Re: horse songs complete, an interview, & new blog postings

Sat 6 Mar 2010

Â

My review (<http://larspalm.wordpress.com/2010/03/02/george-views-the-perfect-dark/>) of Susan Maurer's perfect dark (http://ungovernablepress.weebly.com/uploads/2/1/2/2/2122174/perfect_dark.pdf) is up on Lars Palm's site.

George Spencer

From: Jerome Rothenberg <[REDACTED]>

To: [REDACTED]

Sent: Thu, March 4, 2010 5:40:18 PM

Subject: horse songs complete, an interview, & new blog postings

I have two new appearances of work in magazines (online and off) that may be of interest to some here:

(1) All of the translation-derived versions of Navajo horse-songs (five in all) in the current issue of Bombay Gin out of Naropa.Â These have never appeared together except in an artist's version back in the 1970s and are presented here, along with my "total translation" essay, through the good offices of Andrew Schelling and Amy Catanzano.Â

(Copies can be ordered by checking their web site:
<http://www.naropa.edu/bombaygin/about.cfm>)

(2) A new interview conducted by Mark Weiss and presently posted on Aryanil Mukherjee's Kaurab magazine (<http://www.kaurab.com/english/interviews/rothenberg.html>).Â This gives me a particular chance to speak for an international school of poetry and poetics, plus some other things.

In addition, a few recent postings on my Poems and Poetics blog (poemsandpoetics.blogspot.com), excluding various postings of my own work, might also be of interest here, e.g.

2010-03-01: Marjorie Perloff, An Afterword for Rae Armantrout

2010-02-25: Outsider Poems, a Mini-Anthology in Progress (13): American Sign Language as a Medium for Poetry

2010-02-21: Reconfiguring Romanticism (37): Jack Foley on "Hamlet, Keats, and La Conscience de Soi"

2010-02-17: Abdellatif LaÃ©bi: from Fragments of a Forgotten Genesis

2010-02-09: John Bloomberg-Rissman: from No Sounds of My Own MakingÂ

2010-02-05: Homero Aridjis: Poems of the Double

2010-02-01: Christine Meilicke: Burrowing In, Digging Out: Digging Out Rose Drachler

2010-01-28: Robert Kelly: Three poems from "Fire Exit," with a note in celebration

2010-01-24: Ahira Tatehata: Seven Poems, with a note in praise of ...

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2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

Forthcoming postings for March and April include work by myself and by Haroldo de Campos, David-Baptiste Chirot, Jeffrey C. Robinson, Christine

Wertheim, Jack Foley, George Quasha, Rose Drachler, Moira Roth, David Meltzer, Hiromi Ito, Paul Celan, Osip Mandelstam, Pierre Joris, and Lewis Carroll.

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

[↑ Contents](#)

102. **Anny Ballardini**
Re: the HEALTH & ILLNESS Anthology

Sat 6 Mar 2010

And the direct link to the Anthology:

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=361)

[name=Content&pa=list_pages_categories&cid=361](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=361)

On Sat, Mar 6, 2010 at 5:24 PM, Anny Ballardini

<[REDACTED]>wrote:

We are pleased to announce the HEALTH & ILLNESS Anthology with our felt acknowledgment to all those who sent their poems and visual work. An enormous accomplishment that is officially unveiled on a freezing Satur(n)/day here in the Alps and a terribly hot day in Nigeria, with an epileptic electricity supply that forces people to seek refuge under the trees outside:

***. Editorial - Obododimma Oha<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3160>>-*
***. Editorial - Anny Ballardini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3161>>-*
***. Michael Rothenberg<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3162>>*
***. Dennis Barone<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3163>>*
***. Daniel Zimmerman & Mom<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3164>>*
***. Ned Condini<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3165>>*
***. Elizabeth Smither<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3166>>*
***. Douglas Clark<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3167>>*
***. Jeff Harrison<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3168>>*
***. John M. Bennett<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3169>>*
***. Tony Trigilio<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3170>>*
***. Peter Ganick<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3171>>*
***. Charlotte Mandel<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3173>>*

**. Ingrid Wendt <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3174>>
 **. Sohrab Sepehri <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3175>>
 **. Geoffrey Gatz <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3176>>
 **. Wendy Carlisle <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3177>>
 **. Peter Ciccariello <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3178>>
 **. Jim Leftwich <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3179>>
 **. Marilyn Hacker <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3180>>
 **. Ric Carfagne <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3188>>
 **. Jessica Fiorini <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3189>>
 **. George Bowering <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3202>>
 **. Márton Koppány <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3203>> **. Silvia Levenson <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3204>> **. Jameela 'Nishat' <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3205>> **. Hoshang Merchant <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3206>> **. Halvard Johnson <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3207>> **. Meg Withers <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3208>> **. Christina Pacosz <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3209>> **. Ruth Fainlight <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3210>> **. Jerry McGuire <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3211>> **. Jerry McGuire - 2nd part <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3212>>
 **. Evelyn Posamentier <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3213>>
 **. Evelyn Posamentier 2nd Part <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3214>>
 **. Wendy Vardaman <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3215>> **. Malaika King Albrecht <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3216>>
 **. Grzegorz Wróblewski <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3217>>
 **. Rebecca Seiferle <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3220>>
 **. Luc Fierens <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3221>>
 **. Helen Ruggieri <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3222>>
 **. Ed Baker <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3223>>
 **. Daniel Godston <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3224>>
 **. David Howard <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3225>>
 **. Fan Ogilvie <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3226>>
 **. Christopher Flynn <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3227>>

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*. * Penelope Scambly Schott<<http://www.fieralingue.it/corner.php>?
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*. * Alan Sondheim Part 1<<http://www.fieralingue.it/corner.php>?
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*. * Alan Sondheim Part 4<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3249>
*. * Alan Sondheim Part 5<<http://www.fieralingue.it/corner.php>?
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*. * Eileen Tabios<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3254>>
*. * Barry Alpert<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3255>>
*. * Jean Vengua and Michael A. Fink<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3256>
*. * Kathrine Durham Oldmixon<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3257>
*. * Sarah Rae <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3258>>
*. * harry k stammer<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3259>
*. * Amy MacLennan<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3260>
*. * Margo Berdeshevsky<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3261>
*. * Obiwu <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3262>> *. *
Marco
Giovenale <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3263>> *. * Tom
Savage <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3264>> *. *
Richard
Dillon <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3266>> *. * Drew
Riley <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3267>> *. * Richard
M. Berlin <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3268>> *. * Sola
Olatunji <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3269>> *. * Musa
Idris Okpanachi
<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3280>> *. * Elizabeth
Oakes <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3306>> *. * Marian
Veverka <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3310>> *. * Judith
E. Johnson <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3311>> *. *
* Penny Harter<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3312>>
*. * Emma Bolden<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3313>>
*. * Marjory Wentworth<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3314>
*. * Obododimma Oha<<http://www.fieralingue.it/corner.php>?
pa=printpage&pid=3325>

With our best wishes,

The Editors

Obododimma Oha and Anny Ballardini

--

Anny Ballardini

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

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

<http://www.lulu.com/content/5806078>

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

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

Friedrich Nietzsche

« Stulta est clementia, cum tot ubique

vatibus occurras, periturae parcere chartae »

Giovenale

--

Anny Ballardini

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[↑ Contents](#)

103. **Nicholas Karavatos**

Faculty Positions and Department Head for the Department of Visual and Performing Arts

Sun 7 Mar 2010

Faculty Positions and Department Head for the Department of Visual and Performing Arts

Head of Department of Performing Arts

The American University of Sharjah is inviting applications for a Head of Department of Performing Arts beginning Fall 2010. The candidate should possess an understanding of international trends in performing arts education as well as performance experience on the university level. The role of the HOD will be to lead an exciting new performing arts program, begun in Fall 2007. The candidate should possess a doctorate or equivalent terminal degree in either Music or Theatre, strong communication skills, and proven administrative experience. This individual will also be expected to teach in one area of expertise within the department. AUS is located approximately twenty kilometers from Dubai. Please forward a CV, cover letter and list of three references to: [REDACTED]

Technical Director/Scenic and Lighting Designer

Theatre: The American University of Sharjah is inviting faculty applications for a Technical Director/Scenic and Lighting Designer to begin in Fall 2010.

Responsibilities: teach courses in Theatre Appreciation, Stage Management, Stagecraft I and II, and other courses at the undergraduate level; supervise technical elements of theatre and music events affiliated with the Department of Performing Arts; design and construct scenic and lighting elements for theatre productions; comprehension of and experience implementing sound elements is a plus. This individual will be instrumental in writing new courses in technical theatre and developing a theatre program begun in January 2008.

Minimum qualifications: MFA in theatre design; teaching experience; excellent communication and organizational skills; competency in scenic design, stage lighting, sound applications; ability to work collegially within a liberal arts setting; professional experience as scenic, lighting and or sound designer preferred. Candidate should submit a scenic/lighting/sound design portfolio with CV. Please forward a CV, cover letter and list of three references to: [REDACTED]

Piano Faculty

Music: The American University of Sharjah is inviting applications for a full-time piano faculty for the 2010-2011 academic year. Responsibilities: teach applied lessons and group class at the undergraduate level; teach courses in piano literature or general music literature depending on applicant's

qualifications; possible collaboration with voice students and choral ensemble. This individual will be instrumental in writing new courses and creating a dynamic vision for the Visual and Performing Arts Program. The candidate will also serve on university committees as needed. Minimum qualifications: M.M. in piano or piano pedagogy; experience teaching in a non-Western setting preferred; university level teaching experience; excellent communication and organizational skills; competency as a performer and teacher; ability to work collegially within a liberal arts setting; engagement in community building with a non-Western public preferred; willingness to contribute to local music styles preferred. Please forward a CV, cover letter and list of three references to:



Hotmail:

Trusted email with Microsoft's powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/201469226/direct/01/>

[↑ Contents](#)

104. **Nicholas Karavatos**

Department of English, Faculty Posts in ESP and EST

Sun 7 Mar 2010

Department of English, Faculty Posts in ESP and EST

The Department of English at the American University of Sharjah seeks a full-time faculty member with a specialty in English for Specific Purposes (ESP) to teach courses in English for Business and English for Science & Technology (EST).

The successful candidate will have a Ph D in a relevant field and a scholarly publication record. Preference will be given to applicants with experience in outreach programs related to ESP & EST, teaching non-native English speakers at the university level, and teaching in North American style universities. Work experience in the industry is also a plus.

Interested applicants should send a letter of application (including a statement of teaching experience and research interests), curriculum vitae, and the names and addresses of three referees to: Dr. William Heidcamp, Dean, College of Arts & Sciences, e-mail: 

The American University of Sharjah (AUS) is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools.

For more information about AUS, please visit: <http://www.aus.edu/about>

Hotmail: Free, trusted and rich email service.
<http://clk.atdmt.com/GBL/go/201469228/direct/01/>

[↑ Contents](#)

105. **Nicholas Karavatos**

Department of English, Faculty Posts in Literature

Sun 7 Mar 2010

Department of English, Faculty Posts in Literature

The Department of English at the American University of Sharjah seeks a full-time faculty member with a Ph D and a scholarly publication record in Postcolonial Literature or Anglophone Diaspora Literatures. The successful candidate will be required to teach courses in advanced writing in addition to courses in literature. Preference will be given to applicants with at least five years teaching experience in North American style universities and with experience in teaching non-native English speakers.

Interested applicants should send a letter of application (including a statement of teaching experience and research interests), curriculum vitae, and the names and addresses of three referees to: Dr. William Heidcamp, Dean, College of Arts & Sciences, e-mail: [REDACTED]

The American University of Sharjah (AUS) is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools.

For more information about AUS, please visit: <http://www.aus.edu/about>

http://www.aus.edu/employment/faculty_cas.php

Hotmail: Trusted email with powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/201469227/direct/01/>

[↑ Contents](#)

106. **Jeffrey Side**

Interview with Tom Clark

Sun 7 Mar 2010

There is an interview I did with Tom Clark at:

<http://vanitasmagazine.blogspot.com/2010/03/tc-american-abroad- england-in-mid.html>

[↑ Contents](#)

107. **george spencer**

Review of Susan Maurer's perfect dark

Sun 7 Mar 2010

My review (<http://larspalm.wordpress.com/2010/03/02/george-views-the-perfect-dark/>) of Susan Maurer's perfect dark (http://ungovernablepress.weebly.com/uploads/2/1/2/2/2122174/perfect_dark.pdf) is up on Lars Palm's site. George Spencer

[↑ Contents](#)

108. **{ brad brace }**

WATERS COLOURS

Sun 7 Mar 2010

just finished my webpage for my watercolours that I've started to do on my trips -- a lot of fun for me without all the usual conceptual and 'project' baggage.... /:b

<http://bbrace.net/webgallerywc/wc.html>

<http://bbrace.laughingsquid.net/webgallerywc/wc.html>

[↑ Contents](#)

109. **John Tranter**

China: Bookworm International Literary Festival

Sun 7 Mar 2010

A polite note of warning to those rushing off to the China: Bookworm International Literary Festival. Jacket magazine has been banned in China for a decade. If you're discussing poetry in public or in private, it might be best not to bring up Jacket as a topic: something harmless like macrame, gardening or finger-painting would be a safer choice.

Oh, and don't admit you have HIV/AIDS if you have HIV/AIDS; Australian writer Robert Dessaix was denied a visa last week after he had admitted on his visa application form that he had HIV/AIDS.

Yours democratically,

----- John Tranter

<http://johntranter.com/>

<http://jacketmagazine.com/>

[↑ Contents](#)

110. **Carrie Etter**

The final Infinite Difference sample, no. 10: Frances Kruk's concrete poem, "flux"

Mon 8 Mar 2010

It's up at <http://carrieetter.blogspot.com>. I hope you enjoy it.

[↑ Contents](#)

111. **Al Filreis**

Susan Howe by live video stream - interactive webcast - March 23

Mon 8 Mar 2010

Dear friends:

On Tuesday, March 23, beginning promptly at 10:30 AM Eastern Time, I will be interviewing and hosting a discussion with SUSAN HOWE. (Howe will be visiting the Kelly Writers House as the second of our three 2010 Writers House Fellows.)

This program will be streamed live. There will be an audience at the Writers House in Philadelphia, but also a large online audience.

Those watching the webcast will be able to pose questions to Susan Howe by email or telephone.

If you want to participate, contact [REDACTED]. We will give you instructions for logging on, etc.

For more information: <http://writing.upenn.edu/wh/people/fellows/>

- Al Filreis

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Programs in Contemporary Writing

University of Pennsylvania

on the web: <http://writing.upenn.edu/~afilreis>

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

PoemTalk: <http://www.poemtalk.org>

get your daily Al: <http://bit.ly/1UCfRp>

[↑ Contents](#)

112. **Ann Stephenson**

<<BRUCE COVEY>> READY SET READINGS at Whitespace Gallery

Mon 8 Mar 2010

READY SET READINGS at Whitespace Gallery

BRUCE COVEY

Friday, March 12th | 8:00pm

{A limited number of letterpress books created especially for this event will be given away at the reading.}

Bruce Covey's fourth and fifth books of poems, *Glass Is Really a Liquid* (No Tell Books) and *Reveal* (Black Radish) will both be out in 2010. He lives in Atlanta, Georgia, where he teaches at Emory University, edits *Coconut Poetry*, and curates the What's New in Poetry reading series.

Upcoming: April 16th - Kostas Anagnopoulos

READY SET READINGS at Whitespace is committed to new and innovative writing.

WHITESPACE - 814 Edgewood Avenue Northeast - Atlanta, GA 30307



<http://www.whitespace814.com/>

<http://whitespace814.blogspot.com/2010/03/poet-bruce-covey-at-whitespace.html>

[↑ Contents](#)

113. **amy king**

From Ron Silliman's post on International Women's Day

Mon 8 Mar 2010

I hate to admit that this situation was perceived, at least by myself & the male poets I knew, as “normal” back in the 1960s, but it was...

So that when Kathleen Fraser “that name again” joined with some like-minded friends in 1983 to create HOW(ever), the timing was perfect: it proved to be an epoch-making event...

Still, nothing has done more to change “blur, to some degree even erase” the faultlines for poetry in my lifetime than the mass emergence of women writing. For all of the problems that I have with the concept of hybridity in poetry, I can’t escape the fact that for many writers, especially those younger than myself, the bifurcation of poetry into two counter-posing traditions is experienced as a quarrel among men (white men at that), and that the landscape of poetry in the English language now looks entirely different.

Not that all is perfect. Far from it. It is still possible to have a major award shortlist that consists entirely of men, even though everyone now seems to concede that the absolute majority of poets writing in English are women. Further, this disparity continues to turn up in some of the ways women writers express themselves. Of the 1192 active blogs on my blogroll, 392 are written by women, slightly under 33 percent. For the next week, the top list on my new links page will consist of nothing but these women (and, knowing Blogger, that may be the only list visible). Now, it's conceivable that one of the reasons for this disparity is me -- if I'm missing anyone, send me an email and let me know. It's also true that not all of the collective blogs are exclusively by men -- Give a Fig missed this list because one of its 13 contributors is male. But the distance between the 25 percent figure that marked the participation by women in In the American Tree in 1986 and the 32.9 percent in my blogroll 24 years later is not the sign of a successful revolution so much as it is of one still very much in process. Women who blog about poetry, poetics & the arts

CONT -- <http://ronsilliman.blogspot.com/2010/03/early-editors-of-however-l-to-r-bev.html>

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

114. **steve dalachinsky**

3 new chaps out from propaganda press/alternating current

Tue 9 Mar 2010

just out from propaganda press:

3 new chapbooks

1. sunday afternoon on the isle of museum by yuko otomo (cover art by yuko)
2. the insomnia poems - midnite/noon -for/after lousie bourgeois by steve dalachinsky (cover art by yuko)

3. invasion of the animal people by steve dalachinsky (poems and collage by steve)

go to alt-current.com or backchannel steve if ya want more info

[↑ Contents](#)

115. **steve dalachinsky**

Re: horse songs complete, an interview, & new blog postings

Tue 9 Mar 2010

just out from propaganda press:

2 new chapbooks

1. sunday afternoon on the isle of museum by yuko otomo (cover art by yuko)

2. invasion of the animal people by steve dalachinsky (poems and collage by steve)

go to alt-current.com

On Sat, 6 Mar 2010 11:29:45 -0800 george spencer <[REDACTED]>
writes:

>

> My review

>

(http://larspalm.wordpress.com/2010/03/02/george-views-the-perfect-dark/)

> of Susan Maurer's perfect dark

>

(http://ungovernablepress.weebly.com/uploads/2/1/2/2/2122174/perfect_dark.pdf)

> is up on Lars Palm's site.

> George Spencer

>

>

>

>

>

> From: Jerome Rothenberg <[REDACTED]>

> To: [REDACTED]

> Sent: Thu, March 4, 2010 5:40:18 PM

> Subject: horse songs complete, an interview, & new blog postings

>

> I have two new appearances of work in magazines (online and off)

> that may be of interest to some here:

- >
- >
- > (1) All of the translation-derived versions of Navajo horse-songs
- > (five in all) in the current issue of Bombay Gin out of Naropa.
- > These have never appeared together except in an artist's version
- > back in the 1970s and are presented here, along with my "total
- > translation" essay, through the good offices of Andrew Schelling and
- > Amy Catanzano.
- >
- > (Copies can be ordered by checking their web site:
- > <http://www.naropa.edu/bombaygin/about.cfm>)
- >
- >
- >
- > (2) A new interview conducted by Mark Weiss and presently posted on
- > Aryanil Mukherjee's Kaurab magazine
- > (<http://www.kaurab.com/english/interviews/rothenberg.html>). This
- > gives me a particular chance to speak for an international school of
- > poetry and poetics, plus some other things.
- >
- >
- >
- > In addition, a few recent postings on my Poems and Poetics blog
- > (poemsandpoetics.blogspot.com), excluding various postings of my own
- > work, might also be of interest here, e.g.
- >
- >
- >
- > 2010-03-01: Marjorie Perloff, An Afterword for Rae Armantrout
- >
- > 2010-02-25: Outsider Poems, a Mini-Anthology in Progress (13):
- > American Sign Language as a Medium for Poetry
- >
- > 2010-02-21: Reconfiguring Romanticism (37): Jack Foley on "Hamlet,
- > Keats, and La Conscience de Soi"
- >
- > 2010-02-17: Abdellatif Laâbi: from Fragments of a Forgotten Genesis
- >
- > 2010-02-09: John Bloomberg-Rissman: from No Sounds of My Own
- > Making
- >
- > 2010-02-05: Homero Aridjis: Poems of the Double

- >
- > 2010-02-01: Christine Meilicke: Burrowing In, Digging Out: Digging Out Rose Drachler
- >
- > 2010-01-28: Robert Kelly: Three poems from "Fire Exit," with a note in celebration
- >
- > 2010-01-24: Ahira Tatehata: Seven Poems, with a note in praise of
- > ...
- >
- > 2010-01-17: Reconfiguring Romanticism (36): Jacques Darras, We Are all German Romantics
- >
- > 2010-01-13: Aimé Césaire: Three Poems Newly Translated by Eshleman & Arnold
- >
- > 2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder
- >
- >
- >
- > Forthcoming postings for March and April include work by myself and
- > by Haroldo de Campos, David-Baptiste Chiot, Jeffrey C. Robinson,
- > Christine Wertheim, Jack Foley, George Quasha, Rose Drachler, Moira Roth, David Meltzer, Hiromi Ito, Paul Celan, Osip Mandelstam, Pierre Joris, and Lewis Carroll.
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- > 2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder
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[↑ Contents](#)

116. **Paul Siegell**

Mar 9th! Poets Bojan Louis and Matt Shindell @ the Bubble House

Tue 9 Mar 2010

IF IT'S MARCH 9TH, IT'S TONIGHT!

Painted Bride Quarterly is pleased to present a poetry reading on Tuesday, March 9th at 7:30 p.m. at Bubble House (3404 Sansom St., Phila., 19104) with poets Matthew Shindell and Bojan Louis, hoping for no snow this time around.

MATT SHINDELL's first full-length book of poems, "In Another Castle," was a finalist for the 2008 Tupelo Press First Book Award. He is currently a Fellow at the Chemical Heritage Foundation here in Philadelphia.

BOJAN LOUIS is Dine (Navajo) originally from Arizona where he worked as a general contractor and electrician. He holds an MFA from Arizona State University. His work, most recently, has appeared in The Kenyon Review. He's currently at work on a collection of short fictions and a collection of poetry.

For more information, see: <http://www.pbq.drexel.edu>, or write: [REDACTED].

hope to see you there,

paul>

<http://paulsiegell.blogspot.com>

[↑ Contents](#)

117. **UbuWeb**

Marjorie Perloff Picks UbuWeb's Top Ten for March 2010

Tue 9 Mar 2010

<http://www.poetryfoundation.org/harriet/2010/03/marjorie-perloff-picks-ubuweb-top-ten-for-march/>

1. Ernst Jandl, Bist eulen?

<http://ubu.com/sound/jandl.html>

2. William Kentridge "Stereoscope"

http://ubu.com/film/kentridge_stereoscope.html

3. Samuel Beckett "Quadrat 1+2"

http://ubu.com/film/beckett_quad.html

4. Cheryl Donegan "Refuses"

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

5. VerbiVocoVisual Concrete Poetry and Music (1956-1970)

<http://ubu.com/sound/noigandres.html>

6. Merce Cunningham "Points in Space" (1986)

http://ubu.com/film/cunningham_points.html

7. Robert Smithson and Nancy Holt "Mono Lake"

http://ubu.com/film/smithson_mono.html

8. Caroline Bergvall, Via and About Face

<http://www.ubu.com/sound/bergvall.html>

9. Derek Beaulieu -"an afterword after words: notes towards a `concrete poetic" [PDF] http://www.ubu.com/papers/beaulieu_concrete_commentary.pdf

10. Åyvind Fahlström "Manifesto for Concrete Poetry (1952-55)"

<http://www.ubu.com/papers/fahlstrom01.html>

Marjorie Perloff co-edited with Craig Dworkin THE SOUND OF POETRY/THE POETRY OF SOUND (Chicago, 2009). Her UNORIGINAL GENIUS: POETRY BY OTHER MEANS IN THE NEW CENTURY will be published in Fall 2010.

UbuWeb can be found at <http://ubu.com>

[↑ Contents](#)

118. **amy king**

How to Say What You Haven't Yet

Tue 9 Mar 2010

Response in kind --

<http://amyking.wordpress.com/2010/03/09/how-to-say-what-you-havent/>

Enjoy!

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

119. **Obododimma Oha**

The Listserv and the Least Served

Tue 9 Mar 2010

"As a context for sharing ideas, online resources, information, etc, listserv is, nevertheless, immensely useful to its subscribers. It is a context of education and consciousness-raising. A listserv that has specific professional commitments helps its members in their professional development a great deal and thus becomes indispensable as the imagined place to meet with those who know "the way."

These days that education in a country like Nigeria is in great travail, having access to the Internet and subscribing to a listserv where sound professional sharing goes on could be one way of maintaining one's intellectual wellbeing. Everyday one reads listserv postings and the resources shared, one has truly answered "present" in a classroom with little or no tuition paid."

Read the full text of "The Listserv and the Least

Served<http://234next.com/csp/cms/sites/Next/Opinion/5537716-184/shibboleth_the_listserv_and_the_least.csp>"

at:

http://234next.com/csp/cms/sites/Next/Opinion/5537716-184/shibboleth_the_listserv_and_the_least.csp

--

Obododimma Oha

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

Dept. of English

University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

Phone: [REDACTED];

[REDACTED];

[REDACTED].

[↑ Contents](#)

120. **Laura Hinton**

Re: From Ron Silliman's post on International Women's Day

Tue 9 Mar 2010

Thanks, Amy, for posting Ron's bit. Here is one response:
chantdelasirene.com<<http://www.chantdelasirene.com/2010/03/look-at-me-look-at-my-arm-international.html>>

And in "celebration" of Women's History Month and the younger women among us, you can check out my recently expanded and revised review of Nona Aronowitz and Emma Bee Bernstein's **Girldrive**, also in the Poetry Project Newsletter ("The 'Strangeness' of **Girldrive**") :

<http://www.chantdelasirene.com/2010/02/strangeness-of-girldrive.html>

Laura

--

Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

<http://www.mermaidtenementpress.com>
<http://www.chantdelasirene.com>

[↑ Contents](#)

121. **amy king**

On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

<http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/>

Answers/speculations/questions welcome!

Amy

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

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"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

122. **Jonathan Ball**

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

I'm always disappointed by these "buck-a-poem" projects. Is poetry worthless? Does it not require time, dedication, hours, days, weeks? I will write anybody a poem for \$1000.

Jonathan

On Tue, Mar 9, 2010 at 4:31 PM, amy king <[REDACTED]> wrote:

<http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/>

Answers/speculations/questions welcome!

Amy

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Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor

University of Manitoba
University of Winnipeg
www.jonathanball.com

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http://www.amazon.ca/Ex-Machina-Jonathan-Ball/dp/1897388489/ref=sr_1_1?ie=UTF8&s=books&qid=1257005873&sr=8-1

"If someone tells you writing is easy, he is either lying or I hate him." -- Farley Mowat

[↑ Contents](#)

123. **Dan Glass**

With + Stand 4: the Lisa Robertson Issue

Tue 9 Mar 2010

"We always dream in colour. This is part of the history of surfaces." —*How to Colour, *The Office for Soft Architecture

With + Stand is thrilled to announce the publication of its fourth issue, devoted to the work of the great poet of materials and magenta, Lisa Robertson.

Featuring essays and poetry by Stephanie Young, Scott Sweeney, Dan Thomas-Glass, Brian Ang, Anne Lesley Selcer, Alli Warren, Erika Staiti, Michael Marcinowski, Brian Mornar, Melissa Mack, Charles Legere, Jamey Jones, Richard Meier, Sam Lohmann, Alyssa Wolff, Sara Marcus, and Phoebe Wayne, as well as new work by Lisa Robertson.

The journal will be available to the public at a reading and release party, featuring Lisa Robertson and journal contributors:

Sunday, March 21st, 7-9pm

* Urban Ore EcoPark*

* 900 Murray St*

* Berkeley, CA*

* *The reading, like the journal, is free.

Details—

With + Stand:

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

Urban Ore:

<http://urbanore.yppguides.net/>

[↑ Contents](#)

124. **Stephen Ellis**

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

No poet should be selling a poem here and a poem there for a buck, a hundred, a thousand, etc. dollars. Poets ought to be supported by the 21st Century equivalent of royalty and courts: The banks. They should also conspire with the banks that support them to steal as much money as possible from the banks that don't support either the poet or his representative bank, while at the same time, using his new-found wealth and common wit to conspire with as many non-bankers (and/or non-poets, spontaneous non-poet poets, etc.) as seem willing, to blow up both the banks that support him and the banks that don't: The corporate world of American poetry: May we watch it fall apart, or be blasted to smithereens? Be a tourist, a theorist, a terrorist. Light the fuse, keep it short, but just be sure to smile when you say that, Miss, or Brother.

EMAILING FOR THE GREATER GOOD

Join me

Date: Tue, 9 Mar 2010 16:38:33 -0600

From: [REDACTED]

Subject: Re: On poets "earning their keep" one poem at a time...

To: [REDACTED]

I'm always disappointed by these "buck-a-poem" projects. Is poetry worthless? Does it not require time, dedication, hours, days, weeks? I will write anybody a poem for \$1000.

Jonathan

On Tue, Mar 9, 2010 at 4:31 PM, amy king <[REDACTED]> wrote:

<http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/>

Answers/speculations/questions welcome!

Amy

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--

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"If someone tells you writing is easy, he is either lying or I hate him." --
Farley Mowat

[↑ Contents](#)

125. **amy king**

Re: Query - Poem Commissions?

Tue 9 Mar 2010

Haha! That's one way of doing it! Of course, y

Dear Sne¾ana,

Haha! That's one way of doing it! Of course, you might see similar behavior as those first poets you mention at AWP each year...

As for the occasional poems, yes, I think this does happen now and then, if one is lucky. Of course, the poets commissioned are likely something of a "name" and ergo not likely in dire need of money to survive on. The capitalist catch...

I'd be curious to know if Croats and Serbs are still commissioned at all. One of my fellow faculty members, Mario Susko, is a well known poet there but not as much here. He often flies to Croatia and, I believe, Serbia, for public readings, etc. I don't think he is commissioned to write poems though. He does often write about the war though. Are many poets there not doing so?

Best,
Amy

From: Nana Zabic

Amy, I remember when I was a kid in SFR Yugoslavia, poets (bad, of course, but not only poets, writers of all kinds) would tour schools and community centers all over the country, read, sell and sign books, and I believe they were getting paid for that either by their state-owned publisher or some state agency. Then they'd get drunk at the local "bohemian" bar/restaurant with the provincial amateur literati, sleep in some dingy hotel room, and then hit the road again in the morning. Or they wouldn't get drunk, that depends.

Also growing up, I saw all kinds of grave commemorations of the anti-fascist struggle and workers revolution in Yugoslavia that regularly featured poems written especially for the occasion, and read by famous actors. It was always televised. But I'm talking about ancient history in a non-existent land, maybe I'm just weaving a myth out of my unreliable memories. Go figure!

But poets in the US even nowadays get commissioned to write occasional poems, don't they? Not just Elizabeth Alexander. Although I don't know if they get paid for it. I remember (and this is not a myth) when a new chancellor was inaugurated at UNC Wilmington in the early 2000s, they commissioned a poem by a UNC Greensboro professor of creative writing. He read an ode that heavily utilized various words that end-rhyme with WILMINGTON. You'd be surprised how many words he came up with. I attended the inauguration because my role was to walk with other international students, each one of us carrying a flag of a foreign country to show off how cosmopolitan the school was.

SneÅ¾ana

On Fri, Mar 5, 2010 at 2:11 AM, Lars Palm <[REDACTED]> wrote:

> when i lived in gran canaria i wrote some poems for pay. i simply sat down
> in a crowded place with a sign saying that for 5 euro i'd write a poem in 5

> minutes on any subject they'd give me. of course they all turned out
> horrible, but for a few weeks it got me enough money for food & things
>
> it appears that some english poets get commissioned by radio, tv & such
> quite regularly
>
>
> <http://larspalm.wordpress.com>
>
>

[↑ Contents](#)

126. **amy king**

Re: Query - Poem Commissions?

Tue 9 Mar 2010

Yes, I often wonder how many poets go into advertising. And if that gig takes the poetry out of people...

As for the latter bit on "for-a-commission" - is that even possible? Seems like there is something of that market, or the seeds of it, via those contests. Maybe.

Best,
Amy

From: Adam Katz <[REDACTED]>

Recently I've noticed some advertisements that appear to be in poem-y format.

For example:

<http://www.qf.org.qa/think/Think.pdf>

And it's pretty kind of good!

Maybe the way to get commissioned to write poems is to think about things they could be *used* for. Though I'm aware this idea of use is maybe taboo or incompatible with our for-its-own-sake mentality.

If for-its-own-sake is what poetry is, then it's not commissionable.

If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.

a

[↑ Contents](#)

127. **Catherine Daly**

Re: Query - Poem Commissions?

Tue 9 Mar 2010

As you may know, I write a great deal of occasional verse, and a lot of it makes its way into my books (especially Vauxhall and Locket thus far).

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

128. **Mary Kasimor**

Re: Query - Poem Commissions?

Tue 9 Mar 2010

I just got into this conversation...one of my master's thesis was on advertising and poetry. I was looking at very old ads from the Lady's Home Journal. Some of the language was quite interesting, and well, poetic. I do think, though, that a poet would become quite ill writing copy for advertisements. I also wrote copy for radio ads and that was very boring. I do remember having to figure out how to get as many words into a 30 or 60 second ad.

Mary Kasimor

--- On Tue, 3/9/10, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Re: Query - Poem Commissions?

To: [REDACTED]

Date: Tuesday, March 9, 2010, 5:26 PM

Yes, I often wonder how many poets go into advertising. And if that gig takes the poetry out of people...

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If for-its-own-sake is what poetry is, then it's not commissionable.

If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.

a

[↑ Contents](#)

129. **Crane's Bill Books**

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

I misread the subject line as 'On poets "eating their keepers"...'

Finally!

Jeffrey

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

From: "Stephen Ellis" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 09, 2010 3:54 PM

Subject: Re: On poets "earning their keep" one poem at a time...

No poet should be selling a poem here and a poem there for a buck, a hundred, a thousand, etc. dollars. Poets ought to be supported by the 21st Century equivalent of royalty and courts: The banks. They should also conspire with the banks that support them to steal as much money as possible from the banks that don't support either the poet or his representative bank, while at the same time, using his new-found wealth and common wit to conspire with as many non-bankers (and/or non-poets, spontaneous non-poet poets, etc.) as seem willing, to blow up both the banks that support him and the banks that don't: The corporate world of American poetry: May we watch it fall apart, or be blasted to smithereens? Be a tourist, a theorist, a terrorist. Light the fuse, keep it short, but just be sure to smile when you say that, Miss, or Brother.

EMAILING FOR THE GREATER GOOD

Join me

Date: Tue, 9 Mar 2010 16:38:33 -0600

From: [REDACTED]

Subject: Re: On poets "earning their keep" one poem at a time...

To: [REDACTED]

I'm always disappointed by these "buck-a-poem" projects. Is poetry worthless? Does it not require time, dedication, hours, days, weeks? I will write anybody a poem for \$1000.

Jonathan

On Tue, Mar 9, 2010 at 4:31 PM, amy king <[REDACTED]> wrote:

<http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/>

Answers/speculations/questions welcome!

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"If someone tells you writing is easy, he is either lying or I hate him." --

Farley Mowat

[↑ Contents](#)

130. **Daniel Zimmerman**

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

You da bomb, Stephen.

~ Dan Zimmerman

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

From: "Stephen Ellis" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 09, 2010 5:54 PM

Subject: Re: On poets "earning their keep" one poem at a time...

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Subject: Re: On poets "earning their keep" one poem at a time...

To: [REDACTED]

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Answers/speculations/questions welcome!

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"If someone tells you writing is easy, he is either lying or I hate him." --

Farley Mowat

[↑ Contents](#)

131. **steve dalachinsky**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

lew welsh was in advertising

look what happend to him

in some small way or another we're all in advertising

even if we think we are not

[↑ Contents](#)

132. **Nana Zabic**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

Amy,

So true about AWP "bohemian" poets. The world and its poets are the same everywhere, the differences are cosmetic.

Ex- or post-Yugo poets wrote a lot about the war while it was going on, as well as before it started, from all points of view and with all possible agendas.

Fucking Radovan Karadžić was a published bad poet before he became a warlord. (At a Democratic Party Christmas reception in Richmond, VA, in the early 2000s, some drunken democrat told me, upon learning that I was from Croatia and that I was a poet, "You know, Karadžić was also a poet." I should have retorted, "You know, Hitler was also a politician." Too bad my comebacks are perennially late, so I get to play them only in my head. In my head, the drunken democrat's jaw hits the floor and I triumphantly walk away.)

Dubravka ĀuriĀŧ is on this Poetics list (ciao!), she wrote awesome anti-war poems. Just check out Dubravka:

http://writing.upenn.edu/library/Djuric-Dubravka_poems.html

Generally speaking (and as Dubravka's poems attest), you write against the war and oppression, but you want the poems to apply not just to today's news, but to a larger context, right? Just like nowadays in the US with the current wars. I love (ciao!) Juliana Spahr's "This Connection of Everyone with Lungs," that's a long anti-war poem, among other things. Also, a genius poet like Rosmarie Waldrop (ciao!) can write something more obvious and still kick ass, like the poem in "Love, Like Pronouns," the last poem in the book, I believe. (I don't have the book here with me, I'm visiting in Croatia, otherwise I'd look up the title.)

As for post-Yugo poets getting commissioned nowadays, maybe Dubravka will know? I left the Balkans a long time ago and I know less and less about the area.

BTW, in 1990s, Dubravka would "commission" poems and essays from my poet friends and me, but if we brought some texts she liked, she wouldn't pay us with money, only with her friendship and a publication in ProFemina etc. Haha.

SneĀ³/₄ana

On Wed, Mar 10, 2010 at 1:05 AM, Catherine Daly <[REDACTED]> wrote:

> As you may know, I write a great deal of occasional verse, and a lot
> of it makes its way into my books (especially Vauxhall and Locket thus
> far).

>

> --

> All best,

> Catherine Daly

> [REDACTED]

>

>

[↑ Contents](#)

133. **J.P. Craig**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

Azure

as ever

adz aver

I don't know. Advertising might not be so soul-killing, at least in comparison to many other careers.

What about writing, again and again, "quotations of four or more lines should be indented one inch from the left margin" -- or the equivalent?

Both advertising and teaching are in their own way attempts to interpolate the subject into a society, to make them fit for it, fit into it. Both can be drudgery, and both can be creative, inspiring and inspired. I'm assuming there are some institutions worth an effort to write ad copy for them.

(I wonder if the person who came up with "Change" got paid by the word?)

The Economy of the Unlost by Anne Carson offers an interesting take on the idea of patronage. She suggests that poetry does have a social role that should be reimbursed. And that its role is, as Stephen Ellis suggested, apocalyptic, preserving what is by proposing its extinction. (Of course that "what is" is polemic; you can imagine that the act of being-for-itself is an apocalyptic gesture aimed at revealing the atomic structure of society.)

But now I must get back to grading.

On Mar 9, 2010, at 7:14 PM, Mary Kasimor wrote:

I just got into this conversation...one of my master's thesis was on advertising and poetry. I was looking at very old ads from the Lady's Home Journal. Some of the language was quite interesting, and well, poetic. I do think, though, that a poet would become quite ill writing copy for advertisements. I also wrote copy for radio ads and that was very boring. I do remember having to figure out how to get as many words into a 30 or 60 second ad.

Mary Kasimor

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*From: amy king <[REDACTED]>
Subject: Re: Query - Poem Commissions?
To: [REDACTED]
Date: Tuesday, March 9, 2010, 5:26 PM*

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*Best,
Amy*

From: Adam Katz <[REDACTED]>

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For example:

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And it's pretty kind of good!

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If for-its-own-sake is what poetry is, then it's not commissionable.

If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.

a

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

[↑ Contents](#)

134. **Jonathan Ball**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

Didn't a well-known poet write "raid: kills bugs dead"?

Sent from my iPhone

On 2010-03-09, at 6:14 PM, Mary Kasimor <[REDACTED]> wrote:

I just got into this conversation...one of my master's thesis was on advertising and poetry. I was looking at very old ads from the Lady's Home Journal. Some of the language was quite interesting, and well, poetic. I do think, though, that a poet would become quite ill writing copy for advertisements. I also wrote copy for radio ads and that was very boring. I do remember having to figure out how to get as many words into a 30 or 60 second ad.

Mary Kasimor

--- On Tue, 3/9/10, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>
Subject: Re: Query - Poem Commissions?
To: [REDACTED]
Date: Tuesday, March 9, 2010, 5:26 PM

Yes, I often wonder how many poets go into advertising. And if that gig takes the poetry out of people...

As for the latter bit on "for-a-commission" - is that even possible? Seems like there is something of that market, or the seeds of it, via those contests. Maybe.

*Best,
Amy*

From: Adam Katz <[REDACTED]>

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For example:

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a

[↑ Contents](#)

135. **Jack Foley**

FlashPoint DAVID JONES SPECIAL Now Up!

Wed 10 Mar 2010

Announcing

FLASHPOINT #13

<http://www.flashpointmag.com> (

<http://www.flashpointmag.com/>)

celebrating

DAVID JONES

painter & poet

with

KATHLEEN HENDERSON STAUDT

WILLIAM BLISSETT

TOM GOLDPAUGH

REV. DR. CALUM MACFARLANE

DEREK SHIEL

ANNE PRICE-OWEN

COLIN WILCOCKSON

THOMAS DILWORTH

ROSALIE GANCIE

BRADFORD HAAS

DAVID ANNWN

CARLO PARCELLI

DAVID HICKMAN

PETER O'BRIEN

JOE BRENNAN

JR FOLEY

"Along the frontier
where the arts & politics clash ..."

[↑ Contents](#)

136. **Dan Glass**

steven fama

Wed 10 Mar 2010

if anyone has an email address for Steven Fama, please backchannel.

thx,,,

Dan

[↑ Contents](#)

137. **amy king**

Somebody likes me after all...

Wed 10 Mar 2010

Up on HTML Giant -- <http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

Don't fall in,

Amy

BOOK

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

RANT

"My Barbaric Bitch of a Yawp" -- <http://delirioushem.blogspot.com/2010/02/amy-king.html>

ESSAY

"The What Else"--

http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

[↑ Contents](#)

138. **Peter Grant**

Fran Herndon

Wed 10 Mar 2010

Want to contact artist Fran Herndon. Any leads, please backchannel. Thanks, Pete

[↑ Contents](#)

139. **amy king**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

Yes, but the Raid company offered him a boatload of money to appropriate the poem the phrase appeared in; he was later accused of selling out...

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

From: Jonathan Ball <[REDACTED]>

To: [REDACTED]

Sent: Wed, March 10, 2010 10:45:53 AM

Subject: Re: Query - Poem Commissions?

Didn't a well-known poet write "raid: kills bugs dead"?

Sent from my iPhone

On 2010-03-09, at 6:14 PM, Mary Kasimor <[REDACTED]> wrote:

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Mary Kasimor

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a

[↑ Contents](#)

140. **Jonathan Ball**
Re: Query - Poem Commissions?

Wed 10 Mar 2010

That's it, Welch is the one typically credited with "Raid Kills Bugs Dead."

On Wed, Mar 10, 2010 at 1:30 AM, steve dalachinsky <[REDACTED]> wrote:

*lew welsh was in advertising
look what happend to him*

*in some small way or another we're all in advertising
even if we think we are not*

--

Dr. Jonathan Ball, Ph.D. (English)

Sessional Instructor

University of Manitoba

University of Winnipeg

www.jonathanball.com

EX MACHINA is out now!

Visit the publisher's page:

<http://www.bookthug.ca/proddetail.php?prod=200915>

Visit the McNally Robinson page:

<http://www.mcnallyrobinson.com/product/category/0/item/558194/>

Visit the Amazon page:

http://www.amazon.ca/Ex-Machina-Jonathan-Ball/dp/1897388489/ref=sr_1_1?ie=UTF8&s=books&qid=1257005873&sr=8-1

"If someone tells you writing is easy, he is either lying or I hate him." -- Farley Mowat

[↑ Contents](#)

141. **Mary Kasimor**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

Teaching the MLA format is quite frustrating and exhausting, also. I think that I would rather do that than write copy, though. I don't think that I would have the heart to write poetry in my spare time if worked in advertising.

--- On Wed, 3/10/10, J.P. Craig <[REDACTED]> wrote:

From: J.P. Craig <[REDACTED]>

Subject: Re: Query - Poem Commissions?

To: [REDACTED]

Date: Wednesday, March 10, 2010, 9:14 AM

Azure

as ever

adz aver

I don't know. Advertising might not be so soul-killing, at least in comparison to many other careers.

What about writing, again and again, "quotations of four or more lines should be indented one inch from the left margin" -- or the equivalent?

Both advertising and teaching are in their own way attempts to interpolate the subject into a society, to make them fit for it, fit into it. Both can be drudgery, and both can be creative, inspiring and inspired. I'm assuming there are some institutions worth an effort to write ad copy for them.

(I wonder if the person who came up with "Change" got paid by the word?)

The Economy of the Unlost by Anne Carson offers an interesting take on the idea of patronage. She suggests that poetry does have a social role that should be reimbursed. And that its role is, as Stephen Ellis suggested, apocalyptic, preserving what is by proposing its extinction. (Of course that "what is" is polemic; you can imagine that the act of being-for-itself is an apocalyptic gesture aimed at revealing the atomic structure of society.)

But now I must get back to grading.

On Mar 9, 2010, at 7:14 PM, Mary Kasimor wrote:

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Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

[↑ Contents](#)

142. **Stephen Ellis**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

An indent is not a retreat. It just gives you a place to put your . . . "finger." Would you rather your poems be published in "yet another slim volume of American experimental verse", or used to sell designer perfume in LA and Paris? Rumi got enlisted for the latter. Not a bad gig, I wouldn't say, although it's notable that the perfumes aren't marketed in Konya or Tabriz, which no doubt smell better anyway. On the other hand, these "slim volumes of experimental verse" are unlikely to go even too far out of state. Which is to say, too, of course, in our time, the "state line" is everywhere and goes around everything, even though you can never cross or get away from it. Up against the wall? I think I'll go the perfume route. And I know just where I'm going to wear it.

EMAILING FOR THE GREATER GOOD

Join me

Date: Wed, 10 Mar 2010 10:14:45 -0500
From: [REDACTED]
Subject: Re: Query - Poem Commissions?
To: [REDACTED]

Azure
as ever
adz aver

I don't know. Advertising might not be so soul-killing, at least in comparison to many other careers.

What about writing, again and again, "quotations of four or more lines should be indented one inch from the left margin" -- or the equivalent?

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*From: amy king <[REDACTED]>
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a

*Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville*

[↑ Contents](#)

143. **blacksox**
Tonight in Orlando Adeena Karasick
Wed 10 Mar 2010

Every [REDACTED]â€™s

Special Feature

Adeena Karasick

& World famous Open Mic

Wednesday March 10 @ 8:00pm

Austin's Coffee and Film

929 W Fairbanks Ave.

Winter Park, Florida 32789

From New York City to Austins

It doesn't get any better than this!

DO NOT MISS THIS EVENT!

Adeena Karasick is a poet, media-artist and the award-winning author of seven books of poetry and poetic theory, *Amuse Bouche: Tasty Treats for the Mouth* (Talonbooks 2009), *The House That Hijack Built* (Talonbooks, 2004). *The Arugula Fugues* (Zasterle Press, 2001), *Dyssemia Sleaze* (Talonbooks, Spring 2000), *Genrecide* (Talonbooks, 1996), *Māemewars* (Talonbooks, 1994), and *The Empress Has No Closure* (Talonbooks, 1992). Marked with an urban, Jewish, feminist aesthetic that continually challenges normative modes of meaning production, and engaged with the art of combination and turbulence of thought, her work is a testament to the creative and regenerative power of language and its infinite possibilities for pushing meaning to the limits of its semantic boundaries. Karasick has lectured and performed worldwide and regularly publishes articles, reviews and dialogues on contemporary poetry, poetics and cultural/semiotic theory. She is Professor of Global Literature at St. John's University in New York.

Hosted by Open Words ,& Russ Golata

For directions or comments e-mail me at [masked]

Or phone me at [masked]

[↑ Contents](#)

144. **Catherine Daly**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

unlike black flag, which took the name after the product...

On Wed, Mar 10, 2010 at 2:16 PM, amy king <[REDACTED]> wrote:

> Yes, but the Raid company offered him a boatload of money to appropriate the poem the phrase appeared in; he was later accused of selling out...

>

> Amy

> _____
>

--

All best,
Catherine Daly



[↑ Contents](#)

145. **David Kirschenbaum**
Boog City Goes West Redux, This Wed.

Thu 11 Mar 2010

please forward

Boog City presents

d.a. levy lives:
celebrating editors from
Northern California renegade presses

this Wed. March 17, 7:30 p.m. sharp, free

Books and Bookshelves
99 Sanchez St.
San Francisco

featuring readings from

Albert Flynn DeSilver
editor The Owl Press (Woodacre, Calif.)

Travis Ortiz
co-editor Atelos Publishing Project (Berkeley, Calif.)

Jill Stengel
editor a+bend press (Davis, Calif.)

Eileen R. Tabios
editor Meritage Press (San Francisco/St. Helena, Calif.)

and from New York City

David Kirschenbaum
editor, Boog City

Curated and with an introduction by Boog City editor David Kirschenbaum

For more info call Books and Bookshelves at 
or Boog City at 212-842-BOOG (2664)

****Boog City**

<http://welcometoboogcity.com/>

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

****Albert Flynn DeSilver**

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

Albert Flynn DeSilver is a poet, teacher, visual artist, and publisher living in Woodacre, Calif. He is the editor and publisher of The Owl Press, which publishes innovative poetry and poetic collaboration. He received a B.F.A. in photography from the University of Colorado, and an M.F.A. in New Genres from the San Francisco Art Institute. He is the author, most recently, of Letters to Early Street, (La Alameda/ University of New Mexico Press) and Walking Tooth & Cloud (French Connection Press, Paris). He has published more than a hundred poems in literary journals worldwide including Zyzzyva, New American Writing, Jacket (Australia), Poetry Kanto (Japan), Van Gogh's Ear (France), Hanging Loose, and Exquisite Corpse, among others. The most recent Owl Press title is Bill Berkson's Our Friends Will Pass Among You Silently.

****David Kirschenbaum**

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

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

David Kirschenbaum's work has appeared in The Brooklyn Review Online, can we have our ball back, Chain, Pavement Saw, and unpleasant event schedule, among others. He is the lyricist for the band Gilmore Boys, and the editor and publisher of Boog City, a New York City-based small press now in its 19th year and East Village community newspaper.

****Travis Ortiz**

<http://www.atelos.org/travis/>

Travis Ortiz is a writer, publisher, dj, and designer living in San Francisco. Ortiz has work in various publications including Bay Poetics and Poetics Journal, and

has written two books, *Geography of Parts* (Melodeon) and *Variously, not Then* (forthcoming, Tuumba). He is the co-director (with Lyn Hejinian) of Atelos, a literary project commissioning and publishing cross-genre work by poets. Atelos was nominated as one of the best independent literary presses by the Firecracker Awards in 2001.

****Jill Stengel**

http://www.dusie.org/Langiappe_Stengel.pdf

Jill Stengel is a poet, publisher of a+bend press, and parent of three young children. Formerly of San Francisco and Los Angeles, she now resides with her family in Davis, Calif. Several of her serial poems have appeared in chapbook form—cartography (WOOD); *History, Possibilities* (a+bend press); *ladies with babies* (Boog Literature); *lagniappe* (Nous-Zot Press, Dusie Kollektiv); *late may* (Dusie); *may(be)* (Dusie); and the forthcoming *I would open* (Ypolita) and *wreath* (Texfiles). Some of these chapbooks, and individual poems, can be viewed online as well as in print, and she has new work in the forthcoming anthology *Kindergarde*. Her first full-length collection is forthcoming this year from Black Radish Books.

Begun in San Francisco in 1999, a+bend press published 40 chapbooks in its first 20 months of existence. Stengel produced the chapbooks in conjunction with her reading series, *Second Sundays at BlueBar*, held in the poetically historic North Beach district of San Francisco.

The press took a chapbook-publishing hiatus for nine years, during which time she produced three children and five issues of the journal *mem*, focusing on writing by women mothering young children, and page mothers. Now the hiatus is on hiatus: a new a+bend press chapbook was released at the end of last year.

****Eileen R. Tabios**

<http://marshhawkpress.org/Tabios4.htm>

Eileen R. Tabios has released 18 print, four electronic, and 1 CD poetry collections, an art essay collection, a poetry essay/interview anthology, a short story book, and two novels. She has also exhibited visual art and visual poetry in the United States and Asia. Recipient of the Philippines' National Book Award for Poetry, she's just come out with *The Thorn Rosary: Selected Prose Poems 1998-2010*, edited with an introduction by poet-critic-painter-scholar Thomas Fink and with an afterword by poet-scholar Joi Barrios. In poetry, Tabios has crafted a body of work that is unique for melding ekphrasis with transcolonialism. Her poems have been translated into Spanish, Italian, Tagalog, Japanese, Portuguese, Polish, Greek, computer-generated hybrid languages, paintings, video, drawings, visual poetry, mixed media collages, Kali martial arts, music, modern dance, and sculpture. She's the publisher of Meritage Press (St. Helena & San Francisco).

Directions:

1.5 blocks from Church St. and Market St. Muni

Venue is bet. 14th St and Duboce Ave.

--

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

146. **Jesse Glass**

Ahadada Books Presents the Prague Issue of Ekleksographia

Thu 11 Mar 2010

Edited by Jason Mashak and full of translations, new work and pretty people.

<http://ekleksographia.ahadadabooks.com/mashak> or go directly to www.ahadadabooks.com

and click the link. Hurrah! Jess

[↑ Contents](#)

147. **Charles Bernstein**

NY launch for All the Whiskey in Heaven: Selected Poems

Thu 11 Mar 2010

All the Whiskey in Heaven: Selected Poems of Charles Bernstein

launch & signing

Sunday March 28, 2010, 6:30pm

Zinc Bar

82 W. 3rd St, New York, NY

Poets & friends read from the book

Thom Donovan

Peter Gizzi

Kenneth Goldsmith

Erica Hunt

Dorothea Lasky

Tan Lin
Elizabeth Willis
& Charles Bernstein
more information at
<http://epc.buffalo.edu/authors/bernstein/books/all-the-whiskey/>

[↑ Contents](#)

148. **mIEKAL aND**
Re: Query - Poem Commissions?
Thu 11 Mar 2010

I always thought Blag Flag got it's name from the anarchist flag...
On Wed, Mar 10, 2010 at 5:18 PM, Catherine Daly <[REDACTED]> wrote:
> unlike black flag, which took the name after the product...

[↑ Contents](#)

149. **Sharon Dolin**
Cornelia Street Reading on March 24th
Thu 11 Mar 2010

Dear Friends, Here's an announcement for a poetry reading I'm participating in on March 24th at 6pm at Cornelia Street Cafe. Please tell your friends and students.--Sharon

PERFECT SENSE READING SERIES

is proud to invite you to a special evening of poetry with

SHARON DOLIN

ROCCO DE GIACOMO

FLORENCIA VARELA

&

JACOB SCHEIER

Where: Cornelia Street Café

When: Wednesday, March 24, 2010, 6pm

\$7.00 cover includes free drink

SHARON DOLIN's fourth book, *Burn and Dodge* (University of Pittsburgh Press, 2008) won the AWP Donald Hall Prize in Poetry. Her other books include *Realm of the Possible* (Four Way Books, 2004), *Serious Pink* (Marsh Hawk Press, 2003), and *Heart Work* (Sheep Meadow Press, 1995). She is Writer-in-Residence at Eugene Lang College, The New School. She also teaches at the

Unterberg Poetry Center of the 92nd Street Y and directs The Center for Book Arts Annual Letterpress Poetry Chapbook Competition.

ROCCO DE GIACOMO is the author of the full-length poetry collection *Ten Thousand Miles Between Us*, published by Quattro Books, and *Catching Dawn's Breath* (LyricalMyrical Press, Toronto). His work is forthcoming in *Vallum* and *The Carolina Quarterly* and has recently appeared in *The Antigoni Review* and *Tower Poetry*.

FLORENCIA VARELA has recently completed her MFA at Columbia University. Her work has appeared or is forthcoming in journals such as *Paterson Literary Review*, *Diagram*, *Drunken Boat*, *Western Humanities Review*, and *Gulf Coast*. She currently teaches at different colleges in New York City, and lives in Brooklyn.

JACOB SCHEIER's debut poetry collection, *More to Keep Us Warm*, was published by ECW Press in 2007 and was named the winner of Canada's 2008 Governor General's Award for English poetry. A former resident of Toronto, Scheier currently lives in New York City where he is volunteering for the radical newspaper *The Independent* and preparing his next book of poems. He is also a regular contributor to the Toronto alternative weekly *NOW*.

Sharon

Sharon Dolin



www.sharondolin.com

[↑ Contents](#)

150. **Mark Melnicove**

Bern Porter exhibit and event at MoMA and Esopus

Thu 11 Mar 2010

Announcing a new Bern Porter exhibit and event.

Exhibit: *Lost and Found: The Work of Bern Porter* from the Collection of The Museum of Modern Art Library, April 7th–July 5, 2010, Mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building.
<http://www.moma.org/visit/calendar/exhibitions/1057>

Event: *Lost and Found: An Evening with Bern Porter*, Thursday, April 22, 2010, 7:00 p.m., Esopus Space, 64 West Third Street #201, New York, NY. Featuring: Kenneth Goldsmith, performing Bern Porter's poetry; Dan Domench (and actors) performing his new play about Bern Porter--*Bern Porter: The Authorized Fictional Biography of the Artist, Scientist, Poet, Publisher, Performer, Adventurer, and Iconoclast* (2010); Mark Melnicove, showing his

new movie--Joy Glows Where Confusion Was: A film about, with, and without Bern Porter (2010); Introduced by Rachael Morrison (exhibit organizer).
<http://www.moma.org/visit/calendar/events/8983>

[↑ Contents](#)

151. **mIEKAL aND**

Lost and Found: The Work of Bern Porter from the Collection of The Museum of Modern Art Library

Thu 11 Mar 2010

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[↑ Contents](#)

152. **Sharon Mesmer/David Borchart**

Cecilia Woloch and Sharon Mesmer at Bowery Poetry Club

Thu 11 Mar 2010

Cecilia Woloch and Sharon Mesmer

Saturday March 20 at 2 p.m.

Bowery Poetry Club

308 Bowery

(Between Houston and Bleecker)

F train to 2nd Ave, 6 to Bleecker



\$7

Cecilia Woloch is the author of four award-winning collections of poems, most recently *Narcissus*, winner of the Tupelo Press 2006 Snowbound Series Chapbook Award. *Carpathia*, newly available from BOA Editions Ltd., is her fifth book. She is currently a lecturer in the creative writing program at the University of Southern California, as well as the founding director of The Paris Poetry Workshop. She spends a part of each year traveling, and in recent years has divided her time between Los Angeles, California; Atlanta, Georgia; Shepherdsville, Kentucky; Paris, France; and a small village in the Carpathian mountains of southeastern Poland.

Sharon Mesmer is the recipient of two New York Foundation for the Arts poetry fellowships (1999 and 2007). Two poetry collections, *The Virgin Formica* (Hanging Loose) and *Annoying Diabetic Bitch* (Combo Books), came out in 2008. Other poetry collections include *Half Angel, Half Lunch* (Hard Press, 1998) and the chapbooks *Vertigo Seeks Affinities* (Belladonna Books, 2006) and *Crossing Second Avenue* (ABJ Books, Tokyo). Fiction collections are *Ma Vie à Yonago* (in French translation from Hachette Littératures, 2005) and *In Ordinary Time and The Empty Quarter* (Hanging Loose 2005 and 2000). In January 2009 Mesmer was featured along with several other poets of the flarf collective on National Public Radio's "Studio 360 with Kurt Anderson." Her music and book reviews can be found in *The Brooklyn Rail*.

[↑ Contents](#)

153. **William Allegrezza**

New Issue of Moria

Thu 11 Mar 2010

Check out the new issue of *Moria* (<http://www.moriapoetry.com>).

Poetry and Vispo by:

Tom Hibbard, Michael Marks, Arkava Das, Brad Vogler,
Kirsten Kaschock, Dion Farquhar, Matina L. Stamatakis, Holms Troelstrup,
Jeffrey Side, Kristina Marie Darling, Peter Grieco, Adam Fieled,
Justyna Bargielska, Jerrod Bohn, Steve Halle, SJ Fowler,
Joel Chace, Amy Garrett-Brown, Francis Raven, Chella Courington,
Lance Newman, Pat Clifford, Emeniano Acain Somoza, Jr, Steve Roggenbuck,
Sam Schild, Anna Elena Eyre, Robert Verdon, David Harrison Horton,
Nate Pritts, Jill Jones, Louis Armand, Charles Perrone, Michael Brandonisio,
John Bennett, Raymond Farr, Mara Gálvez-Bretón,
Gina Myers, Connor Coyne, Andrew Topel, Paul Siegell,

Alexander Jorgensen, Phillip Lund, Audacia Dangereyes, Sean Burn,
Teresa K. Miller, Awan Amali.

Articles:

Aryanil Mukherjee on Ashberry and Vertigo
and rob mclennan on Sarah Manguso

Bill Allegrezza, editor

[↑ Contents](#)

154. **Noah Eli Gordon**
NYC reading 3/21 @ Zinc
Fri 12 Mar 2010

Dear Folks,

I'll be reading in NYC in a week or so. Hope some of you can make it out.

All the info's below.

thanks much,
Noah

Sunday, March 21, 2010

6:30pm - 9:00pm
Zinc Bar (82 West 3rd Street)

Readings by:

Michael Carr
Anthony McCann
Noah Eli Gordon

Michael Carr is the author of the *Out Another*, *Softer White*, and *Platinum Blonde*. *Necco Face*, a chapbook co-written with Jess Mynes and Aaron Tieger, came out from Editions Louis Wain last year, and a collaborative chapbook with Micah Ballard called *Poems from the New Winter Palace* is forthcoming from House Press this summer. He lives in Cambridge, MA.

Anthony McCann is the author of *Moongarden* (Wave Books 2006) and *Father of Noise* (Fence Books 2003). Originally from the upper Hudson Valley of New York State he now lives in Los Angeles, California. He will be reading poems from his forthcoming book *New Dreams of Mammal Island*--due out from Wave next spring.

Noah Eli Gordon is the author of several books, including *Novel Pictorial Noise* (Harper Perennial, 2007), which was selected by John Ashbery for the 2006 National Poetry Series and chosen for the 2007 San Francisco State University

Poetry Center Book Award. He lives in Denver and teaches in the MFA program at the University of Colorado-Boulder. Visit his PennSound page here:

<http://writing.upenn.edu/pennsound/x/Gordon-Noah-Eli.php>

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

Your E-mail

and More On-the-Go. Get Windows Live Hotmail Free.

<http://clk.atdmt.com/GBL/go/201469229/direct/01/>

[↑ Contents](#)

155. **David Chirot**

Chirot at Jerome Rothenberg's Poets & Poetics blog

Fri 12 Mar 2010

I'm very honored and excited to have as Jerome Rothenberg's Poets and Poetics blog current entry essay of mine on the Guantanamo Poets, which originally appeared in KAURABI have provided the link here for the essay's original appearance and the current one at Jerry's blog, along with the link to another piece of mine re the Guantanamo Poets which appeared in WordforWord #13 on "Waterboarding and Poetry: Francois Villon and the new Extreme Experimental American Poetry."

I hope that listserv members and any and everyone may find something of interest and use in the essays, themselves part of an ongoing and ever expanding series of works across several genres and media-- onwards! david-bc and happy weekend, with the advent of Daylight Savings Time!! Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot, Non-Poetry for Non-Readers (Poems from Guantánamo) <<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>> [a commentary on *Poems from Guantánamo: The Detainees

Speak <<http://www.uiopress.uiowa.edu/books/2007-fall/falpoefro.html>> *, edited by Marc Falkoff, University of Iowa Press, 2007]

(towards a non-reading - American abolition of "non-literatures" - an entry in the Annals of the New Extreme Experimental Poetry)

"*The blank and ruin we see in Nature is within our own eye*." --R.W. Emerson, "Nature"

1. David-Baptiste *Chirot* // Word For/Word: A Journal of New Writing * ...* <<http://www.wordforword.info/vol13/dbc.htm>> Some American reviewers and commentators on the *Poets* of *Guantanamo* have so far found exactly what they were looking for: "bad" poetry in Formal terms, *...* www.wordforword.info/vol13/dbc.htm - Cached <<http://74.125.113.132/search?>

q=cache:sO3BV7NpjRQJ:www.wordforword.info/vol13/dbc.htm+chiro+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail> 2. Poems and Poetics <<http://poemsandpoetics.blogspot.com/>> *...* (14): David Baptiste *Chiro*, Non-Poetry for Non-Readers (Poems from *Guantánamo*). [a commentary on Poems from *Guantánamo*: The Detainees Speak, *...* which and into which the *Guantanamo poets* and poems emerge and become re-confined. *...* [poemsand*poet*ics.blogspot.com/](http://poemsandpoet*ics.blogspot.com/) - Cached<[http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chiro+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&ved=0CBoQHzAE](http://74.125.113.132/search?q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/+chiro+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail>- Similar< 3. KAURAB Online :: A Bengali Poetry Webzine :: Translation Site<<http://kaurab.tripod.com/english/books/guantanamo.html>> David Baptiste *Chiro*. "The blank and ruin we see in Nature is within our *...* and into which the *Guantanamo poets* and poems emerge and become re-confined. *...* kaurab.tripod.com/english/books/*guantanamo*.html

[↑ Contents](#)

156. **Nana Zabic**

Re: Query - Poem Commissions?

Fri 12 Mar 2010

On Wed, Mar 10, 2010 at 4:14 PM, J.P. Craig <[REDACTED]> wrote:

Both advertising and teaching are in their own way attempts to interpolate the subject into a society, to make them fit for it, fit into it. Both can be drudgery, and both can be creative, inspiring and inspired.

So true.

I've never worked in advertising, but I've seen some old ads by Ranjan Adiga, a fiction writer now, and those were very inspired. He explained to me that people creating ads get to come up with a lot of very creative campaigns that never get picked up. There are conferences and awards out there given to those phantom, but super creative campaigns. I wish Ranjan was on this list to tell us more about that. But basically, an ad team may come up with a brilliant campaign for, say, laundry soap, they'll come up with clever words and and unexpected visuals, they'll win awards, but then that campaign would never actually get used by the soap company, because everyone knows that the only people who do laundry are wholesome, cute, preferably blond and blue-eyed, middle-class mothers of shenanigans-prone small brats. And so on.

SneÅ¾ana

[↑ Contents](#)

157. **Gerald Schwartz**
25 questions: question # 1...

Fri 12 Mar 2010

Taking a page from David Hilbert's well-known list of 23 "Paris Problems" (1900), and, likewise, hoping to see solutions in this new century, I've formulated a list of questions, which of course there is not the slightest connection between Hilbert's list of problems and this line of questioning.

Not to mention the fact that many of my questions may contain the answers simply in the asking.

Question # 1:

Should any current poet be judged against only the very best works of the past?

G. E. Schwartz

[↑ Contents](#)

158. **Anny Ballardini**
ARAKAWA & GINS

Fri 12 Mar 2010

<http://ag3.griffith.edu.au/>

An exceptional event starting today, register for the meeting!

Best wishes,

Anny Ballardini

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

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

<http://www.lulu.com/content/5806078>

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

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

Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »

Giovenale

[↑ Contents](#)

159. **Cheryl Pallant**

Cheryl Pallant & Grant Jenkins reading

Fri 12 Mar 2010

Grant Jenkins and Cheryl Pallant will be reading poetry and performing their song from their newly released, collaboratively written book, *Morphs* (Cracked Slab Books).

March 16, 7pm

Legacy Books, 7300 Dallas Pkwy, Suite A120

Plano TX.

March 20, 7pm for drinks; 8:30 for reading

Home of Dale Smith and Hoa Nguyen

2208 Trailside Drive #A

Austin TX

www.cherylpallant.com

[↑ Contents](#)

160. **Stephen Vincent**

Ekleksographia - Get Ready!

Fri 12 Mar 2010

As a contributor ("Tree Haptics") it is my pleasure to help toot the horn for this coming Monday's release of a wonder filled, as well as smart new issue of *Ekleksographia* online magazine, ~William Blake and the Naked Teaparty,™ guest edited by Philip Davenport

Â

<http://ekleksographia.ahadadabooks.com/davenport/>

Â

This issue features textworks that emphasise the touch - handwrit and haptic ~ particularly pieces that consider emotional engagements, human space - that weird trace and corporate/military erasure of the handmade, the human touch, the not-digital. These qualities link into the alternative tradition of poetics - and to 'outsider' artists who are owed a debt by the experimentersÂ (an IOU all the way back to Will Blake, he and the Mrs sitting on the lawn in London afternoons, naked, drinking tea). Â Contributors: Alan Halsey, Anna MacGowan, The Atlas Group, Ben Gwilliam, Carol Watts, Carolyn Thompson, Darren Marsh, Dave Griffiths, David Tibet, Geof Huth, George Widener, Geraldine Monk, The Gingerbread Tree, Hainer Wormann, Harald Stoffers, Helmut Lemke, Holly Pester, James Davies, Jesse Glass, Jonathan Penton, Julia Grime, Kerry Morrison, Kirstie Gregory, Laurence Lane, Lee Patterson, Li E Chen, Liz Collini, Matt Dalby, Michael Wilson, Morry Carlin, Nick Blinko, Nico

Vassilakis, Patricia Farrell, Rachael Elwell, Robert Grenier, Robert Sheppard, Sarah Sanders, Sean Bonney, Stephen Vincent, Steve Waling, Sue Arrowsmith, Todd Thorpe, Tony Lopez and Tony Trehy The issue goes online 15th March 2010 and will be launched with a 24 ~live~™ online writing event by Sarah Saunders

Series Editor Jesse Glass; this issue designed by Jonathan Penton

~

(apologies for cross-posting)

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[↑ Contents](#)

161. **Jerome Rothenberg**

In Preparation for a Visit to Mount Aso & a Round of Renshi

Fri 12 Mar 2010

From March 17 through 20 I will be in Kumamoto, Japan, engaging in a renshi-writing collaboration with Japanese poets Shuntaro Tanikawa, Hiromi Ito, Yasuhiro Yotsumoto, Wakako Kaku, and the American translator Jeffrey Angles. This will be followed by a series of readings and lectures:

On March 22 a reading for the Japan International Poetry Society, at the Heartpia Kyoto, Conference Room #3, in Kyoto; on March 26, a talk and group discussion at Josai International University, Tokyo; and on March 27 a reading with Ryuta Imafuku and Keijiro Suga at Meiji University, also in Tokyo. During my time away, postings on Poems and Poetics will continue without interruption, as follows:

March 13 Christine Wertheim: The Infestation of Bodies by Tongues (Part One)

March 17 Jerome Rothenberg: Metamorphoses & Other Stories

March 20 Reconfiguring Romanticism (39): Jeffrey C. Robinson, Two Poems with Notes after Wordsworth and Keats

March 24 Haroldo de Campos: from Galáxias, 2 poems & an author's note

March 28 Rose Drachler, Two Poems with Numbers & Letters

The following is a poem for the first round of renshi and an open tribute to the masters of the game:

soon to be with you

on Aso not Death Mountain

in the other poem

beneath which looms the shadow
of a visionary fish

[↑ Contents](#)

162. **Alan Sondheim**

Re: 25 questions: question # 1...

Fri 12 Mar 2010

On Fri, 12 Mar 2010, Gerald Schwartz wrote:

Question # 1:

Should any current poet be judged against only the very best works of the past?

G. E. Schwartz

Beyond the issue of what constitutes genre, canon, and "best," not to mention "current" or "poet": there is also the question of judgment. Is a poem written to be judged, any more than an experience is judged? How does one judge anything that has no possibility either of quantifiable results or verification procedures (not to mention falsifiability)? How would you compare a contemporary poet to the poetry of Sumer? One might think immediately that the habitus of each is fundamentally unknowable to that of the other. The same might be true, say, of Swinburne and Sondheim. What about Sondheim and Damon? Does the synchronic necessarily lend itself to judgment and comparison? On the other hand, let's say that judgment has a pragmatics: of grant, job, publication. Then judgment also implies an ecology and competition: writing is now a contestation, which implies as well a curlicue or diacritical marking beyond the ostensible 'content' of the text, no matter how defined. In other words: Here is my poem; rate it; act accordingly. The poem is now a function. It's a function within a potentially limited space-time event or attention economy. There is nothing right or wrong with this approach, either. Nor of the other approach. It becomes a matter of taste, connoisseurship: Of who is judging, and who is being judged. And, like pretty much anything in poetry/poetics, this is also something that's basically - i.e. ontologically, epistemologically, unanswerable, because the question, just like the "Should" in the question above, is problematic, self-deconstructing upon closer examination.

- Alan

[↑ Contents](#)

163. **Tim Peterson**

EOAGH presents (on 3/16) Jon Cotner, Andy Fitch, and John Harkey

Sat 13 Mar 2010

EOAGH Reading Series:

Jon Cotner, Andy Fitch, and John Harkey

Tuesday, March 16 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

Jon Cotner and Andy Fitch are the authors of *Ten Walks/Two Talks* (Ugly Duckling Presse, 2010). In 2009 they co-edited *Interdisciplinary Transcriptions* -- a 1,036-page digital anthology containing poets, critics, anthropologists and visual artists. Other publications include *1913*, *Brooklyn Rail*, *Denver Quarterly*, *Electric Literature*, *Hotel Amerika*, *LIT* and *UbuWeb*. Cotner and Fitch have performed their dialogic improvisations at festivals and conferences across the United States, as well as in Toronto and Berlin. Cotner lives in New York City, where he is completing his Ph.D. for SUNY Buffalo's Poetics Program. Fitch is an assistant professor in the University of Wyoming's MFA Program.

Listen to "Those Ever-Expanding Legs of a V" by Cotner and Fitch at EOAGH 5:

<http://www.chax.org/EOAGH/issuefive/cotnerfitch.html>

John Harkey, hailing from Georgia but currently living cozily in Sunnyside, Queens, is a PhD student at the CUNY Graduate Center. His dissertation, on "small poems" (small, not short, nota bene), devotes itself principally to Lorine Niedecker, George Oppen, Susan Howe, and the philosophy of Charles S. Peirce. Some of John's own small poems have appeared in EOAGH and *The Solitary Plover*, and he recently started Creature Press, a vehicle for hand-made chapbooks. He begs your pardon and thanks you, in advance, for your kind attentions, when- and wherever you may have occasion to bestow them.

Read "Beaded Lace" by John Harkey in EOAGH 5:

<http://www.chax.org/EOAGH/issuefive/harkey.html>

upcoming EOAGH Reading Series events this spring:

Barbara Henning, Simon Pettet, and Shira Dentz

Sunday, March 21 at 2 PM

at Unnameable Books

Andrew Levy, Cheryl Clark, and Mark Lamoureux

Sunday, April 4 at 2 PM

at Unnameable Books

David Shapiro, Joanna Fuhrman, and Charles Borkhuis

Sunday, April 18 at 2 PM

at Unnameable Books

[↑ Contents](#)

164. **David Chirot**

Invitation to participate in Chirot Zero Zine An Anarkeyology of hand eye ear notations

Sat 13 Mar 2010

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

From: David Chirot <[REDACTED]>

Date: Fri, Mar 12, 2010 at 11:20 PM

Subject: Invitation to participate in Chirot Zero Zine An Anarekyeology of hand eye ear notations

To: [REDACTED]

Cc: [REDACTED]

Dear Followers, Friends, Fellow Workers:

I have just begun a new blog/zine called
Chirot Zero Zine A Heap of Rubble--
Anarkeyology of hand eye ear notations---

<http://chirotzerozine.blogspot.com>

the blog is more exusively concerned than my ongoing

<http://davidbaptistechirot.blogspot.com>

<<http://davidbaptistechirot.blogspot.com%20>>with presenting essays,
reviews (inc. "bad reviews") , Visual Poetry, Sound

Poetry, Event Scores, Manifestos, Manifotofestos, rantin' & raving,
rock'roll, music all sorts--by myself and others--if you are interested in
being a contributor, please feel free to contact me at

[REDACTED]

as with this blog, the arts are investigated as a part of rather than apart
from the historical, economic, political actualities of yesterday, today, &
tomorrow

as with al my blogs--

contributions in any language are welcome

note: i also curate another blog which you are welcome to join as participant
which is also a site for presenting works in any media--

<http://nosobrasotros.blogspot.com> this new blog i hope people wil contribute

works in any form and also more commentaries on various issues which interest YOU--re an of the arts and any other issues you find thought provoking--esp in relation with the various media YOU or anyone else is working in and with- it is hoped a kind of ongoing conversation/discussion can be engaged in and with that is an open forum for all-- i hope man of you will like to join and share your works, ideas, arguments, doubts resaches satires--in short whatever is in yer mind and heart and soul!

[↑ Contents](#)

165. **Jim Andrews**

POET PIRATE NETBOT by Kedrick James

Sat 13 Mar 2010

POET PIRATE NETBOT

Ruminations on the Undertaking of Excess Information

by Kedrick James

<http://vispo.com/guests/kedrick/poetpiratebot>

An essay by the Vancouver poet, musician, scholar, and visual artist Kedrick James. With 13 of his intriguing visual collages (click these for bigger versions).

Kedrick finished his doctorate last year. It is one of the few readable and interesting doctoral dissertations I've encountered. It's titled "Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse". One of the things he looked at was spam as a literary phenomenon. In POET PIRATE NETBOT, he looks at that and related things: how writing and education are and will continue to change in light of the geometricly increasing avalanches of writing and media occassioned by the net and the digital, not just by the wide access the world's population has to publishing tools, but by the presence of bots that write.

It's quite a hopeful look, really, at what sometimes appears to be a devastating change to the literary, artistic, and educational landscapes. For although we see this continuing avalanche of writing and media changing the literary landscape, we also see people using the tools and bots to both sift through the deluge and create works of art that begin to sort through what we have.

The visual images in the essay relate to this topic via their being made from google image search images (they're not made with dbCinema).

There's more work on vispo.com by Kedrick : <http://vispo.com/dbcinema/kedrick> is something I did in dbCinema on Kedrick's thesis "Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse".

Kedrick teaches English teachers at the University of British Columbia in Vancouver.

ja

[↑ Contents](#)

166. **steve dalachinsky**

Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

Sat 13 Mar 2010

who what are outsider poets no one eer answered my quest/ion ME??? no education no whatt??? what??? what who is/are outsider(s)?

On Fri, 12 Mar 2010 00:31:19 -0800 David Chirot <[REDACTED]> writes:

> I'n very honored and excited to have as Jerome Rothenberg's Poets
> and
> Poetics blog current entry essay of mine on the Gunatanamo Poets,
> which
> originally appeared in KAURABI have provided the link here for the
> essay's
> original appearnce and the current one at Jerry's blog, along with
> the link
> to another piece of mine re the Guantanamo Poets which appeared in
> WordforWord #13 on "Waterboarding and Poetry: Francois Villon and
> the new
> Extreme Experimental American Poetry."
>
> I hope that listserv memebtrs and any and evryone may find something
> of
> interest and use in the essays, themselves part of an ongoing and
> ever
> expanding series of works across several genres and media--
> onwo/ards!
> david-bc
> and happy weekend, with the advent of Daylight Savings Time!!
> Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste
> Chirot,
> Non-Poetry for Non-Readers (Poems from
>
Guantánamo)<<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mi>
ni-anthology-in.html>
> [a commentary on *Poems from Guantánamo: The Detainees
> Speak<<http://www.uiopress.uiowa.edu/books/2007-fall/falpoefro.html>>
> *, edited by Marc Falkoff, University of Iowa Press, 2007]

>
> (towards a non-reading - American abolition of "non-literatures" -
> an entry
> in the Annals of the New Extreme Experimental Poetry)
>
> "*The blank and ruin we see in Nature is within our own eye*."
> --R.W. Emerson, "Nature"
>
> 1. David-Baptiste *Chirot* // Word For/Word: A Journal of New
> Writing *
> ...* <<http://www.wordforword.info/vol13/dbc.htm>>
> Some American reviewers and commentators on the *Poets* of
> *Guantanamo* have so far found exactly what they were looking for:
> "bad" poetry in Formal
> terms, *...*
> www.wordforword.info/vol13/dbc.htm -
>
> [vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us](http://www.wordforword.info/vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail)
> &client=gmail>
> 2. Poems and Poetics <<http://poemsandpoetics.blogspot.com/>>
> *...* (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers
> (Poems
> from *Guantánamo*). [a commentary on Poems from *Guantánamo*:
> The
> Detainees Speak, *...* which and into which the *Guantanamo
> poets* and
> poems emerge and become re-confined. *...*
> poemsandpoetics.blogspot.com/ -
>
> Cached<[http://74.125.113.132/search?q=Èche:tb3EKdzZsYJ:poemsandpoetics.](http://74.125.113.132/search?q=Èche:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail)
> [blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&](http://74.125.113.132/search?q=Èche:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail)
> [client=gmail](http://74.125.113.132/search?q=Èche:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail)>-
>
>
> Similar<[http://www.google.com/search?](http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&vedBoQHZAe)
> [hl=en&client=gmail&rls=gm&q=related:](http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&vedBoQHZAe)
> [poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZ](http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&vedBoQHZAe)
> [KZS838](http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&vedBoQHZAe)
> [LcL78Aavu8nGCg&vedBoQHZAe](http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&vedBoQHZAe)>
> 3. KAURAB Online :: A Bengali Poetry Webzine :: Translation
> Site<<http://kaurab.tripod.com/english/books/guantanamo.html>>
> David Baptiste *Chirot*. "The blank and ruin we see in Nature is

> within
> our *...* and into which the *Guantanamo poets* and poems emerge
> and
> become re-confined. *...*
> kaurab.tripod.com/english/books/*guantanamo*.html
>
>
>

[↑ Contents](#)

167. **Kate Eichhorn**

Angela Carr and Akilah Oliver - Reading (March 19)

Sat 13 Mar 2010

Date: Friday, March 19, 2010

Time: 7:30pm - 9:00pm

Location: Unnameable Books (600 Vanderbilt Ave, Brooklyn, NY)

Launch of Akilah Oliver's new chapbook, A Collection of Objects.

This is a cross-border publishing venture with Montréal-based Tente Press (designed in Montréal, pressed in Brooklyn, sewn up on the Lower East Side).

At the launch, Akilah will read with Tente Press publisher, Angela Carr (author most recently of The Rose Concordance) and Kate Eichhorn (author of Fond).

[↑ Contents](#)

168. **Halvard Johnson**

Re: 25 questions: question # 1...

Sat 13 Mar 2010

Solutions to what?

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

<http://www.scribd.com/people/documents/14481250-chalk-editions>

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Fri, Mar 12, 2010 at 9:07 AM, Gerald Schwartz <[REDACTED]>wrote:

Taking a page from David Hilbert's well-known list of 23 "Paris Problems" (1900), and, likewise, hoping to see solutions in this new century, I've formulated a list of questions, which of course there is not the slightest connection between Hilbert's list of problems and this line of questioning.

Not to mention the fact that many of my questions may contain the answers simply in the asking.

Question # 1:

Should any current poet be judged against only the very best works of the past?

G. E. Schwartz

[↑ Contents](#)

169. **Tenney Nathanson**

Tucson Festival of Books: Bernstein Waldman Notley Berssenbrugge etc etc today and tomorrow

Sat 13 Mar 2010

Poetry events at the gigantic Tucson Festival of Books today and tomorrow: (all these readings in the Kiva Room at the Student Union unless otherwise noted):

Saturday, March 13

10:00 a.m. Charles Bernstein, Barbara Henning,
& Tenney Nathanson

11:30 a.m. Panel Discussion: "Chapbooks: How to
Make One, and Why You Should": Charles Alexander et al

1:00 p.m. Kim Addonizio & Abraham Smith

2:30 p.m. Poetry Reading on the International
Stage, Modern Languages room 311,
with Tedi López Mills & Wendy Burk

2:30 p.m. A Celebration of Will Inman with
David Ray & Michael Rattee

4:00 p.m. Alice Notley & Mei-mei Berssenbrugge

Sunday, March 14

10:00 a.m. Jonathan Rothschild & Pamela Uschuk 11:30 a.m. D.A. Powell & Becca Klaver

1:00 p.m. Rigoberto González & Maria Meléndez

2:30 p.m. Sheila E. Murphy & Geraldine Connolly

4:00 p.m. Anne Waldman & Laynie Browne

for more see

http://poetrycenter.arizona.edu/events/springreadings_10-festival.shtml

<http://tucsonfestivalofbooks.org/section/index>

[↑ Contents](#)

170. { **brad brace** }

Grenadines: a travel journal

Sat 13 Mar 2010

Grenadines: (Island 6.0) a tedious and lengthy travel journal packed with helpful information and absurd detail: <http://bbrace.net/wordpress/>
<http://bbrace.laughingsquid.net/wordpress/>

Global Islands Project -- ongoing series of multi-media pdf-ebooks/field-recordings -- a pastoral, pictorial and phonic elicitation of island parameters.

Your world is based on mutual relief at your common corruption. Maybe some cultures are based on even worse. But that wouldn't change the bad faith of it and as years go by, you wake at night in terror of your whole life being an act of bad faith, where everything is self-interest and nothing more, where every human interaction is driven by a silent, even subconscious calculation of some ulterior motive, to the point that a sea of bad faith has taken over your whole life, there's no small island left from which you can even try to build a bridge of good faith, because even that effort becomes suspect, even good faith is nothing but self-interested, even altruism is nothing but solipsistic, even your professed agonizing right here right now is nothing but a gesture, made to the conscience in order to assure it that it exists.

<http://bbrace.laughingsquid.net/id.html>

<http://bbrace.net/id.html>

Island 1.0 is Ambergris Caye, Belize

Island 2.0 is Koh Si Chang, Thailand

Island 3.0 is Lamu, Kenya

Island 4.0 is Narikel Jingira, Bangladesh

Island 5.0 is Isla Mais, Nicaragua

Island 6.0 are The Grenadines, West Indies

Global Islands Project:

Island 1.0 -> <http://bbrace.net/islands/island1/island1.html> or
<http://bbrace.laughingsquid.net/islands/island1/island1.html> -- over 800 images
and hour-long audiotrack -- 69mb -- (acrobat 6)

Island 2.0 -> <http://bbrace.net/islands/island2/island2.html> or
<http://bbrace.laughingsquid.net/islands/island2/island2.html> -- over 535 images
and hour-long audiotrack -- 78mb -- (acrobat 6)

--

http://www.archive.org/details/global_islands_project_island_1.0
http://www.archive.org/details/global_islands_project_island_2.0
http://www.archive.org/details/global_islands_project_island_3.0
http://www.archive.org/details/global_islands_project_island_4.0
http://www.archive.org/details/global_islands_project_island_5.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral,
pictorial and phonic elicitation of island parameters...

<http://www.bbrace.net/id.html>
<http://bbrace.laughingsquid.net/id.html>

bbs: brad brace sound
<http://69.64.229.114:8000>
<http://www.bbrace.net/undisclosed.html>

[↑ Contents](#)

171. **David Chirot**
re Ekleksographia - Get Ready!

Sat 13 Mar 2010

Thank you for your posting Setphen--this is indeed a very stunning and
fascinating journal--i sure hope to contribute to a future issue from just reading
many of the pieces inside--

Something that has always struck me in the designation of your works and that
of others as "haptic" is that it is not the haptic at all that one is writing of nor
seeing, looking at, but the "touching"--that is the touching as in the sentimental,
the recording of sentiments, rather than the actual physical touching, which is
what the haptic really is. There is even a form of engineering now devoted to
creating "haptic robots," which are able to discern the differences in touch
between various textures which the robot is directed to touch and compare--to
indicate that it does have a sense of touch developed enough to "feel the
difference" between the different textures.

I find that in discussing these differences between the actual haptic act of the
touch and the removed, distanced, as it were "narratives and sentimentalized"

'touching" response is that one is encountering a kind of gulf, a chasm, between what is considered being literally in touch with the world and one in which an experience in which an after the fact recording of a preconceived set of sensations as a form of "record" do not as it were "touch."

Instead, there is a kind of gulf, a chasm, and it often gives me to wonder what it is that one might sense this. Perhaps a bit further on here I may express a few thoughts which have occurred to one through time-- Mind you, I do not mean this as a kind of put down of the kinds of works Stephen and other's do, not at all, and especially not of dear friend mentor Bob Cobbing's "allegorical haptic," --what i find instead is a form of field of investigation into the meaning of what it is to touch and "to be touched" ("move") in encountering the visual records which are those of the encounter with the materials.

What I mean is a difference between actual direct physical touching and the emotionally "touching," the recording of "sensations" of the mental and visual variety. Which is also not the same as the putting down on canvas of "mes petites sensations devant la Nature" as Cezanne wrote of his works. ("My little sensations before/in facing Nature.")

A person wrote of my rubBeings that they proved that what Nerval called the impossibility of the ground itself speaking was made suddenly not impossible, for in these works it is the ground itself which is speaking, emerging in its own notations on the page, rather than an imposition of my own views on the nature of the ground or myself either one of us "speaking."

It is perhaps the difference between direct physical contact with an "Outside," and the "sentimentalized" (sentiment in the sense of feelings rather than feeling as in touch--) experience of "the touching" as recorded via techniques which present the "image of a feeling" rather than the direct imprint of the touching of the materials with the hand. In the "sentimental" case, one has a sense of the evacuation of the actual in favor of the re-construction of a set of detached images which "stand in" for an experience which occurs "after the fact" in the form of a narrative of an abstraction.

For I do not think that it is an "I" that speaks at al but something greater made out of the touching of the crayon and hand on one side of the paper and that of the materials on the other side, thus creating what Burroughs and Gysin called their works together, "The Third Mind." And that Third Mind indeed is a ground speaking, an actual "material language" of texture, color, dirt, noise and song which emрге into a dance choreographed by the forms, while the hoise which rises into music is that of the singing of the lines of the matruial as it merges with that of the rubBEing and so—I touch the line and it sings-- Paul Celan wrote that "Poetry no longer impose itself, it exposes itself." Yet one still finds that in a poetry of the touching, one is imposing as it were a sensation

from within one's self onto a material which itself remains distanced, and doubly distanced in that its recording is not done directly but by the indirect means of the exposures the camera and distanced again by being formed into a series which did not exist as itself.

There is also involved here the discussions around what it is to have, to find, to make an "impersonal poetry." this tends to be done in this culture via machines as that is the association which is most often made in conjunction with an image of the "impersonal." The impersonal may also be thought of in relation with copying, with "non-originality," yet again the impersonality is simply the donning of another's mask and voice rather than using one's own. It is simply a substitution of subjectivities which is at work, and belongs to drama--I find it at least much more to the field of performance than to that of an impersonality. Is there then impersonality in the rubBEings? One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive's possible method--that ancient one of the rubBEing. What one hope is being conveyed is the taphonomic presence of the objet--that is the thing s as they exist in their current state, which is one that registers what may ion man ways be the most impersonal of al presences--that of Time.

By this I mean that as I work I am conscious of the exact Time which is existing in and as the work--the directions of the wind, the degree of heat or cold, the humidity or dryness, the materials around one which include dust and leaf mold, dirt and tar, car exhaust and cigarette smoke, the passing scents of perfumed young women or the sweating forms of runners and so on. At every instant al of these things are in flux, changing, in large ways and small and it is al of these thing which are going into the making of the piece itself whose surfaces are registering themselves the heat the wetness the movements the air the thicknesses of smoke or scents of blood or decay or molds . . . al of the things are the markings of Time, for with each moments things are passing away, changing , their forms being worn down, decaying crumbling, falling apart, the lettres becoming evermore blurred or fragmented, the wood become every more rotten or hardened, the air itself being evermore saturated with pollution--so Time, that great impersonal being which is passing, is expressing itself in the very fibers of the pieces, in the most tiny particles which have become ingrained as it were in the woven interstices of the paper, in the woven grains of the hands their lines, their broken and chipped bones, their smashed and tenuously functioning nerve endings--

And at the same time all of this disintegration is going on, there's the creation of new forms out of the constellations made in the chaos collapses of every instant passing things further into the distances of time thought it is but millisecond away--the past the future and the present which is a presence

passing—so ephemeral and at the same having a quality of endurance, an obdurate eternity as it were a stubborn refusal while at the same time dancing the night away—

Energy—time is in this energy, time is the energy, time and light as they affect the materials, the hands, the paper—

This gives an enduring sense of life as a form at once of refusal and acceptance of time—

In a sense this is the impersonality which is expressed, this ongoing time which is “outside oneself” yet which one is “inside of.” Oneself at the same time.

Similarly in the touch I feel that ongoing sense of all the hands that have been the blood coursing through mine, All those hands that have worked with wood and bark and water and stone for three hundred fifty years in North America, and longer—before the blood was mixed into French and Indian—so long the blood in the hands has been working with the things in these places that the hand itself is not one’s own—but simply a very active and haptically engaged hand of centuries still finding its way along grains of wood and the time existing in waters and skies, in the stones and the passing of shadows of the outstretched limbs of trees playing over the cracks of the sidewalks which Bob Cobbing and I used to sound out as notations for performance many years ago

In that sense all these things touching each other understand the transience of their encounters, the speed—which means the swiftnesses and slownesses—with which all this is passing—and at the same time the deep encounter within the moment when the presences meet and make their signs together and pass on—

This does not mean an encounter with an identity but rather the passing away of identity into something far greater than itself, something that is truly outside and whose outside is also inside one, that continual sense of being at once present and incredibly distant, from some other time and place and all the while uncannily familiar yet always strangely here. It is an encounter with that other which is oneself, some otherness encountering the continual otherness of the things one lives among—things as much known as any person and at the same time just as strange—

[↑ Contents](#)

172. **peter ganick**
(no subject)

Sat 13 Mar 2010

experiential-experimental literature blog.
literature that changes consciousness.

send submissions to <[REDACTED]>
text-only. no visuals.

<http://ex-ex-lit.blogspot.com>

thanks, peter ganick

[↑ Contents](#)

173. **Peter Grieco**
Re: WATERS COLOURS

Sat 13 Mar 2010

Hey Brad,

These are fantastic! 15, 28, 38 stand out among many others. Give me a feeling of lightness & plentitude.

<http://www.moriapoetry.com>

check these poems.

Best,
Peter

--- On Sun, 3/7/10, { brad brace } <[REDACTED]> wrote:

*From: { brad brace } <[REDACTED]>
Subject: WATERS COLOURS
To: [REDACTED]
Date: Sunday, March 7, 2010, 7:44 PM
just finished my webpage for my
watercolours that I've started to do on my trips --
a lot of fun for me without all the usual conceptual and
'project' baggage.... /:b

<http://bbrace.net/webgallerywc/wc.html>
<http://bbrace.laughingsquid.net/webgallerywc/wc.html>*

[↑ Contents](#)

174. **Aldon Nielsen**
Raves for Rae

Sat 13 Mar 2010

awoke this morning to the good news of this well-deserved recognition for Rae Armantrout's *Versed*.

RTS, BRIEFLY
Book Critics Circle Presents Awards

By MOTOKO

RICH<http://topics.nytimes.com/top/reference/timestopics/people/r/motoko_rich/index.html?inline=nyt-per>;

Compiled by DAVE ITZKOFF

Published: March 12, 2010

The British author Hilary

Mantel<http://topics.nytimes.com/top/reference/timestopics/people/m/hilary_mantel/index.html?inline=nyt-per>

was

awarded the National Book Critics Circle Award for fiction at the Tishman Auditorium of the New

School<http://topics.nytimes.com/top/reference/timestopics/organizations/n/new_school_university/index.html?inline=nyt-org>

on

Thursday night for "Wolf Hall," a historical novel about the court of Henry VIII that centered on the king's adviser Thomas Cromwell. Ms. Mantel had already won the 41st-annual Man Booker

Prize<http://topics.nytimes.com/top/reference/timestopics/subjects/m/man_booker_prize/index.html?inline=nyt-classifier>

last

fall for the book. The board of the National Book Critics Circle, a nonprofit group of more than 600 professional book reviewers, cited Ms. Mantel for a work that was "original in voice and ambitious in style." Richard Holmes won the nonfiction award for "The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science." Blake Bailey won the biography award for "Cheever: A Life." Diana Athill won the autobiography award for "Somewhere Towards the End: A Memoir." The poetry prize went to Rae Armantrout for "Versed," and the criticism prize was awarded to Eula Biss for "Notes From No Man's Land: American Essays."

--

Aldon L. Nielsen

Kelly Professor of American Literature

Department of English

117 Burrowes Building

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

[↑ Contents](#)

175. **Stephen Vincent**
New Lorine Niedecker Film!!!

Sat 13 Mar 2010

IMMORTAL CUPBOARD: In Search of Lorine Niedecker a film by Cathy C. Cook. (73 minutes). Just saw at Alternative Television Access, San Francisco last night. Extraordinary, 'wet' & beautifully done. Sets a new high - at least for myself - in what is possible with a poet/bio flic. If you are Bay Area local it will be also screened at 5:30 at UC Berkeley English Department on Monday with Cook on board - who speaks real well, too. Check their website for room detail.

I did not ask but suspect the film (CD) will end up in some kind of distribution channel.

Stephen Vincent

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

[↑ Contents](#)

176. **William Allegrezza**
Younger Italian-American Poets

Sat 13 Mar 2010

A Italian friend of mine is looking for young or lesser known American or Latin American poets of Italian descent for an upcoming anthology. If you have someone to suggest, please send me an e-mail.

,

Un amigo mío italiano está buscando a poetas americanos o latinoamericanos jóvenes o menos conocidos de la ascendencia italiana para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.

Bill Allegrezza

[↑ Contents](#)

177. **Lynn Xu**

CANARIUM WEST COAST READING TOUR

Sat 13 Mar 2010

CANARIUM BOOKS announces new titles for spring!

*www.canariumbooks.org

John Beer*: *The Waste Land and Other Poems*. ("Only a genius could write a book called *The Waste Land and Other Poems*. Well, John Beer is that person. 'I set out to write a treatise on failure, and it turned out my subject was love,' he writes. 'Call it my confusion.' We should all be so confused." -- *John Ashbery*)

Paul Killebrew: *Flowers*. ("All my poet friends mourned when Paul told us he'd be going into law, so soon after he appeared on the scene as a supernova. 'No fear. The blue light. My breath washing out in the air.' Yes. He came out strengthened. Grown in imagination. Bigger in his lucid scanning of America. Rejuvenating. To read him is a delight." -- *Tomaz Salamun*)

Suzanne Buffam: *The Irrationalist*. ("Buffam's often deadpan tone is like a magical dustpan that sweeps up the strangest observations and ideas, all worlds to themselves. Her 'Little Commentaries'—'On Piñatas,' 'On Fountains,' and 'On Vanishing Acts' (to name only a few)—are absolute gems, kin to Anne Carson's town poems and Yoko Ono's *Grapefruit*. Buffam's poems tug at new corners of the brain. They're marvelous." -- *Matthea Harvey*)

Ish Klein: *Union!* ("Klein resembles an updated Whitman in the best possible ways." -- *Gently Read Literature* | "I mean it when I say Ish Klein is a genius." --* Dorothea Lasky*)

*CANARIUM WEST COAST TOUR (JOHN BEER, PAUL KILLEBREW, and ISH KLEIN): *

*THU 18 MAR (Hosted by Poetry Flash) **MOE'S BOOKS (2476 Telegraph Ave, Berkeley) @ 7:30pm*

*FRI 19 MAR @ GREAT OVERLAND BOOK CO (345 Judah St., San Francisco) @ 7:15pm

SAT 20 MAR @ ASHLAND PUBLIC LIBRARY (410 Siskiyou Blvd, Ashland) @ 1pm
SAT 20 MAR @ DIVA CENTER (110 West Broadway, Eugene) @ 7pm
SUN 21 MAR @ SPARE ROOM (2909 NE Alberta, Portland) @ 7:30pm
MON 22 MAR @ PILOT BOOKS (219 Broadway E., Seattle) @ 7pm

*

Please join us! We look forward to seeing you,

Canarium Books | www.canariumbooks.org

[↑ Contents](#)

178. **Evelyn Posamentier**

Very OT: Californians for Education Funding (much apologies for cross-posting)

Sat 13 Mar 2010

A message from a daily lurker:

I'm writing to tell you that all California schools (K - Nobel folk) succeeded in our March 4 Day of Action rally throughout the state (and a number nationally, as well) to support our demand for proper educational funding.

Thousands of us statewide participated in Walkouts and Rallies. While considerable media coverage was of small highway sitins, most of us attended and conducted rallies at our various sites.

The next major California action takes place on March 22. Buses from all over the state will be converging in Sacramento, our state capitol, and then marching to Mr. Schwarzenegger's door.

I'm asking you all to keep us in your thoughts that day. (You might say that this is Poetry in Motion!)

Thanks for listening!

Lurkers Anonymous

p.s By way of introduction, google me to see some of my work --

[↑ Contents](#)

179. **Corey Frost**

Multiformalisms: This Tuesday, 6:30 at the CUNY Grad Center.

Mon 15 Mar 2010

Tuesday, March 16, 2010. 6:30 pm. At the CUNY Graduate Center, 365 Fifth Avenue New York, Rm. 9206.

Multiformalisms : Postmodern Poetics of Form

Join poet and editor Annie Finch, along with contributors to the anthology Multiformalisms: Postmodern Poetics of Form, for a lively discussion of how contemporary poets use and understand forms. The conversation, like the book, will juxtapose traditional formalism and Flarf, the American long poem and native Hawaiian poetry, rhyme in Paul Muldoon and textual variability in New Media poetry, Susan Howe and Lucinda Roy, jazz and Asian American poetics, and much more. Featuring Marilyn Hacker, Patricia Smith, Tyler Hoffman,

Stefania deKenessey, and Marie-Elizabeth Mali. Presented by the Center for the Humanities and the GC Poetics Group. Moderated by Corey Frost.

[↑ Contents](#)

180. **Jesse Glass**

Ahadada Books Presents: Ekleksographia: William Blake's Haptic Tea Party--Now In Progress!

Mon 15 Mar 2010

Watch Sarah Sanders in her writing marathon. Then check out the rest of the issue. Jess, with more flash than he can say!

http://ekleksographia.ahadadabooks.com/davenport/authors/sarah_sanders.html

[↑ Contents](#)

181. **Gerald Schwartz**

25 questions/ # 2

Mon 15 Mar 2010

2: Can there be truly objective criteria for judging a poem?

G. E. Schwartz

[↑ Contents](#)

182. **Rob McLennan**

how does one begin? a poetics at turning forty

Mon 15 Mar 2010

by rob mclennan

<http://robmcclennan.blogspot.com/2010/03/how-does-one-begin-poetics-at-turning.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

183. **Emma Bolden**

Re: Younger Italian-American Poets

Mon 15 Mar 2010

I am of Italian descent, as is Emari Digiorgio!

On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza

<[REDACTED]>wrote:

A Italian friend of mine is looking for young or lesser known American or Latin American poets of Italian descent for an upcoming anthology. If you have someone to suggest, please send me an e-mail.

,

Un amigo mío italiano está buscando a poetas americanos o latinoamericanos jóvenes o menos conocidos de la ascendencia italiana para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.

Bill Allegrezza

--

Emma Bolden

www.emmabolden.wordpress.com

Visiting Assistant Professor

Department of English

Georgetown College

400 East College Street

Georgetown, KY 40324

[↑ Contents](#)

184. **amy king**

Would you buy art? A poem?

Mon 15 Mar 2010

Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?

Here - <http://amyking.wordpress.com/2010/03/15/paid-for-poem/>

Thanks,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

185. **Maria Damon**

Re: Would you buy art? A poem?

Mon 15 Mar 2010

i sometimes pay street people \$1 for a poem if they have a sign offering that. i was going to pay Bernadette Mayer for a poem for a conference a few years ago (she had a standing offer out for topical poems for pay) but i didn't get it together. in 1977 i paid \$2 for Allen Ginsberg to write a haiku for me for a Naropa benefit. I wish i could find that haiku now. Because i was standing with my friend Julia Sagebien, whom he knew, i know the phrase "rosy dyke" was in it.

amy king wrote:

> Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?

>

> Here - <http://amyking.wordpress.com/2010/03/15/paid-for-poem/>

>

> Thanks,

>

> Amy

>

> _____

>

>

> HTML GIANT -- You might like me too:

>

> <http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

>

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[↑ Contents](#)

186. **susan maurer**

Re: Would you buy art? A poem?

Mon 15 Mar 2010

hm wanted to comment on word press but was defeated by the technology. interesting topic as i am now reaping the rewards in terms of at least quadrupled readership as my first book is free and may be read or printed out online. certainly i draw a big line on paying to get published, self publishing and

always send to mags which pay whenever possible. In general i hold to the notion valued and paid for are often cousins. i am frequently deviled by the question i have about what if anything constitutes social activism in poetry but maybe sometimes..Susan Maurer

Date: Mon, 15 Mar 2010 10:55:03 -0700

From: [REDACTED]

Subject: Would you buy art? A poem?

To: [REDACTED]

Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?

Here - <http://amyking.wordpress.com/2010/03/15/paid-for-poem/>

Thanks,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
[http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2)
[ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2)

[↑ Contents](#)

187. **Gregg Murray**

Re: Would you buy art? A poem?

Mon 15 Mar 2010

Hi Amy,

I tried to buy Maria Damon a beer during a group collaboration for saying, "James Joyce Audubon Society"

Ggg

From: Maria Damon <[REDACTED]>

To: [REDACTED]

Sent: Mon, March 15, 2010 2:04:45 PM

Subject: Re: Would you buy art? A poem?

i sometimes pay street people \$1 for a poem if they have a sign offering that. i was going to pay Bernadette Mayer for a poem for a conference a few years ago (she had a standing offer out for topical poems for pay) but i didn't get it together. in 1977 i paid \$2 for Allen Ginsberg to write a haiku for me for a Naropa benefit. I wish i could find that haiku now. Because i was standing with my friend Julia Sagebien, whom he knew, i know the phrase "rosy dyke" was in it.

amy king wrote:

> Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?

>

> Here - <http://amyking.wordpress.com/2010/03/15/paid-for-poem/>

>

> Thanks,

>

> Amy

>

> _____

>

>

> HTML GIANT -- You might like me too:

>

> <http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

>

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[↑ Contents](#)

188. **Halvard Johnson**

Re: 25 questions/ # 2

Mon 15 Mar 2010

Only if they can be arrived at by counting.

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

<http://www.scribd.com/people/documents/14481250-chalk-editions>

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mon, Mar 15, 2010 at 9:56 AM, Gerald Schwartz <██████████>wrote:

2: *Can there be truly objective criteria for judging a poem?*

G. E. Schwartz

[↑ Contents](#)

189. **Stephen Vincent**

Elecsographia - Sarah Saunders life & much more

Mon 15 Mar 2010

The new issue of Elecsographia has just gone up - including my very own "Tree Haptics" including a little essay, as well. For me it is very gratifying to see a number of writers using "haptics" as an operative term for the making of their work (Helps take one of my obsessions out of the woods!).

If you go to the site right now (url below) you will a real time video of Sarah Saunders making a big piece - started this sunrise that will finish sunrise tomorrow. The video provides a wonderfully tangible sense of physical process and material - more like being in a woodshop than a workshop! Her fingers, pencils, the texture of paper, etc. Go to:

http://ekleksographia.ahadadabooks.com/davenport/authors/sarah_sanders.html

Stephen V

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

[↑ Contents](#)

190. **CA Conrad**

Lamantia's THE BLOOD OF THE AIR on the Vernal Equinox

Mon 15 Mar 2010

2010 marks the 40th anniversary of the publication of Philip Lamantia's THE BLOOD OF THE AIR

We're having an URCHIN reading 3/20/10 at the transition into renewal of the air, where the blood of the air awakens with pollen, sex, life. Details here: <http://UrchinPoetry.blogspot.com>

(NOTE: AT 7PM ONE BLOCK AWAY COME CELEBRATE STAN MIR'S NEW BOOK AT A BOOK PARTY AT BRICKBAT BOOKS)

--

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

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

[↑ Contents](#)

191. **Bill Berkson**

Berkson in Buffalo

Tue 16 Mar 2010

Bill Berkson in Buffalo: Poetry Readings & Art Talks

Thursday, March 18, 4 pm

Poetry Reading & Discussion

Student Union Assembly Hall

Buffalo State College

Friday, March 19, 7 pm

Lecture: "DeKooning-esque"

Albright-Knox Art Gallery

Saturday, March 20, 12:30 pm

"Gotham News": Gallery Walk & Talk

Albright Knox Art Gallery

*

March 20, 8 pm

Poetry Reading

Just Buffalo

Western New York Book Arts Center

468 Washington Street

[↑ Contents](#)

192. **Sarah Sarai**

Re: 25 questions: question # 1...

Tue 16 Mar 2010

Alan, So the question relates to recipients of grant money or tenure? It may, it does but temporal issues--are we "judging" now or will a new we judge in another century--fold into the batter. People are functions. Alas or not. Why not poems. Are poems better than people? Love is a judgment. Passion too.

Gerald: I might "judge" a poem I loved now against I poem I love from the past. This is fun.

Sarah

RE: On Fri, 12 Mar 2010, Gerald Schwartz wrote:

Question # 1:

Should any current poet be judged against only the very best works of the past?

G. E. Schwartz

Beyond the issue of what constitutes genre, canon, and "best," not to mention "current" or "poet": there is also the question of judgment. Is a poem written to be judged, any more than an experience is judged? How does one judge anything that has no possibility either of quantifiable results or verification procedures (not to mention falsifiability)? How would you compare a contemporary poet to the poetry of Sumer? One might think immediately that the habitus of each is fundamentally unknowable to that of the other. The same might be true, say, of Swinburne and Sondheim. What about Sondheim and Damon? Does the synchronic necessarily lend itself to judgment and comparison? On the other hand, let's say that judgment has a pragmatics: of grant, job, publication. Then judgment also implies an ecology and competition: writing is now a contestation, which implies as well a curlicue or diacritical marking beyond the ostensible 'content' of the text, no matter how defined. In other words: Here is my poem; rate it; act accordingly. The poem is now a function. It's a function within a potentially limited space-time event or attention economy. There is nothing right or wrong with this approach, either. Nor of the other approach. It becomes a matter of taste, connoisseurship: Of who is judging, and who is being judged. And, like pretty much anything in poetry/poetics, this is also something that's basically - i.e. ontologically, epistemologically, unanswerable, because the question, just like the "Should" in the question above, is problematic, self-deconstructing upon closer examination.

193. **David-Baptiste Chirot**

Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

Tue 16 Mar 2010

this is in response to Steve Dalichinsky's question:

Date: Sat, 13 Mar 2010 14:38:52 +0530

> From: [REDACTED]

> Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

> To: [REDACTED]

>

> who what are outsider poets no one eer answered my quest/ion ME???

> no education no whatt??? what??? what who is/are outsider(s)?

Dear Stephen--

when i first read Jerry's announcement on the Poetics List last September--that he is working on line on an envisioned Anthology of Outsider Poetry--i also wondered--and do wonder yet--what an Outsider Poetry might be—

Does it mean a kind of extension into poetry of the examples drawn from "Outsider Art?"--(some of the examples you use here are among those used in the general ideas put forward as criteria for "Outsider Art")--is it "importing"—from another "field"—in a way that perhaps is like that of the Slow Food Movement being included into the Slow Poetry Movement--??)

Outsider in relation to what as "Inside?"--

How might the "Outside" Poet and Poetry mini-Anthology differ from Anthologies like the "Outlaw Bible of American Poetry" or--any number of anthologies previously assembled by Jerry, George Quasha, Richard Alpert, Richard Kostelanetz and many others?--Or any example of a collection of "avant-garde" and "experimental" poetries?

Since Jerry has worked so long in so many areas of Poetry, i thought he might have perhaps already some ideas as to his conceptions of what an Outsider Poetry is--yet i have a feeling--this is just my own "intuition" really--i have a feeling that part of what really sets this project apart is that the nature of the Outside and Outsider may emerge in at least some guises and that these will emerge as the projects moves along. That to me is the really beautiful part of the Anthology--that it is being assembled in "real time" and on line--one may follow it as it develops--and, more than that, besides finding examples which might function as "answers," what one really finds, to me at any rate, is the openness to a continual questioning and finding, an openness to the idea that this is not already a pre conceived set of examples, prejudices, opinions, nor a

trendy tip of the hat to any other movements etc--but truly is an ongoing investigation.

When Gertrude Stein, so the story goes, was on her dying bed--she looked up at whoever was present--and said--"What is the answer?"--Then--laughing--she "answered" by saying--"What is the question?"

I think the nature of this project, or the way i understand it and work with it, is to keep asking questions--interesting & useful questions that as they emerge lead to further question, findings, researches and the development of new methods, techniques, new conceptions, as well as the re-finding of older examples from around the world which themselves ask questions which are just as alive today as when first asked--

Questioning is something much absent in discussions of any kind today--what is really wanted, for the most part, are examples, descriptions, categories, jargons, and ways to pigeon hole a poet or form of poetry. This allows for the creation of new anthologies, new job descriptions for candidates for such and such a position, opens much needed vacancies in the employment world of today--To have the answers means also that a sense of "order" is created, in order to fix with in the orders hierarchies, steps on the career path, ways to pad the resume and so forth. Answers also give one the sense that due to Order being established, it must be maintained and various "security measures taken," in order to protect the boundaries and members of such and such a grouping, such and such a "movement"--to the point where orders are in fact necessary to keep order. That is, a process of arranging a certain status quo which must be kept by following the orders of the day vis a vis such and such an Authority, Group and etc--

When the announcement of the Anthology was first made, i had only questions--and was amazed to find that they were invited to appear at the Poets and Poetics mini-anthology in the making of the Outsider Poetry and Poets--

since i can't give you an answer per se--here are the questions again, with the link where to find them.

hopefully they may be of interest and use--not in answering, but in finding ever more questions to ask--

Rather than the delineating of boundaries "in order" to demonstrate what are the boundaries of Outsider Poetry,--one finds bridges, links, trains of associations--with which to further investigate and think on these questions re the Outsider Poetry--

Not Barriers--Bridges--Not Walls--but Windows--

Here is the response to the announcement--i hope it's useful & interesting--
<http://poemsandpoetics.blogspot.com/2009/09/outsider-poems-mini-anthology-in.html>

Date: Sat, 13 Mar 2010 14:38:52 +0530

From: [REDACTED]

Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

To: [REDACTED]

who what are outsider poets no one eer answered my quest/ion ME???
no education no whatt??? what??? what who is/are outsider(s)?

On Fri, 12 Mar 2010 00:31:19 -0800 David Chirot <[REDACTED]>
writes:

I'n very honored and excited to have as Jerome Rothenberg's Poets and Poetics blog current entry essay of mine on the Gunatanamo Poets, which originally appeared in KAURABI have provided the link here for the essay's original appearnce and the current one at Jerry's blog, along with the link to another piece of mine re the Guantanamo Poets which appeared in WordforWord #13 on "Waterboarding and Poetry: Francois Villon and the new Extreme Experimental American Poetry."

I hope that listserv memebhrs and any and evryone may find something of interest and use in the essays, themselves part of an ongoing and ever expanding series of works across several genres and media-- onwo/ards!
david-bc
and happy weekend, with the advent of Daylight Savings Time!!
Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot,
Non-Poetry for Non-Readers (Poems from

Guantánamo)<<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>>

*[a commentary on *Poems from Guantánamo: The Detainees Speak<<http://www.uiopress.uiowa.edu/books/2007-fall/falpoefro.html>>*, edited by Marc Falkoff, University of Iowa Press, 2007]*

(towards a non-reading - American abolition of "non-literatures" - an entry

in the Annals of the New Extreme Experimental Poetry)

"*The blank and ruin we see in Nature is within our own eye*."
--R.W. Emerson, "Nature"

1. David-Baptiste *Chirot* // Word For/Word: A Journal of New Writing *
...* <<http://www.wordforword.info/vol13/dbc.htm>>
Some American reviewers and commentators on the *Poets* of
Guantanamo have so far found exactly what they were looking for:
"bad" poetry in Formal
terms, *...*
www.wordforword.info/vol13/dbc.htm -

[vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail](http://www.wordforword.info/vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail)>

2. Poems and Poetics <<http://poemsandpoetics.blogspot.com/>>
... (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers
(Poems
from *Guantánamo*). [a commentary on Poems from *Guantánamo*]:
The
Detainees Speak, *...* which and into which the *Guantanamo
poets* and
poems emerge and become re-confined. *...*
[poemsand*poet*ics.blogspot.com/](http://poemsandpoet*ics.blogspot.com/) -

Cached<<http://74.125.113.132/search?q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail>>-

Similar<<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&ved=0CBoQHZAe>>

3. KAURAB Online :: A Bengali Poetry Webzine :: Translation
Site<<http://kaurab.tripod.com/english/books/guantanamo.html>>
David Baptiste *Chirot*. "The blank and ruin we see in Nature is
within
our *...* and into which the *Guantanamo poets* and poems emerge
and
become re-confined. *...*
kaurab.tripod.com/english/books/*guantanamo*.html

The New Busy

is not the old busy. Search, chat and e-mail from your inbox.

<http://www.windowslive.com/campaign/thenewbusy?>

[ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)

[↑ Contents](#)

194. **Alan Sondheim**

4 hopeful pieces with descriptions

Tue 16 Mar 2010

4 hopeful pieces with descriptions

<http://www.alansondheim.org/city.mp3> I've been thinking about the infinity of cities, the depth of soundscapes and the romantic plenitude of nature. This is out the window of our loft; every sound in the city contributes, every cough or whistle miles away, every tire on asphalt. It always amazes me: this is the murmuring of a technological world coming to an end, perhaps, within a century. There are sub-bass harmonies here as well - harmonies which dominate the aural landscape, but which are inaudible to human ears. Even in this recording, one senses them. I've just finished Lamartine's uncanny *Raphael*, a book in which the natural world of meadows and streams runs through emotional states, tending towards both exaltation and cessation. I can imagine Julie at walk among the Brooklyn forests of streets, still listening, but with a greater hunger. HOPEFUL: The depth of the city revealed as a new cosmos with everyone present, all the time.

<http://www.alansondheim.org/melodeon.mp3> Recently acquired this 1847 melodeon thanks to book trading. The bellows are bad; the vacuum box won't hold a vacuum; three valves are broken; the vacuum box needs to be opened; several reeds won't sound. So it's in great need of repair. In the meantime, furious pumping and a lot of reverb makes this odd sound file; you can hear the bellows working. It's actually quite a beautiful instrument, and will sound great once it's restored. HOPEFUL: A melodeon sounding like it did in 1847, when it was in someone's parlor.

<http://www.alansondheim.org/hybrid1.mp3>

<http://www.alansondheim.org/hybrid2.mp3> Playing around with the rishi on the oud, alternating with finger-picking. It's difficult to keep the rishi (pick) available if I'm using everything else on the strings. So it's rishi in the mouth, rishi on the floor, rishi on the knee, rishi held sometimes with two fingers, with a curled finger, with a thumb and finger, rishi sometimes dropped. On the other hand the sonority of the two interacting playing modes really interests me.

HOPEFUL: Smooth transitions in-tune make for wonderful textures, melodies, and harmonies.

HOPEFUL: The CITY SYMPHONY will make me rich; the MELODEON will bring untold pleasure to millions; the HYBRID OUD PLAYING will set new standards in improvisation world-wide.

[↑ Contents](#)

195. **Murat Nemet-Nejat**

Re: re Ekleksographia - Get Ready!

Tue 16 Mar 2010

David,

"One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive's possible method--that ancient one of the rubBEing."

What you are describing -both the nature of the escape from the ego and the fusion of the subjective into the objective- is so much like the escape from the ego in Sufism which I delineate in Eda:

"Everything in that poetry becomes relatively clear from that perspective. Not only trees or animals, but in this poetry colors, objects, things, natural processes are in dialogue with each other, weaving their endless patterns. Eda is the structure of that pattern, the mesh of linguistic and geographic coordinates which go to its creation. Not the individual, but objects, colors, things are at the center of this endless transformation, the ego attached to it only tangentially, a detail, suffering and ecstatic. It is this peripheral relationship of consciousness to wider natural forces — subjective and objective, visceral and abstract — which gives Turkish poetry its stunning originality.

Consciousness dies, the eye dis-solves into motion, silhouetted by the dark matter of words." "The Spritual Life of Replicants"

As also in rubBEings, in this process time becomes the true subject, the textures, the sounds of its unfolding, the intricate pattern it weaves. As a result one enters a space where language "almost" not exist, a spot at the periphery of language where language is in the process of being born, in your words, not yet "sentimentalized."

Have you seen the Rivette film *La Petite Noisette* (the long, several hours version) where one hears the squeaks of the pen on paper as a portrait is being painted "in real time" (which the spectator will never see in completion and only in fragments in the process of being "created")? The spectator only sees

the "model" who stands naked during most of the movie; the painting itself is destroyed by the artist.

The thoughts of disappearance is.

Disappearance was.

Thoughts of was

is. is.

is is sang the bird.

in alternating shades.

Ciao,

Murat

On Sat, Mar 13, 2010 at 11:24 AM, David Chirot <[REDACTED]> wrote:

Thank you for your posting Stephen--this is indeed a very stunning and fascinating journal--i sure hope to contribute to a future issue from just reading many of the pieces inside--

Something that has always struck me in the designation of your works and that of others as "haptic" is that it is not the haptic at all that one is writing of nor seeing, looking at, but the "touching"--that is the touching as in the sentimental, the recording of sentiments, rather than the actual physical touching, which is what the haptic really is. There is even a form of engineering now devoted to creating "haptic robots," which are able to discern the differences in touch between various textures which the robot is directed to touch and compare--to indicate that it does have a sense of touch developed enough to "feel the difference" between the different textures.

I find that in discussing these differences between the actual haptic act of the touch and the removed, distanced, as it were "narratives and sentimentalized" "touching" response is that one is encountering a kind of gulf, a chasm, between what is considered being literally in touch with the world and one in which an experience in which an after the fact recording of a preconceived set of sensations as a form of "record" do not as it were "touch."

Instead, there is a kind of gulf, a chasm, and it often gives me to wonder what it is that one might sense this. Perhaps a bit further on here I may express a few thoughts which have occurred to one through time-- Mind you, I do not mean this as a kind of put down of the kinds of works Stephen and others do, not at all, and especially not of dear friend

mentor

Bob Cobbing's "allegorical haptic," --what i find instead is a form of field

of investigation into the meaning of what it is to touch and "to be touched"

("move") in encountering the visual records which are those of the encounter with the materials.

What I mean is a difference between actual direct physical touching and the emotionally "touching," the recording of "sensations" of the mental and visual variety. Which is also not the same as the putting down on canvas of

"mes petites sensations devant la Nature" as Cezanne wrote of his works. ("My little sensations before/in facing Nature.")

A person wrote of my rubBeings that they proved that what Nerval called the impossibility of the ground itself speaking was made suddenly not impossible, for in these works it is the ground itself which is speaking, emerging in its own notations on the page, rather than an imposition of my own views on the nature of the ground or myself either one of us "speaking."

It is perhaps the difference between direct physical contact with an "Outside," and the "sentimentalized" (sentiment in the sense of feelings rather than feeling as in touch--) experience of "the touching" as recorded via techniques which present the "image of a feeling" rather than the direct

imprint of the touching of the materials with the hand. In the "sentimental"

case, one has a sense of the evacuation of the actual in favor of the re-construction of a set of detached images which "stand in" for an experience which occurs "after the fact" in the form of a narrative of an abstraction.

For I do not think that it is an "I" that speaks at all but something greater made out of the touching of the crayon and hand on one side of the paper and that of the materials on the other side, thus creating what Burroughs and Gysin called their works together, "The Third Mind." And that

Third Mind indeed is a ground speaking, an actual "material language" of texture, color, dirt, noise and song which emerge into a dance choreographed by the forms, while the noise which rises into music is that of the singing of the lines of the material as it merges with that of the rubBEing and so—I

touch the line and it sings--

Paul Celan wrote that "Poetry no longer impose itself, it exposes

itself." Yet one still finds that in a poetry of the touching, one is imposing as it were a sensation from within one's self onto a material which itself remains distanced, and doubly distanced in that its recording is not done directly but by the indirect means of the exposures the camera and distanced again by being formed into a series which did not exist as itself.

There is also involved here the discussions around what it is to have, to find, to make an "impersonal poetry." this tends to be done in this culture via machines as that is the association which is most often made in conjunction with an image of the "impersonal." The impersonal may also be thought of in relation with copying, with "non-originality," yet again the impersonality is simply the donning of another's mask and voice rather than using one's own. It is simply a substitution of subjectivities which is at work, and belongs to drama--I find it at least much more to the field of performance than to that of an impersonality.

Is there then impersonality in the rubBEings? One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive's possible method--that ancient one of the rubBEing.

What one hope is being conveyed is the taphonomic presence of the objet--that is the thing s as they exist in their current state, which is one that registers what may ion man ways be the most impersonal of al presences--that of Time.

By this I mean that as I work I am conscious of the exact Time which is existing in and as the work--the directions of the wind, the degree of heat or cold, the humidity or dryness, the materials around one which include dust and leaf mold, dirt and tar, car exhaust and cigarette smoke, the passing scents of perfumed young women or the sweating forms of runners and so on. At every instant al of these things are in flux, changing, in large ways and small and it is al of these thing which are going into the making of the piece itself whose surfaces are registering themselves the heat the wetness the movements the air the thicknesses of smoke or scents of blood or

decay or molds . . . al of the things are the markings of Time, for with each moments things are passing away, changing , their forms being worn down, decaying crumbling, falling apart, the lettres becoming evermore blurred or fragmented, the wood become every more rotten or hardened, the air itself being evermore saturated with pollution--so Time, that great impersonal being which is passing, is expressing itself in the very fibers of the pieces, in the most tiny particles which have become ingrained as it were in the woven interstices of the paper, in the woven grains of the hands their lines, their broken and chipped bones, their smashed and tenuously functioning nerve endings--

And at the same time all of this disintegration is going on, there's the

creation of new forms out of the constellations made in the chaos collapses
of every instant passing things further into the distances of time thought
it is but millisecond away—the past the future and the present which is a
presence passing—so ephemeral and at the same having a quality of
endurance,
an obdurate eternity as it were a stubborn refusal while at the same time
dancing the night away—

Energy—time is in this energy, time is the energy, time and light as they
affect the materials, the hands, the paper—

This gives an enduring sense of life as a form at once of refusal and
acceptance of time—

In a sense this is the impersonality which is expressed, this ongoing time
which is “outside oneself” yet which one is “inside of.” Oneself at the
same
time. Similarly in the touch I feel that ongoing sense of all the hands
that
have been the blood coursing through mine, All those hands that have worked
with wood and bark and water and stone for three hundred fifty years in
North
America, and longer—before the blood was mixed into French and Indian—so
long the blood in the hands has been working with the things in these
places
that the hand itself is not one’s own—but simply a very active and
haptically engaged hand of centuries still finding its way along grains of
wood and the time existing in waters and skies, in the stones and the
passing of shadows of the outstretched limbs of trees playing over the
cracks of the sidewalks which Bob Cobbing and I used to sound out as
notations for performance many years ago

In that sense all these things touching each other understand the transience
of their encounters, the speed—which means the swiftnesses and slownesses--
with which all this is passing-and at the same time the deep encounter
within
the moment when the presences meet and make their signs together and pass
on—

This does not mean an encounter with an identity but rather the passing
away
of identity into something far greater than itself, something that is truly
outside and whose outside is also inside one, that continual sense of being
at once present and incredibly distant, from some other time and place and
all the while uncannily familiar yet always strangely here.
It is an encounter with that other which is oneself, some otherness
encountering the continual otherness of the things one lives among—things
as

much known as any person and at the same time just as strange--

[↑ Contents](#)

196. **Aryanil Mukherjee**

Update-5 @ KAURAB Online Translation Archive

Tue 16 Mar 2010

Update-5 of the KAURAB Online Translation Archive was released yesterday.

Please visit

<http://poetry.kaurab.com>

This update includes -

Bengali poetry (in translation)

Rabindranath Thakur (Tagore) - 25 new translations of songs/poems

Pronob Pal - Language Alternation & Collateral Damage

Masud Khan & his poetry

Interviews of -

Jerome Rothenberg by Mark Weiss

John Balaban by Ankur Saha

Book Reviews -

Poems for the Millennium (Vol.1)/ Ed. Jerome Rothenberg & Pierre Joris -
Tyrone Williams

Adorno's Noise/Carla Harryman - Pat Clifford

Natural Light/Norma Cole - Biswamit Dwibedy

We look forward to your feedback.

Aryanil Mukherjee

Editor, Kaurab (Patrika & Webzine)

www.kaurab.com

[↑ Contents](#)

197. **Rob McLennan**

new from above/ground press; pfyc#14

Tue 16 Mar 2010

new from above/ground press:

The Peter F. Yacht Club #14

Edited & compiled & typeset & paid for by rob mclennan

March 2010 (from one centre to another Toronto issue)

\$5

with new writing by a host of yacht club regulars & irregulars:

Christopher Doda

Anita Dolman

Amanda Earl

Sharon Harris

Lainna Lane El Jabi

Karen Massey

Marcus McCann

rob mclennan

Steve McOrmond

Pearl Pirie

Roland Prevost

Monty Reid

Stan Rogal

Fenn Stewart

Janice Tokar

& Natalie Zina Walschots

published in Ottawa by above/ground press

send cheques (\$5 + \$1 for postage) payable to rob mclennan; a/g subscribers receive a complimentary copy

write for submission/subscription info, c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7, or check out [REDACTED] or abovegroundpress.blogspot.com

<http://robmclennan.blogspot.com/2010/03/new-from-aboveground-press-peter-f.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

198. **Stephen Vincent**

Re: re Ekleksographia - Get Ready!

Tue 16 Mar 2010

(Ekleksographia, the online mag is at:

Version:

<http://ekleksographia.ahadadabooks.com/>

Thanks David and Murat for these 'rich' and giving responses. David I love your 'industrial' vacant lot, street, etc. rubbings. Suggest by the way a visit to the 'nonsite collective' web page and the materials and introduction to Jonathan Skinner's discussion of the "Third Landscape" where the focus is on the middle ground between 'the preserved' and 'the wild'. I think it's quite relevant to the spaces you explore and revive as a kind of visual gardener. As to my own haptic work, I don't make my the process of my pieces to be a step removed from the materiality of the space in which I situate their making (if that is what you are suggesting). I am very much 'in it.'Â In fact, in terms of your process of 'rubbing', when I am working, I feel my senses are being 'rubbed' by whatever is emanating from the environment, poetry reading, music collaboration, and so forth. The pen becomes a kind of dancer - mediating between space and sense responses. Yes, it is not 'objective' in the way of letting space occur as independently as possible. But the work/art becomes, perhaps, a manifestation of this register of theÂ interplay between the two presences - ultimately a kind of oneness in which the artist works with neither an imperial eye/sense or in a totally submissive or passive state. Frankly I like the dialog (the dance) that leads to this state of being totally immersed and in the motion of things as they are.Â Restorative on all levels.Â

--- On Tue, 3/16/10, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: re Ekleksographia - Get Ready!

To:

[REDACTED]

Date: Tuesday, March 16, 2010, 5:17 AM

David,

"One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive"™s possible method--that ancient one of the rubBEing."

What you are describing -both the nature of the escape from the ego and the fusion of the subjective into the objective- is so much like the escape from the ego in Sufism which I delineate in Eda:

"Everything in that poetry becomes relatively clear from that perspective. Not only trees or animals, but in this poetry colors, objects, things, natural processes are in dialogue with each other, weaving their endless patterns. Eda is the structure of that pattern, the mesh of linguistic and geographic coordinates which go to its creation. Not the individual, but objects, colors, things are at the center of this endless transformation, the ego attached to it only tangentially, a detail, suffering and ecstatic. It is this peripheral relationship of consciousness to wider natural forces " subjective and objective, visceral and abstract " which gives Turkish poetry its " stunning originality.

Consciousness dies, the eye dis-solves into motion, silhouetted by the dark matter of words." "The Spritual Life of Replicants"

As also in rubBEings, in this process time becomes the true subject, the textures, the sounds of its unfolding, the intricate pattern it weaves. As a result one enters a space where language "almost" not exist, a spot at the periphery of language where language is in the process of being born, in your words, not yet "sentimentalized."

Have you seen the Rivette film *La Petite Noisette* (the long, several hours version) where one hears the squeaks of the pen on paper as a portrait is being painted "in real time" (which the spectator will never see in completion and only in fragments in the process of being "created")? The spectator only sees the "model" who stands nakes during most of the movie; the painting itself is destroyed by the artist.

The thoughts of disappearance is.

Disappearance was.

Thoughts of was

is. is.

is is sang the bird.

in alternating shades.

Ciao,

Murat

On Sat, Mar 13, 2010 at 11:24 AM, David Chirot <[REDACTED]>wrote:

> Thank you for your posting Setphen--this is indeed a very stunning and
> fascinating journal--i sure hope to contribute to a future issue from just
> reading many of the pieces inside--
>
> Something that has

always struck me in the designation of your works and

- > that of others as "haptic" is that it is not the haptic at all that one is
- > writing of nor seeing, looking at, but the "touching"--that is the touching
- > as in the sentimental, the recording of sentiments, rather than the actual
- > physical touching, which is what the haptic really is. There is even a
- > form of engineering now devoted to creating "haptic robots," which are able
- > to discern the differences in touch between various textures which the
- > robot
- > is directed to touch and compare--to indicate that it does have a sense of
- > touch developed enough to "feel the difference" between the different
- > textures.
- >
- > I find that in discussing these differences between the actual haptic act
- > of
- > the touch and the removed, distanced, as it were "narratives and
- > sentimentalized" "touching" response is that one
- > is encountering a kind of
- > gulf, a chasm, between what is considered being literally in touch with the
- > world and one in which an experience in which an after the fact recording
- > of
- > a preconceived set of sensations as a form of "record" do not as it were
- > "touch."
- >
- > Instead, there is a kind of gulf, a chasm, and it often gives me to wonder
- > what it is that one might sense this. Perhaps a bit further on here I may
- > express a few thoughts which have occurred to one through time--
- > Mind you, I do not mean this as a kind of put down of the kinds of works
- > Stephen and others do, not at all, and especially not of dear friend
- > mentor
- > Bob Cobbing's "allegorical haptic,"--what I find instead is a form of
- > field
- > of investigation into the meaning of what it is to touch and "to be
- > touched"
- > ("move") in encountering the
- > visual records which are those of the
- > encounter with the materials.
- >
- > What I mean is a difference between actual direct physical touching and the
- > emotionally "touching," the recording of "sensations" of the mental
- > and
- > visual variety. Which is also not the same as the putting down on canvas
- > of

>Â Æœmes petites sensations devant la NatureÆ as Cezanne wrote of his works.
> (ÆœMy little sensations before/in facing Nature.Æ)
>
>
>Â Â Â Â A person wrote of my rubBeings that they proved that what Nerval called
> the impossibility of the ground itself speaking was made suddenly not
> impossible, for in these works it is the ground itself which is speaking,
> emerging in its own notations on the page, rather than an imposition of my
> own views on the nature of the ground or myself either one of us
>
> Æœspeaking."
>
>
>Â Â Â Â It is perhaps the difference between direct physical contact with an
> "Outside," and the "sentimentalized" (sentiment in the sense of feelings
> rather than feeling as in touch--) experience of "the touching" as recorded
> via techniques which present the "image of a feeling" rather than the
> direct
> imprint of the touching of the materials with the hand. In the
> "sentimental"
> case, one has a sense of the evacuation of the actual in favor of the
> re-construction of a set of detached images which "stand in" for an
> experience which occurs "after the fact" in the form of a narrative of an
> abstraction.
>
>Â Â Â For I do not think that it is an ÆœIÆ that speaks at al but something
> greater made out of the touching of the crayon and hand on one side of the
> paper and that of the
materials on the other side, thus creating what
> Burroughs and Gysin calledÂ their works together, ÆœThe Third Mind.Æ
And
> that
> Third Mind indeed is a ground speaking, an actual Æœmaterial languageÆ
of
> texture, color, dirt, noise and song which emрге into a dance choreographed
> by the forms, while the hoise which rises into music is that of the singing
> of the lines of the matruial as it merges with that of the rubBEing and
> soÆœI
> touch the line and it sings--
>Â Â Â Paul Celan wrote that "Poetry no longer impose itself, it exposes

> itself."Â Yet one still finds that in a poetry of the touching, one is
> imposing as it were a sensation from within one's self onto a material
> which
> itself remains distanced, and doubly distanced in that its recording is not
> done directly but by the indirect means of the exposures the
camera and
> distanced again by being formed into a series which did not exist as
> itself.
>
> There is also involved here the discussions around what it is to have, to
> find, to make an "impersonal poetry." this tends to be done in this culture
> via machines as that is the association which is most often made in
> conjunction with an image of the "impersonal."Â The impersonal may also be
> thought of in relation with copying, with "non-originality," yet again the
> impersonality is simply the donning of another's mask and voice rather than
> using one's own.Â It is simply a substitution of subjectivities which is at
> work, and belongs to drama--I find it at least much more to the field of
> performance than to that of an impersonality.
> Is there then impersonality in the rubBEings?Â One hopes that as much as
> possible that is not such but more the
personality of the materials
> themselves which is being expressed via the imprinting of itself done by as
> "primitive's possible method--that ancient one of the rubBEing.
> What one hope is being conveyed is the taphonomic presence of the
> objet--that is the thing s as they exist in their current state, which is
> one that registers what may ion man ways be the most impersonal of al
> presences--that of Time.
>
> By this I mean that as I work I am conscious of the exact Time which is
> existing in and as the work's the directions of the wind, the degree of heat
> or cold, the humidity or dryness, the materials around one which include
> dust and leaf mold, dirt and tar, car exhaust and cigarette smoke, the
> passing scents of perfumed young women or the sweating forms of runners
and
> so on.Â At every instant al of these things are in flux, changing, in large
>
ways and small and it is al of these thing which are going into the making
> of the piece itself whose surfaces are registering themselves the heat the
> wetness the movements the air the thicknesses of smoke or scents of blood
> or
> decay or molds . . . al of the things are the markings ofÂ Time, for with
> each moments things are passing away, changing , their forms being worn

> down, decaying crumbling, falling apart, the lettres becoming evermore
> blurred or fragmented, the wood become every more rotten or hardened, the
> air itself being evermore saturated with pollution"so Time, that great
> impersonal being which is passing, is expressing itself in the very fibers
> of the pieces, in the most tiny particles which have become ingrained as it
> were in the woven interstices of the paper, in the woven grains of the
> hands their lines, their broken and
chipped bones, their smashed and
> tenuously functioning nerve endings"

>
> And at the same time all of this disintegration is going on, there's the
> creation of new forms out of the constellations made in the chaos collapses
> of every instant passing things further into the distances of time thought
> it is but millisecond away"the past the future and the present which is a
> presence passing"so ephemeral and at the same having a quality of
> endurance,
> an obdurate eternity as it were a stubborn refusal while at the same time
> dancing the night away"

>
> Energy"time is in this energy, time is the energy, time and light as they
> affect the materials, the hands, the paper"

>
> This gives an enduring sense of life as a form at once of refusal and
> acceptance of time"

>
> In a sense this is the impersonality which is expressed,
this ongoing time
> which is "outside oneself" yet which one is "inside of." Oneself at
the
> same
> time. Similarly in the touch I feel that ongoing sense of all the hands
> that
> have been the blood coursing through mine, All those hands that have worked
> with wood and bark and water and stone for three hundred fifty years in
> North
> America, and longer"before the blood was mixed into French and
Indian"so
> long the blood in the hands has been working with the things in these
> places
> that the hand itself is not one's own"but simply a very active and
> haptically engaged hand of centuries still finding its way along grains of
> wood and the time existing in waters and skies, in the stones and the

> passing of shadows of the outstretched limbs of trees playing over the
> cracks of the sidewalks which Bob Cobbing and I used to sound out
as
> notations for performance many years ago
>
> In that sense all these things touching each other understand the transience
> of their encounters, the speed"which means the swiftesses and
slownesses--
> with which all this is passing-and at the same time the deep encounter
> within
> the moment when the presences meet and make their signs together and
pass
> on"

>
> This does not mean an encounter with an identity but rather the passing
> away
> of identity into something far greater than itself, something that is truly
> outside and whose outside is also inside one, that continual sense of being
> at once present and incredibly distant, from some other time and place and
> all the while uncannily familiar yet always strangely here.
> It is an encounter with that other which is oneself, some otherness
> encountering the continual otherness of the
things one lives among"things
> as
> much known as any person and at the same time just as strange--
>
>

[↑ Contents](#)

199. **Regina Pinto**

News

Tue 16 Mar 2010

Hi,

An interesting blog by Judy Malloy:

Electronic Literature Authoring Software

http://www.well.com/user/jmalloy/elit/elit_software.html

Something about my work there:

http://www.well.com/user/jmalloy/elit/elit_software.html#regina

And my latest work: I Love You - Unforgettable

<http://arteonline.arq.br/she/>

=====

Regina Pinto

<http://arteonline.arq.br>

<http://pintor.tumblr.com>

[↑ Contents](#)

200. **Dan Wilcox**

New Chapbook by Dan Wilcox from Benevolent Bird Press

Tue 16 Mar 2010

Benevolent Bird Press of Delmar, NY has published "boundless abodes of Albany," a chapbook of poems by Dan Wilcox.

Host of the Third Thursday Poetry Night at the Social Justice Center in Albany, NY, Dan Wilcox has had many poems published in a variety of small press zines, anthologies, internet sites, chapbooks, & broadsides. Benevolent Bird Press also recently published a broadside of Wilcox's poem "My Sather Gate Illumination." You can read Dan's popular Blog at dwlcx.blogspot.com.

Copies of "boundless abodes of Albany" are available from the publisher by mail at Benevolent Bird Press, P.O. Box 522, Delmar, NY 12054 for \$5.00. Copies are also available from the poet at readings or by mail. For more information, email the publisher, Alan Casline: [REDACTED], or Dan Wilcox: [REDACTED].

[↑ Contents](#)

201. **Alan Sondheim**

Re: 25 questions: question # 1...

Tue 16 Mar 2010

Hi Sarah,

You're missing the "Let's say" of my reply. The question is open in the broadest sense; pragmatically, it matters - it becomes a function - when grants, jobs, etc. are at stake.

I never thought of love or passion as a judgement, any more than illness or death.

Of course we won't judge in another century - others will, if there are still others. And judgement is never fixed; it's a question of taste, connoisseurship, etc. I tend to think this gets into the nasty areas of canon and genre - so much gets overlooked by the fetishization of critical filters.

Finally, judging in the future, as now, is also a question of an attention economy - none of us have infinite time to read, and a lot of our choices may have a high degree of randomness to them. I just finished Lamartine's *Raphael*, which I hadn't heard of, but stumbled upon in a used bookstore - it "seemed" interesting. (And within that "seemed" lies pretty much all of cultural studies).

- Alan

-

On Tue, 16 Mar 2010, Sarah Sarai wrote:

Alan,

So the question relates to recipients of grant money or tenure? It may, it does but temporal issues--are we "judging" now or will a new we judge in another century--fold into the batter. People are functions. Alas or not. Why not poems. Are poems better than people? Love is a judgment. Passion too.

Gerald: I might "judge" a poem I loved now against I poem I love from the past. This is fun.

Sarah

RE: On Fri, 12 Mar 2010, Gerald Schwartz wrote:

Question # 1:

Should any current poet be judged against only the very best works of the past?

G. E. Schwartz

Beyond the issue of what constitutes genre, canon, and "best," not to mention "current" or "poet": there is also the question of judgment. Is a poem written to be judged, any more than an experience is judged? How does one judge anything that has no possibility either of quantifiable results or verification procedures (not to mention falsifiability)? How would you compare a contemporary poet to the poetry of Sumer? One might think immediately that the habitus of each is fundamentally unknowable to that of the other. The same might be true, say, of Swinburne and Sondheim. What about Sondheim and Damon? Does the synchronic necessarily lend itself to judgment and comparison? On the other hand, let's say that judgment has a pragmatics: of grant, job, publication. Then judgment also implies an ecology and competition: writing is now a contestation, which implies as well a curlicue or

diacritical marking beyond the ostensible 'content' of the text, no matter how defined. In other words: Here is my poem; rate it; act accordingly. The poem is now a function. It's a function within a potentially limited space-time event or attention economy. There is nothing right or wrong with this approach, either. Nor of the other approach. It becomes a matter of taste, connoisseurship: Of who is judging, and who is being judged. And, like pretty much anything in poetry/poetics, this is also something that's basically - i.e. ontologically, epistemologically, unanswerable, because the question, just like the "Should" in the question above, is problematic, self-deconstructing upon closer examination.

==

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

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

==

[↑ Contents](#)

202. **David A. Kirschenbaum**

Boog City presents Cannibal Books and The Briars of North America

Tue 16 Mar 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Cannibal Books

(Fayetteville, Ark.)

Tues., March 23, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Cannibal Books' editor

Matt Henriksen

Featuring readings from

Kevin Holden

Patrick Morrissey

Allyssa Wolf

and music from

The Briars of North America

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****Cannibal Books**

<http://flesheatingpoems.blogspot.com>

Cannibal Books publishes hand-sewn literary journals and chapbooks that focus on divergent and emerging poetics. While their products fit into the category of book arts, the focus is entirely on presenting daring work from a broad range of styles. An aesthetic definition cannot define the hunger. Founded in Brooklyn in 2004, Cannibal Books currently nests in Fayetteville, Ark.

Performer Bios

****Kevin Holden**

<http://www.typomag.com/issue12/holden.html>

Kevin Holden is the author of two poetry chapbooks, *Alpine and Identity*, and his work has appeared or is forthcoming in *Colorado Review*, *The Cincinnati Review*, *The Boston Review*, *The Harvard Advocate*, *Jubilat*, *The Liberal*, *Parcel*, and *Typo*. He recently began doctoral work in comparative literature at Yale where he hopes to finish his blueprints for a combination letter and cider press.

****Patrick Morrissey**

<http://www.typomag.com/issue11/morrissey.html>

Patrick Morrissey's poems and essays have appeared in *Denver Quarterly*, *Colorado Review*, *New American Writing*, *Typo*, *Harp & Altar*, and elsewhere. His chapbook, *Transparency*, was published by Cannibal Books last year. He lives in New York City.

****The Briars of North America**

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

The Briars of North America are a psychedelic-indie-folk band from Brooklyn. Members of the band have played with The National, Vetiver, Espers, and The Instruments.

****Allyssa Wolf**

<http://allyssawolf.blogspot.com>

Allyssa Wolf is the author of *Vaudeville* (Seismicity Editions), *Sister* (Cannibal Books, forthcoming), and the short tract *Night Fast*. She is the recipient of a Gertrude Stein Award for Innovative Writing, and her work was included in the 2001 Venice Biennale.

Directions:

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

Venue is bet. 10th and 11th avenues

Next event:

Tues. April 27

Lana Turner: A Journal of

Poetry and Opinion

(Santa Monica, Calif.)

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

--

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

203. **Margaret Konkol**

SUNY Buffalo S M A L L P R E S S in the A R C H I V E Kaplan Harris

Tue 16 Mar 2010

* Please mark your calendars for this coming Wednesday, March 17th @ 2:00 pm for Kaplan Harris's talk,

"After Language Poetry New Narrative: Innovation & Its Social Discontents"

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, curated by Margaret Konkol, 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.

[↑ Contents](#)

204. **Margaret Carson**

Margaret Randall in Conversation at the GC

Tue 16 Mar 2010

Date: Monday, March 22, 2010

Time: 6:30pm

Location: The Graduate Center, The City University of New York, 365 Fifth Avenue, New York

Skylight Room (Rm. 9100)

New Visions, New Activism, New American Poetry: Margaret Randall in Conversation

The poet, political activist and publisher Margaret Randall helped shift the frame of New American Poetry beyond the US with her own political activism and by publishing *El Corno Emplumado* / *The Plumed Horn* (1962-1969), a forum for innovative writing from all parts of the Americas featuring the work of major poets from the United States, Canada and Latin America in English, Spanish and Portuguese. Join her and the Graduate Center's Ammiel Alcalay, Professor of English and Comparative Literature in a conversation about her work and *El Corno Emplumado*, then on the cutting edge of independent publishing and now an archival treasure.

Co-sponsored by the Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages and the Doctoral Students Council

[↑ Contents](#)

205. **George Bowering**

Re: Younger Italian-American Poets

Tue 16 Mar 2010

You might check out Ed Prato, who made a stir a few years ago and seems to have faded from the scene.

gb

On Mar 15, 2010, at 10:06 AM, Emma Bolden wrote:

I am of Italian descent, as is Emari Digiorio!

*On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza
<[REDACTED]> wrote:*

*A Italian friend of mine is looking for young or lesser known
American
or Latin American poets of Italian descent for an upcoming anthology.
If you have someone to suggest, please send me an e-mail.*

,

*Un amigo mío italiano está buscando a poetas americanos o
latinoamericanos jovenes o menos conocidos de la ascendencia italiana
para una antología. Si tienes alguien a sugerir, envíeme un correo
electrónico.*

Bill Allegrezza

guidelines

--

Emma Bolden

www.emmabolden.wordpress.com

*Visiting Assistant Professor
Department of English
Georgetown College
400 East College Street
Georgetown, KY 40324*

welcome.html

Geo. Bowering
Heavy feet. Light heart.

[↑ Contents](#)

206. **steve dalachinsky**

readings etc

Wed 17 Mar 2010

Thursday March 18th

ESP Records In-Store Concert Series

990 Bedford Avenue, Brooklyn, NY 11205 - G train to Bedford/Nostrand

\$ Free \$

6-8pm

Opening celebration

w/ free wine!

8pm

Steve Dalachinsky - words

8:30pm

Sabir Mateen / Roy Campbell Jr. Duo

Sabir Mateen - saxophones

Roy Campbell Jr. - trumpets

UDP AT PS1

EVENTS EACH SUNDAY IN MARCH

Artbook @ PS1/MoMA

22-25 Jackson Ave, Long Island City, NY

Sunday, March 14, 4pm

Yelena Gluzman, Rachel Levitsky, Ben Luzzatto, and Dan Machlin

Sunday, March 21, 4pm

Poetry performances by UDP authors Filip Marinovich, Elizabeth Reddin, and Garrett Kalleberg.

Sunday, March 28, 4 pm A wine reception with performances and readings by Peter Gizzi and Steve Dalachinsky; a bilingual performance of Carlos Oquendo de Amat's classic 5 Meters of Poems by the translators Alejandro de Acosta and Joshua Beckman; and a performance of Vanessa Place and Rob Fitterman's new work "NO IDEA." The readings will be preceded by a screening (at 3:30) of Joel Schlemowitz's award-winning documentary, "Loudmouth Collective / Ugly Duckling Presse / Anti-Reading."

March 28, 8pm

The Stone

(NW corner of Avenue C and East 2nd St., F train to 2nd Ave.)
Admission \$10, Students age 14-19 admitted at half price. Children 12 and under free.

LOCAL LINGO

Jason Kao Hwang (composer, violin/viola)
Sang Won Park (kayagum, ajeng, voice)
Thomas Buckner (voice)
William Parker (string bass)
Joe McPhee (tenor sax, pocket trumpet)

On Sunday, March 28, starting at 8pm, Local Lingo will premiere composer Jason Kao Hwang's suite, "Voices of Our Own," featuring the poetry of Lester Afflick, Fay Chiang, Steve Dalachinsky, Patricia Spears Jones and Yuko Otomo.

The music will employ notation and improvisation, with the inflection of jazz, opera and world music vibrant in the Local Lingo of sound.

Poetry books and the Local Lingo CD will be on sale.

[↑ Contents](#)

207. **Jim Andrews**

Net Art and the Fireflies of Eternity

Wed 17 Mar 2010

imagine print without literature, just news and technical documentation, bills of lading, position papers, and so on.

imagine the moving picture without art, just as surveillance and video-phone, etc.

now imagine the net without net art.

to many people, the latter is much easier to imagine than the former two dystopias. we have had literature for thousands of years and art has been a part of the moving picture since near its start in the nineteenth century. but net art has only been around since the early to mid 1990's. about 17 years, at this point, this being 2010. and the net is often treated as a spewing information pipeline that has to be managed and filtered for usable practical information often of a consumeristic nature. shopping information, banking info, calendar info, and so on. as an entertainment medium, it's mostly used for videos, online games, news, email communication, and so on. not as a medium in which we seek out the art particular to the net. by 'net art' i do not mean video or degraded print, (per se, although they can be part of net art) but art specific to the net. that's what i mean by net art. art that requires an internet connection

and lives and breathes through a browser or because of its internet connection, if it's a desktop program.

what we lose with there not being as prominent an art of the net as there is of print and moving image is related to what we would lose were there not a prominent art of print or art of the moving image.

some might object to that proposition. they might say that the net without net art is no more difficult to imagine than the telephone without telephone art. which is easy to imagine because the telephone hasn't developed prominently as a medium for art. which isn't to say that there haven't been good telephone art projects. but name me five of them.

the telephone has developed as a medium primarily for conversations between participating parties. we don't dial up to listen to art, much. or participate in an art project when we are actually on the phone. there's nothing to say we couldn't. and perhaps we have, once or twice. still others will say that the art of the telephone is the art of conversation. which isn't specific to the telephone but is certainly different via telephone, in important ways, than it is face to face.

we imagine, then, a secret art of the telephone in which lovers and others really digging each other engage. often not recorded but enjoyed and remembered personally, just the two (or n) of them. a private art without a prominent public face. though telephone conversations and recordings play crucial parts, sometimes, in works of art for other media such as movies, drama, and music.

telephone has not developed a prominent public art because it is so strong concerning private conversations. the possibilities for dial-up telephone art or interactive telephone art are completely overshadowed by the way we typically use the telephone, which is not a public art use or even an artistic use of any kind, for the most part. we have trouble with fiction and pretend, often, on the telephone. the stakes are different than in reading a book or watching art because of the element of trust and personal disclosure. to say nothing of fraud, which we also are quite familiar with from the telephone.

the net is quite different from telephone, of course. it is not overwhelmed, currently, by live conversation. we have had many of them, over the net but it is by no means all we do over the net. the types of activities we engage in include writing, viewing visual information, listening to auditory information, responding to visual, sonic and written information, and a variety of media, interactive or not. the net subsumes several media at once. all broadcast media. and some broadcast that has not and cannot be broadcast otherwise. that'd be the net art and other net-specific broadcasts.

the net also subsumes private broadcasting, narrowcasting. the telephone-even all forms of radio-even the CB, eventually-can be net-based. the network is the

frequency or set of frequencies. and the frequency or frequencies can be channeled around the world.

the net also subsumes certain dimensions of print culture. publications have a net component or are entirely net-based. the range is quite broad. the web site may simply be a desolate info booth, devoid of interest, or it may rock the universe in every way. it depends on the involvement in the net the publication has. artistically, financially, as a distribution mechanism and as a serious medium in its own right concerning content, the presentation of content, the definition of content, the media of it, the permanence of it, and so on. is it meant as entertainment or reference information or queriable service and/or store or news channel or personal blog or as a post within a larger network of sites one communicates with?

also, individuals publish their work on the net. sometimes on their own sites, sometimes elsewhere. on journals, the sites of other individuals, into huge youtubish databases, and so on. the net is both about publication and communication. broadcasting and interaction. we are struggling to understand how this changes the nature of publication itself. and the nature of communication itself.

one of the great powers of the internet is it's ability to carry a broad range of media and modes simultaneously or individually. by 'mode', i mean its type of interactivities or lack thereof. by 'media' i mean sound, visuals, text, and moving images.

it should be clear by now that the internet is going to play an increasingly important role in broadcast, narrowcast and communication media. and in knowledge storage and dissemination. and much else.

consequently, an art of the net poentially becomes too broad and diffuse a notion. the notion of 'digital art' is so vast it includes scans of photos of one's cat posted to flickr. there can be no art form called 'digital art' because 'digital art' is just any art that may even simply have been digitized from analog and shoveled unreflectively to the realm of bits and bytes. is 'net art', similarly, so broad as to not be a particular art form in itself?

well, no, it's not. different people look at it in different ways. my way is to specify an art in which the internet connection is crucial. whether for communication or the querying of databases (and the subsequent retrieval of dynamic information), or for other decisions relayed or processed meaningfully via the net. the art of the net is one of the most important envisionings of the possibilities the net holds concerning broadcast and communications media, publication, and the synthesis of media, arts, communication, technology, and science. the art of the net, ideally, is where we go to get and understand our most intense and fully realized visions of these possibilities-even when the art

doesn't seem to be about these things at all, sometimes. but of course we do not need to scratch too deeply to understand that every painting is, in some sense, about painting, every media work is about its medium, in some sense, to the degree that it uses its media/um in media-specific ways. in its 'rhetoric of media', then. and, more deeply yet, in its philosophy of media. stated or not. present or implied or vacuous, a vacuum filled by the activity of the media/um all over it like water over the swimmer.

net art encapsulates not only our deepest visions of the possibilities for meaningful change via or partly because of the internet, but our deepest visions concerning who and what we become via the existence of the net and electronic networks more broadly. anything that involves important changes in who and what we are and how we live and enjoy life and learn and communicate and view and publish work is important for us to understand and explore with passion-if for no other reason, then because to understand these helps us know who and what we are becoming and maybe even already are. and where we are going. and just what it means to be alive in this particular age.

that is an important part of what we treasure about the art of the past. the art of the past is one of our best ways of understanding life in the past. we wonder if net art will enjoy that sort of status in the future because of the issues of obsolescence of technology. will net art last long enough to have that sort of use to futurity? or will it be continually of the moment? firefly media of the moment that is burned quickly in the fire of techno-time.

well, the jury is still out. certainly much, most, almost all will perish and does so, so far, about every decade as browser technology changes and networks expand into other, non-browser technologies and some protocols fall out of use, eclipsed by brighter suns. but some net art persists. it takes special engineering, often, a savvy knowledge of what's a good bet to work with and what isn't.

the serious work will survive for some time. long enough to have that sort of use to futurity. we're just not sure how far that futurity extends.

but, you know, it's never the thing beyond the grave that we want in this life. except if it be peace or happiness or a like reward. and it is our joy to find these in this life as we proceed. which is a way of saying that whether net art now has a use to futurity later is not the only criterion to measure its importance now. in fact, it's a terrible criterion because we don't know the outcome now. the more important issue is what it does for us now. and what it does for us now is help us understand the wired life now and where it is going and how that changes us. and that's important to understand who we are.

which implies that if net art fails as an art form then we lack artistic ways to understand who and what we are via the introduction of the internet into our

worlds. this, in turn, would imply a sort of telephone-like usage of the media/um of the net, a failure of imagination in the presence of overwhelming homogenization of discourse. or a fundamental unfitness of net worlds to provide an environment that can support art. permanence/impermanence of media is a consideration. but so is monetary economy. let's not forget that the monetary infrastructures that support art as business are crucial to non-digital and digital art alike. the economies of attention and valorization have strong ties to the monetary economies of print, visual art, music, and so forth. the circles of 'high art' typically have ties to the economic opportunities in the art. there is a sense in which art has nothing to do with art but with marketing, public relations, corporate or institutional sponsorship, friend networks, and other such factors which-more than the quality of the art itself-determine the standing of the art in society.

net art has not been particularly prominent in ecommerce. quite the contrary. the idea is basically do what you love and the rest will follow.

it doesn't necessarily follow, of course, with any financial reward. this is a hurdle net art has to navigate by hook or by crook. currently it is a very tough proposition. net art has been a follower in this regard. the artists have not really developed good economic models. or have not followed through on them, when they have been imagined.

i remember reading what a new york artist wrote about mail art. he said it was dead and wasn't of much account as art. isn't this sort of foolish attitude simply a consequence of mail art remaining at a distance from the galleries and a significant monetary economy? does his attitude have anything to do with the art itself or familiarity with it? not likely. the excitement people feel about art works or an art itself is often not about the art itself but the value of the art as commodity valorized, ie, marketed, in appealing ways. we like to think of art as the house of what really matters in life and relationships and thought and the meaning of life and the creation of beauty, truth, and justice. and it is, in important ways. but it is very much a house in this world, with all the troubles of other houses. will net art continue to exist as mail art does? basically outside the institutions? i think it's fundamentally a question of whether it develops a significant monetary economy. it's not fundamentally a question of the quality of the art itself. and this seems true to me also of mail art.

another impediment to net art is the depth of art experience it can support. what is the emotionally deepest flash work you've experienced? did it change your life? art needs to be capable of being taken as seriously as revelation. revelation and transformation are key aspects to our most important art experiences. firefly media might do it, but not likely. what is at issue here is the ability of net art to really help us understand who and where we are, as

opposed to merely our being given caricatures and cartoons of existence- though they can be much more meaningful than we usually admit. but, still, it's possible for media to lose or never find its way to our deepest experience. net art seeks its way to our deepest experience via the wire to inner worlds, outer worlds, and their interpenetration.

net art must succeed for the internet to be as significant a human venture as print or cinema. for if it fails, that means we cannot really feel it and think in it in the ways we associate with art. and these are important to the ways we understand ourselves and the world, and come to be articulate and expressive and formulate what worlds we want to make now and for the future. the failure of net art would be a massive failure of imagination that would give unto the forces of dullness an unbearable lightness of media, too complete a capacity for forgetting, and a medium without an inner world.

net art seeks the human in the post-human, the post in the human, the human in the post, and the post-human in the post-human. to know what it is to be human now, and wired. no net art means the wired is tired. a tired wired is wired working for the man, is corporate complete, is shop till long after you have dropped, is dronification wired to the grind of slaves, the energy of slaves, the no poetry zone, no imagination but in products, no ideas but in products, the triumph of consumerism and perfectly thoughtless media.

accordingly, net art is important to the well-being and futurity of any possible wired world, and to our understanding of our current situation and capacities, even, as fireflies of eternity.

so we see what we lose with there not being as prominent an art of the net as there is of print and moving image is related to what we would lose were there not a prominent art of print or art of the moving image. those dystopian possibilities seem very remote, as possibilities, because the media have such rich histories attached to them that we see the very existence of print and moving image implying the growth of the artistic cultures that have grown up with the media of print and the moving image, respectively.

will we have a similar sense of the richness of history of net art in a hundred years time? i think it will be a history fraught with more changes in the technology than we associate with the history of print or the moving image. so it will be more fragmented a history, consequently. the net art media species, as it were, will evolve and change and mutate in ways we associate with hyperspaces. but it will have known histories, nonetheless, contentious and mysterious, almost, as the present, for anyone who looks closely into the fire at the contradictions of even the moment of art.

ja

<http://netpoetic.com/2010/03/net-art-and-the-fireflies-of-eternity>

208. **Sam Ladkin**

Reading in UCC (Cork) by Ian Patterson and Jenny Diski

Wed 17 Mar 2010

Dear All,

Delighted to announce the following. All are very much welcome.

Best,

Sam

UCC English Literature Society Presents

Readings by

JENNY DISKI

&

IAN PATTERSON

Thursday, March 25th

6.30 pm

Council Room

North Wing

UCC Main Campus

Map:

<http://www.ucc.ie/en/conferencing/useful-links/map/Fullimage,56677,en.JPG>

FREE ENTRY

ALL ARE WELCOME

The UCC English Literature Society is delighted to welcome Ian Patterson and Jenny Diski to Cork.

JENNY DISKI was born in London in 1947. She was educated at University College, London, and worked as a teacher during the 1970s and early 1980s. She is a regular contributor to The Observer and the London Review of Books.

Her first novel, *Nothing Natural*, the story of a single parent locked in an abusive relationship, was published in 1986 (reissued 2003). Subsequent novels include *Rainforest* (1987), in which a female anthropologist is shocked by her discoveries about human nature; *Then Again* (1990), a complex narrative exploring the life of a persecuted Jewish girl living in fourteenth-century Poland; *Happily Ever After* (1991), the story of the relationship between an eccentric old woman and her landlord, a middle-aged alcoholic; and *The Dream*

Mistress (1996), set in contemporary London, about three women whose stories are loosely connected: Mimi, Leah - the mother who abandoned her -and Bella, a tramp who Mimi saves at the beginning of the novel. The Vanishing Princess (1995) is a collection of short stories.

She published a volume of autobiography, *Skating to Antarctica*, in 1997, which was shortlisted for the Jewish Quarterly Literary Prize for Non-Fiction, and a book of essays, *Don't*, in 1998. Jenny Diski is also the author of two television plays, *A Fair and Easy Passage*, written for Channel 4 television, and *The Ultimate Object of Desire*.

Stranger on a Train: Daydreaming and Smoking around America with Interruptions (2002), a travelogue narrating a railway journey around the United States, is the winner of the 2003 Thomas Cook Travel Book Award. *A View from the Bed* (2003) is a compendium of essays and literary reviews. Her novel, *Only Human: A Comedy* (2000), reworks the biblical story of Abraham and Sarah told in Genesis, chapters 11 to 22, and *After These Things* (2004) continues the story, centring on the relationship between Abraham's son Isaac and Isaac's son Jacob. Her non-fiction book, *On Trying to Keep Still*, was published in 2006.

Jenny Diski lives in Cambridge. Her recent books include *Apology for the Woman Working* (2008) and *The Sixties* (2009)

IAN PATTERSON

Ian Patterson is a critic, poet, translator and academic. He was born in 1948 and grew up in Cheshire and London. After a variety of jobs, he now teaches English at Queens' College, University of Cambridge. He has published numerous translations, most recently *Finding Time Again*, the final volume of Proust's *In Search of Lost Time* from Penguin. He is a scholar of modernism and twentieth-century literature, especially in avant-garde traditions.

His most recent book is *The Glass Bell*:

<http://www.barquepress.com/glassbell.html>

A selection of his poetry has been published as *Time to Get Here*:

Selected Poems 1969-2002 (Salt Publishing):

<http://www.saltpublishing.com/books/smp/1876857927.htm>

Information about Ian's book *Guernica and Total War* can be found here:

<http://www.hup.harvard.edu/catalog/PATGUE.html>

[↑ Contents](#)

209. **Tenney Nathanson**

new Chax book; upcoming readings this week in Vancouver, Seattle

Wed 17 Mar 2010

Just in case anyone can make it, or can pass the word along:

I'll be reading this week in Vancouver (University of British Columbia and Simon Fraser University), and in Seattle (Pilot Books), mostly from my just-released Chax Press book, *Ghost Snow Falls through the Void* (Globalization).

A thousand bows to Chax Press and Charles Alexander, for doing the book AND for working some miracles at the Tucson Festival of Books (Charles Bernstein, Alice Notley, Anne Waldman, Mei-Mei Berssenbrugge all conjured up for a fabulous few days).

Reading details are at <http://www.u.arizona.edu/~nathanso/tn/poetry.html>

Tenney

[↑ Contents](#)

210. **Nana Zabic**

Re: Younger Italian-American Poets

Wed 17 Mar 2010

I second Emma Bolden's suggestion to include Emma Bolden in the anthology!

Snezana

On Mon, Mar 15, 2010 at 12:06 PM, Emma Bolden <[REDACTED]> wrote:

> I am of Italian descent, as is Emari Digiorgio!

>

> On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza

> <[REDACTED]>wrote:

>

>> A Italian friend of mine is looking for young or lesser known American

>> or Latin American poets of Italian descent for an upcoming anthology.

>> If you have someone to suggest, please send me an e-mail.

>> ,

>> -----

>>

>> Un amigo mío italiano está buscando a poetas americanos o

>> latinoamericanos jóvenes o menos conocidos de la ascendencia italiana

>> para una antología. Si tienes alguien a sugerir, envíeme un correo

>> electrónico.

>>

>> Bill Allegrezza

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>>
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>
>
> --
> Emma Bolden
>
> www.emmabolden.wordpress.com
>
> Visiting Assistant Professor
> Department of English
> Georgetown College
> 400 East College Street
> Georgetown, KY 40324
>
>

[↑ Contents](#)

211. **Mairead Byrne**

Re: Younger Italian-American Poets

Wed 17 Mar 2010

Peter Covino, teaching at the University of Rhode Island, born in Italy. Mairéad

On Wed, Mar 17, 2010 at 11:53 AM, Nana Zabic <[REDACTED]> wrote:

I second Emma Bolden's suggestion to include Emma Bolden in the anthology!

Snezana

*On Mon, Mar 15, 2010 at 12:06 PM, Emma Bolden <[REDACTED]>
wrote:*

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*A Italian friend of mine is looking for young or lesser known American
or Latin American poets of Italian descent for an upcoming anthology.
If you have someone to suggest, please send me an e-mail.*

*,
-----*

*Un amigo mío italiano está buscando a poetas americanos o
latinoamericanos jóvenes o menos conocidos de la ascendencia italiana*

para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.

Bill Allegrezza

guidelines

--

Emma Bolden

www.emmabolden.wordpress.com

*Visiting Assistant Professor
Department of English
Georgetown College
400 East College Street
Georgetown, KY 40324*

--

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

[↑ Contents](#)

212. **Michael Heller**
(no subject)

Wed 17 Mar 2010

Shearsman Books

Michael Heller: Beckmann Variations and other poems

Published 15 March 2010

Paperback, 80pp, 8.5x5.5ins, £8.95 / \$15

ISBN 9781848610873

Ekphrasis, that ancient mode found in Homer's description of Achilles's shield or Keats' Grecian Urn, is here transformed in Michael Heller's meditations in poetry and prose on work by the painter Max Beckmann. Heller navigates, sometimes with Yeats as his Virgil, through a

gallery of Beckmann's pictures, seeing them as uniquely bringing home contemporary civilization's catastrophic impulses ("as if days were not for sanity"), impulses at once horrific and unsettling yet strangely beautiful and restorative.

Comments on Michael Heller's recent work:

"At once grave and uplifting, Heller's poems are serene meditations on time, decay, and loss that recover from the ruin a repletion that is also a recognition of our necessary incompleteness before the world and language." Patrick Pritchett in Jacket Magazine

"In a poetic generation that has frequently settled for small answers, his work insists upon the largest questions." Robert Zaller in Rain Taxi

"He accepts that his poetry is a fold in a great conversation of commentary, that linguistic "meeting place" in which he posits his faith. And it is in this belief, inspiring his practice, that Heller's poetry paradoxically achieves its magisterial power." Norman Finkelstein on The Big Jewish Blog

Michael Heller is a poet, essayist and critic. His most recent books are *Eschaton*, a collection of poems (Talisman, 2009), *Speaking The Estranged: Essays on the Work of George Oppen* (Salt 2009), and *Two Novellas: Marble Snows & The Study* (ahadadabooks, 2009). He is the recipient of many honors and grants including the DiCastagnola Prize of the Poetry Society of America, the National Endowment for the Humanities, the New York Foundation for the Arts and the Fund for Poetry.

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<<http://www.amazon.co.uk/Beckmann-Variations-Other-Michael-Heller/dp/>

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US trade orders via Ingrams or Baker & Taylor.

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www.amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, [amazon.com](http://www.amazon.com) and from ahadadpress at <http://www.ahadadabooks.com/content/view/162/41/>.
Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, [amazon.com](http://www.amazon.com) and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm>
Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>
Recordings at <http://writing.upenn.edu/pennsound/x/Heller.html>

[↑ Contents](#)

213. **amy king**

This Friday, March 19 @ 7 p.m. with Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart!

Wed 17 Mar 2010

Come one, come all to two spect

Dear listeners, poets & sake-drinkers,

Come one, come all to two spectacular Friday-in-March readings:

this Friday, March 19, with Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart! &

next Friday, March 26, with Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

Could it get any better? Hardly. So come. We'll be there. So will they (details below). You too!

Love, Amy & Ana

www.stainofpoetry.com

March 19, Friday -- 7 p.m. ~ Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart!

@ Goodbye Blue Monday " Bushwick, Brooklyn

at

Goodbye Blue Monday

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013



J M Z trains to Myrtle Ave

or J train to Kosciusko St

with

Jillian Brall received both her BA in Creative Writing in 2004 and her MFA in Poetry in 2009 from The New School, in New York, NY. She is a NYC certified Teaching Artist, currently living in the Bushwick area of Brooklyn. She recently published a book of poems, *Wet Information*, under ZoeWo Press. She is also a saxophonist and visual artist, focusing on mixed media collage and painting. Several of her collages can be seen in the current issue of *Pax Americana*, as well as featured on The Best American Poetry Blog, and have been used as cover art for several electronic poetry books published by Scantly Clad Press. Prints of her collages, as well as copies of her book, *Wet Information*, are available for purchase at <http://www.zoewopress.etsy.com>.

~

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, Ploughshares, Best Black Women's Erotica, Bum Rush the Page, and Ms. Magazine. She has received grants and awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and she was a New York Foundation for the Arts Poetry Fellow. She is also a fellow of Cave Canem: A Workshop and Retreat for Black Writers and her manuscript, proxy, was a finalist for the 2007 Cave Canem Poetry Prize, selected by Claudia Rankine. She received her MFA in Poetry from the New School, and she lives in New York City, where she is at work on a novel, Fortune. 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.

~

Adam Fieled is a poet based in Philadelphia. He has released three print books: "Opera Bufo" (Otoliths, 2007), "When You Bit" (Otoliths, 2008), and "Chimes" (Blazevox, 2009), as well as numerous chapbooks, e-chapbooks, and e-books, including "Posit" (Dusie Press, 2007) and "The White Album" (ungovernable press, 2009). He has work in journals like Tears in the Fence, Great Works, The Argotist, Upstairs at Duroc, Jacket, and in the &Now Anthology from Lake Forest College Press. A magna cum laude graduate of the University of Pennsylvania, he also holds an MFA from New England College and an MA from Temple University, where he is completing his PhD.

~

Matt Rotando is a steak-man, a cyclist, and a skeet-shooter. He prefers swimming to the harpsichord, mangoes to mangosteen, and jackfruit above all fruits but the avocado. These days he can often be found skulking about the edges of Oyster Bay, Long Island, looking for something crunchy. Poems are for whying and sometimes for why-notting, but he likes those poems best that get him the odd fake cigarette or temporary tattoo. His book is The Comeback's Exoskeleton and he has poems in this month's Shampoo. His favorite color is green and silver. The word is a lot weaker than a slap on the back of the head, except when it isn't. The inside of words is a spacey place for looking out. That's grandiloquence! And in the shade of a Bonzai tree, or just a rented white wall, his shoes await The Great Trans-American Spin.

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Paige Taggart lives in Brooklyn. Her chapbook Polaroid Parade is forthcoming with Greying Ghost Press. She has an e-chapbook, Won't Be A Girl with Scantly Clad Press. She is a recipient of the 2009 NYFA fellowship. Recent or forthcoming work can be found at No Tell Motel, Glitterpony, Raleigh Quarterly, Sink Review, RealPoetik, pax americana, We Are So Happy To Know Something. Peruse her blog: <http://mactaggartjewelry.blogspot.com>.

&

March 26, Friday ~ Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

March 26 @ 7 p.m. Goodbye Blue Monday " Bushwick, Brooklyn
with

Jessica Bozek is the author of The Bodyfeel Lexicon (Switchback Books) and several chapbooks. Recent poems appear in Action, Yes, Artifice, Fairy Tale Review, P-QUEUE, and Womb. Jessica runs Small Animal Project (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA.

~

Kate Braid is a poet, essayist, biographer, and teacher. Braid's first book, Covering Rough Ground, was about her experience as a carpenter, and won the Pat Lowther Award for best book of poems by a Canadian woman. She is also the author of To This Cedar Fountain, Inward to the Bones: Georgia O'Keefe's Journey with Emily Carr, A Well-Mannered Storm: The Glenn Gould Poems, and a co-editor, Sandy Shreve, of In Fine Form, the first anthology of Canadian form poetry. A second book of poems about her experiences in construction, Turning Left to the Ladies, was published by Palimpsest in June 2009. She has also written three books of non-fiction and is currently working on a memoir of her fifteen years as a carpenter.

~

Melissa Broder is the author of *WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER* (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of *La Petite Zine*. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: *Opium*, *Shampoo*, *Conte* and *The Del Sol Review*.

~

Jackie Clark is currently co-editor-in-chief for *LIT* magazine. She also curates *Poets off Poetry* at coldfrontmag.com, where poets write about music. Her chapbook *Office Work* is forthcoming from Greying Ghost Press. She lives in Jersey City.

~

Cate Marvin's first book, *World's Tallest Disaster*, was chosen by Robert Pinsky for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in *The New England Review*, *Poetry*, *The Kenyon Review*, *Fence*, *The Paris Review*, *The Cincinnati Review*, *Slate*, *Verse*, *Boston Review*, and *Ninth Letter*. She is co-editor with poet Michael Dumanis of the anthology *Legitimate Dangers: American Poets of the New Century* (Sarabande Books, 2006). Her second book of poems, *Fragment of the Head of a Queen*, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA Gregory Millard Fellow, she teaches poetry writing in Lesley University's Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York.

~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as *Conduit*, *Mudfish*, *Willow Springs*, and *The American Poetry Review*; it has been anthologized in *The McSweeney's Book of Poets Picking Poets* and *The Stiffest of the Corpse: An Exquisite Corpse Reader*. His first full-length collection, *Black Sabbatical*, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville Community College. His country rock ensemble, Brett Eugene Ralph's Kentucky Chrome Revue, can be heard in seedy dives throughout the South.

at

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 BoÅ¾iÄeviÄ†

--

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

214. **Daniel Remein, Editor**

New from WHISKEY & FOX

Thu 18 Mar 2010

The New issue of Whiskey & Fox is out!

Everyone check it out at <http://whiskeyandfox.org>

Vol 4. No. 1, 'doing politics with animals,' includes:

A Preface from the editors, and work (in order of appearance) from Robin Clarke, Jeff T. Johnson, Ross Gay, Gary Lehmann, Claire Donato, Rebecca Mertz, Nicola Masciandaro, Eileen A. Joy, Chris Miller, and Afterwords from Karl Steel.

contact at editors [at] whiskeyandfox [dot] org.

Also, perfect-bound books are coming soon as an additional format for the journal. A new call for work will go out soon as well.

Very Best

Daniel C. Remein and the rest of the Editors

[↑ Contents](#)

215. **Shankar, Ravi (English)**

Tuition Scholarship to MFA Program in Hong Kong

Thu 18 Mar 2010

The Department of English at City University of Hong Kong is pleased to announce a one-year full Tuition Scholarship, to be awarded to a 2010

candidate for our new, international, low-residency Masters of Fine Arts (MFA) in Creative Writing. The winner will be the applicant who submits the sample of creative writing that demonstrates the greatest potential for success as a professional literary author. Applicants in any genre are eligible, as long as they meet the acceptance criteria for this postgraduate degree. There is no restriction as to country of residence, age or nationality.

At City University, we seek to develop Asia's future writers, and this scholarship is offered to attract the most talented writers to our programme. This summer, we begin our first class of writers for the MFA in Creative Writing specialising in Asian Writing in English, the first programme in the world to offer this specialty. Based in the English department, the innovative 45-credit, two-year programme will accept a limited number of students in creative non-fiction, fiction and poetry. The degree is benchmarked to international standards for the MFA. The Hong Kong native author Xu Xi assisted in its development and joined the Department as their first Writer-in-Residence on March 1.

"We anticipate the majority of applicants to be from Asia," Xu says, "but many writers in the West, both of Asian and non-Asian ethnicity, are increasingly drawn to Asia, especially China. They're not always best served by MFA programmes in the West where there's little focus on either a contemporary or historical Asian perspective or Asian literature." The faculty will all be writers who 'know Asia, live Asia, read Asia, write Asia' as the programme's advertising says. The top criterion for admission will be the quality of creative work.

This initiative is part of an overall strategy to develop the creative curriculum at the university. Professor Kingsley Bolton, Head of English at City University says, "Our English Department is a very young one, but probably one of the most dynamic and innovative departments of its kind in Asia. In the next few years, we are aiming to make the English Department here a leading centre for creative writing, drama, and cultural studies, not only for Hong Kong but also for the whole of the Asian region." The MFA is generally considered a professional degree, qualifying students to work in professions where good writing skills are required, as well as providing the groundwork for an international writing and publishing career.

The low-residency graduate degree model is relatively new in Asia. A long-established pedagogical model in the U.S., such programmes are especially suited for the creative arts. In particular, this programme is ideal for working professionals who cannot afford to spend two years as full-time graduate students in a traditional writing programme. Structured for individualised learning, students work via distance learning with writing mentors on a one-on-one basis during the semesters, and attend brief 'residencies' at the university

two to three times a year. The low faculty-to-student ratio allows for intensive feedback on the student's work and approximates the professional editor-writer relationship.

The first residency is scheduled for summer 2010. The internationally renowned novelist Timothy Mo will be Visiting Writer and the faculty writers for the 2010 class features an international cast from Hong Kong, India, the U.K, Canada and the U.S., with connections and roots in China, Japan, the Philippines, Malaysia, Indonesia and elsewhere. The writers include Tina Chang, Marilyn Chin, Luis Francia, Robin Hemley, Justin Hill, Sharmistha Mohanty, James Scudamore, Ravi Shankar, Jess Row and Madeleine Thien. For applications, please visit <http://www.english.cityu.edu.hk/MFA>. For further information, please email [REDACTED] or call Xu Xi at +[REDACTED].

March 11, 2010

[↑ Contents](#)

216. **susan maurer**

Re: New Chapbook by Dan Wilcox from Benevolent Bird Press

Thu 18 Mar 2010

congratulations, Dan. Susan Maurer

Date: Tue, 16 Mar 2010 14:05:05 -0400

From: [REDACTED]

Subject: New Chapbook by Dan Wilcox from Benevolent Bird Press

To: [REDACTED]

Benevolent Bird Press of Delmar, NY has published "boundless abodes of Albany," a chapbook of poems by Dan Wilcox.

Host of the Third Thursday Poetry Night at the Social Justice Center in Albany, NY, Dan Wilcox has had many poems published in a variety of small press zines, anthologies, internet sites, chapbooks, & broadsides. Benevolent Bird Press also recently published a broadside of Wilcox's poem "My Sather Gate Illumination." You can read Dan's popular Blog at dwlcx.blogspot.com.

Copies of "boundless abodes of Albany" are available from the publisher by mail at Benevolent Bird Press, P.O. Box 522, Delmar, NY 12054 for \$5.00. Copies are also available from the poet at readings or by mail. For more information, email the publisher, Alan Casline: [REDACTED], or Dan Wilcox: [REDACTED].

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
[http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2)
[ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2)

[↑ Contents](#)

217. **Rob McLennan**

five new above/ground press poetry chapbooks,

Thu 18 Mar 2010

Green Wind, by Ken Norris (Maine)

\$5

apartments, section three

by Aaron Tucker (Toronto)

\$3

Some Forty, by rob mclennan (Ottawa)

\$3

Town in a Long Day of Leaving

by Marcus McCann (Toronto/Ottawa)

\$3

A History of Button Collecting

by Helen Hajnoczky (Calgary)

\$3

Frank St. by Cameron Anstee (Ottawa)

\$4

spring is upon us, & a new batch of above/ground press poetry chapbooks!

add \$1 to orders for shipping, etc (outside Canada, \$2 US); payable to rob mclennan

a/g subscribers receive complimentary copies; 2010 subscriptions still available;

write for submission/subscription info, c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7, or check out XXXXXXXXXX or abovegroundpress.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

218. **Joel Weishaus**

Poetica Blog

Thu 18 Mar 2010

Dear All;

My second Poetica critique is on Vincent Tripi's book of haiku, "Pennyweight for Nothing": <http://www.cddc.vt.edu/host/weishaus/Poetica/blog-2.htm>

Contents Page:

<http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm>

Warm Regards,

Joel

[↑ Contents](#)

219. **Poetry Project**

Events at The Poetry Project

Thu 18 Mar 2010

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

Monday, March 22, 8 PM

FORM FREE FORM

STEVE BENSON, CARLA HARRYMAN,

JON RASKIN QUARTET & KONRAD STEINER

Performing in various combinations, three short pieces will be presented: a structured improvisation for text and voice (Carla Harryman and Steve Benson); a free improvisation (Jon Raskin Quartet); and a scripted live film narration piece on two scenes featuring French actress Jeanne Moreau (Konrad Steiner and Carla Harryman). A larger ensemble piece will follow. Jon Raskin Quartet: Jon Raskin, reeds and electronics; Liz Allbee, horns; John Shiurba, guitar; Ches Smith, drums and percussion. See bios at poetryproject.org.

Wednesday, March 24, 8 PM

Janet Hamill & Margaret Randall

Janet Hamill is the author of five books of poetry: *Troublante* (Oliphant Press), *The Temple* (Telephone Books), *Nostalgia of the Infinite* (Ocean View Books), *Lost Ceilings* (Telephone Books); and her most recent collection, *Body of Water*, published by Bowery Books, and nominated for the Poetry Society of America's William Carlos Williams Prize. She has released two CD's of spoken word and music in collaboration with the band Moving Star. *Flying Nowhere* (Yes No Maybe Records, 2000) was produced by Lenny Kaye and executive-produced by Bob Holman; the CD featured cameo performances by Lenny Kaye and Patti

Smith. *Genie of the Alphabet* (Not Records 2005) featured cameos by Lenny Kaye, Patti Smith, Bob Holman and David Amram.

Margaret Randall lived for almost a quarter century in Latin America: Mexico, Cuba, and Nicaragua. When she returned to the United States, in 1984, the Immigration and Naturalization Service ordered her deported because of opinions expressed in some of her books. With the help of many writers and others, she won her case in 1989. During the 1960s, out of Mexico City, Randall and Mexican poet Sergio Mondragon published the influential bi-lingual poetry journal *El Corno Emplumado / The Plumed Horn*. She has also done a great deal of translation from the Spanish, making such Latin American poets as Roque Dalton, Otto Rene Castillo, and others available to an English readership. Among Randall's most recent books of poetry are *Where They Left You For Dead* (BookWorks), *Stones Witness* (The University of Arizona Press), and *Their Backs To The Sea* (Wings Press). *My Town* will be published by Wings in 2010. Randall lives with her partner, Barbara Byers, in Albuquerque, New Mexico, from where she travels widely to read and speak.

Friday, March 26, 10 PM

A Similar But Different Quality Magazine Reading

A Similar But Different Quality is an experimental text-based journal unspecific to any genre. The sole parameter is that the work is text, which opens us to the surprise and poetry of language that is everywhere. Published occasionally, their manifesto reads:

Accidents. Words are everywhere and inevitably beautiful. What tries to be poetic is often not because true poetry is an accident. The poetry genre is paradoxically unpoetic, too narrow to contain the full beauty of language that permeates everyday conversation, movie dialogue, graffiti, theatre, song lyrics, notes, diary entries, grocery lists, receipts, rap, text messages, emails, spam, tweets, etc, etc. To poetry without boundaries, except the words. Not poetry, but words. To an immediate, unpretentious and zesty poetry.

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].

[↑ Contents](#)

220. **Jonathan Morse**

Advertise small press books on e.g. Bravo or Ovation?

Thu 18 Mar 2010

Here's the suggestive video.

<http://www.slatev.com/video/how-i-ran-ad-fox-news/>

Jonathan Morse

<http://jonathan-morse.blogspot.com>

[↑ Contents](#)

221. **Jennifer Karmin**

Red Rover Series / what's new in 2010?

Thu 18 Mar 2010

Red Rover Series

{readings that play with reading}

NEW venue

NEW curator

NEW review

NEW readings

Experiment #35:

Fairy Tales

SATURDAY, APRIL 3rd

7pm / doors lock 7:30

Featuring:

Jenny Bouilly

Kate Zambreno

at Outer Space Studio

1474 N. Milwaukee

Chicago, Illinois
suggested donation \$4

****NEW VENUE****

near CTA Damen blue line
third floor walk up
not wheelchair accessible

JENNY BOULLY is the author of the forthcoming not merely because of the unknown that was stalking towards them (Tarpaulin Sky Press), The Book of Beginnings and Endings (Sarabande), [one love affair]* (Tarpaulin Sky Books), and The Body: An Essay (Essay Press). Her work has been anthologized in The Next American Essay, The Best American Poetry, Language for a New Century, and Great American Prose Poems. Her work has been published in Boston Review, Gulf Coast, Fourth Genre, Columbia, Verse, Seneca Review, Conduit, and other places. She is currently a Ph.D. Candidate at the Graduate Center of the City University of New York and holds previous graduate degrees in creative writing from the University of Notre Dame and Hollins University. She teaches in the Nonfiction and Poetry programs at Columbia College Chicago.

KATE ZAMBRENO is the author of O Fallen Angel, published in April by Chiasmus Press, winner of their "Undoing the Novel" contest. She is an editor at Nightboat Books. A collection of essays inspired by her blog Frances Farmer Is My Sister (<http://francesfarmerismysister.blogspot.com>) will be published by Semiotext(e)'s Active Agents series in Fall 2011.

RED ROVER SERIES WELCOMES NEW CURATOR LAURA GOLDSTEIN!

Laura's poetry, reviews and essays can be found in Requited, Little Red Leaves, How2, EAOGH, Text/Sound, Rabbit Light Movies, Otoliths, CutBank Reviews, Moria, and The Little Magazine. She has two chapbooks: Ice in Intervals from Hex Press and Day of Answers from Tir Aux Pigeons. She has performed her work in Chicago at Links Hall, the Elastic Arts Foundation, and in New York at the Bowery Poetry Café and Unnameable Books. She currently teaches Writing and Literature at the School of the Art Institute and Loyola University.

GOOD WISHES TO CURATOR LISA JANSSEN!

Lisa is taking time this year to focus on her awesome editorial projects, like the journal MoonLit. Look for a new issue soon (<http://www.dragcity.com/artists/moonlit>). We wish her the best success!

HOW2 FEATURE ON RED ROVER SERIES!

Check out the Red Rover Series as part of How2's special issue on Poetic Economies of Performance.

(http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_3/performance/emanuel-reading-performance.html)

Red Rover Series is curated by Laura Goldstein 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>

UPCOMING

May 22 - Asimina Chremos with Joseph Ravens & Alycia Scott

[↑ Contents](#)

222. **Bruce McPherson** ***New Ted Enslin book***

Thu 18 Mar 2010

McPherson & Co. proudly announces Theodore Enslin's new book, *I, Benjamin*, to be published March 25th.

Special offer to fellow list members until April 16th: \$8 per copy first-class postage paid (normally \$12.50 with postage). To respond to this special offer simply email [REDACTED] with "Enslin032510" in subject line, and then place your order at our website www.mcphersonco.com

I, Benjamin: A Quasi-Autobiographical Novella by Theodore Enslin With an Afterword by Howard McCord.

Publication: March 25, 2010 (the author's 85th birthday)

\$10.00 trade paperback, 63 pages, 0-929701-90-9 / 978-0929701-90-5

A lonely man possessing special powers crosses into an unknown country. There he meets three mysterious figures: an alluring diva, a shape-shifting siren, and an oddly omniscient hunter. Gradually the four-part variations of *I, Benjamin* assume the disquieting dimensions of a visionary passageway to that unknowable thing called a beautiful life.

Theodore Enslin's poetic career spans 52 years since the publication of his first book, *The Work Proposed*; now as his self-proclaimed swan song he presents a "quasi-autobiographical" fable of an artist's life.

"Enslin writes himself a life, a melodious, ideal and legendary one, a dream life that comes to the man-child when he decides to make art his life. This tale is charming, and is, besides, a marvelous recipe for making oneself a life out of

words. The reader roams this confined paradise until it suddenly opens, and then one wants to stay." -- Andrei Codrescu

"Enslin's story, a pilgrimage from "Exurbia" to solitary life in the woods and his subsequent journey back, is reminiscent of Thoreau. The narrative, which approaches allegory, oscillates between a dreamy sublimity and Spartan intention. Running through this ethereal story are more austere currents: the limitations of time and body, and the despair of loneliness. Fans of the poet will of course be fascinated by the journey, but more broadly, this exploration offers an intriguing sojourn to those interested in metaphysical travel or in the life cycle of an artist." -- Jen Sperry-Steinorth, ForeWord Reviews (March-April issue)

Theodore Vernon Enslin (born March 25, 1925) is the last living American poet of the first circle associated with Cid Corman's Origin magazine and press (which included Robert Creeley, Charles Olson, and two earlier Objectivists, George Oppen and Louis Zukofsky). He is one of the most musical of American avant-garde poets. Enslin was born in Chester, Pennsylvania. His father was a noted biblical scholar and his mother a teacher of Latin. He studied musical composition at Cambridge, Massachusetts with Nadia Boulanger, who recognized his ability as a writer and encouraged him to pursue his interest in poetry. He has said "I like to be considered as a composer who happens to use words instead of notes." His first book, *The Work Proposed*, was published by Origin in 1958. Enslin moved to Maine in 1960 and has lived in Washington County ever since, working at odd jobs and making and selling handmade walking sticks. The Maine landscape forms an integral part of his poetry, as does the isolation, both geographic and in terms of distance from literary fashion and the academy. *Ranger* (1978) is regarded as one of the key American long poems of the second half of the 20th century.

[↑ Contents](#)

223. **Robert Dewhurst** ***satellite telephone #3***

Fri 19 Mar 2010

SATELLITE TELEPHONE is a handmade magazine of poetry and new narrative. New writing in issue #3 by:

BRUCE BOONE, JOSHUA BECKMAN, MARIE BUCK, TODD COLBY, CACONRAD, THOM DONOVAN, TANYA LARKIN, HEDI EL KHOLTI, ISH KLEIN, CHRIS KRAUS, NICOLE MAURO, SHARON MESMER, REBEKAH RUTKOFF, and ROD SMITH.

Original cover drawing by TRACEY EMIN.

\$7, ppd.

<http://nolongdistance.endingthealphabet.org>

Robert Dewhurst

[↑ Contents](#)

224. **Tim Peterson**

EOAGH presents Barbara Henning and Simon Pettet

Fri 19 Mar 2010

EOAGH Reading Series:

Barbara Henning and Simon Pettet

Sunday, March 21 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

BARBARA HENNING is the author of three novels, seven books of poetry and a series of photo-poem pamphlets. Her most recent books are a collection of poetry and prose, *Cities & Memory* (Chax Press 2010) and a novel, *Thirty Miles from Rosebud* (BlazeVox 2009). Professor Emerita at Long Island University Brooklyn Campus, she is presently teaching courses for Naropa University, as well as LIU.

Read "Little Tesuque" by Barbara Henning in EOAGH 4:

<http://chax.org/eoagh/issuefour/henning.html>

Read "The Content of History Will Be Poetry" (on Charles Olson) in EOAGH 5:

<http://chax.org/eoagh/issuefive/henning.html>

SIMON PETTET is the author of a number of books, most recently *HEARTH*, his *Collected-Poems-so-far*, which came out last year from Talisman. He recently completed (with James Meetze) co-editing *Other Flowers: The UnCollected Poems of James Schuyler*, which will be published by Farrar, Straus in April (next month!)

Read "Poem ('I don't think')" by Simon Pettet in EOAGH 4:

<http://chax.org/eoagh/issuefour/pettet.html>

[↑ Contents](#)

225. **mIEKAL aND**

Interview with Malok (1997) at Dreamtime Village

Fri 19 Mar 2010

Interview with Malok (1997) at Dreamtime Village

By Miles Newcombe and Paul Gavriloff

<http://vimeo.com/5969619>

[↑ Contents](#)

226. **Gerald Schwartz**

25 questions: question # 3...

Fri 19 Mar 2010

Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?

G. E. Schwartz

[↑ Contents](#)

227. **Jeffrey Side**

Linda Russo contact email?

Fri 19 Mar 2010

Does anyone have an email address for Linda Russo?

[↑ Contents](#)

228. **blacksox**

Sadly Sondra Ball has moved on...

Fri 19 Mar 2010

For those of you who didn't know her, Sondra Ball was an amazing woman. She created the award winning poetry journal Autum Leaves. The dedication and work on her part to do this every Month for almost 20 years tells you a little about what kind of person Sondra was.

But to know her best was to read her poems. Always filled with nature, purity of spirit, and kindness, her poems were a glimpse at the wonderful heart that drove the woman.

Sondra changed my life's path, no doubt about it. She published my poetry over 100 times. She took the time to give me advice, and aim my own poetic aspirations. Lastly, she became a friend I spoke with, depended, on and will miss dearly as my life goes on .

This is one of her poems that now bring tears to my eyes because of it's beauty.

The Far Side

by Sondra Ball

She walks in my dream
among fields and winding roads.
It is a spring day,
and it is snowing on flowers
scattered among the grasses.

Her face is troubled
by snow falling on lilacs
and on cherry blooms.
I lie on a purple bed
on the far side of the vale.

I watch her walking.
She does not know I am here,
that I can see her
inside her troubled poses,
captured by this spring snow storm.

[↑ Contents](#)

229. **steve russell**

Re: Younger Italian-American Poets

Fri 19 Mar 2010

proving Italian ain't always easy. Ferlinghetti is mostly Italian due 2 the spelling of his surname. Mary Jo Salter is half/Italian. I'm half Italian 2 although I don't speak a work of that tongue and my surname is Russell. I hate the word young. I hate young people. If I discover a young Latin American poet of Italian descent, I'll write. Pronto...

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Tue, March 16, 2010 10:38:17 PM

Subject: Re: Younger Italian-American Poets

You might check out Ed Prato,
who made a stir a few years ago and seems to have faded from the scene.

gb

On Mar 15, 2010, at 10:06 AM, Emma Bolden wrote:

I am of Italian descent, as is Emari Digiorio!

*On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza
<[REDACTED]>wrote:*

*A Italian friend of mine is looking for young or lesser known American
or Latin American poets of Italian descent for an upcoming anthology.
If you have someone to suggest, please send me an e-mail.*

,

*Un amigo mío italiano está buscando a poetas americanos o
latinoamericanos jovenes o menos conocidos de la ascendencia italiana
para una antología. Si tienes alguien a sugerir, envíeme un correo
electrónico.*

Bill Allegrezza

--Emma Bolden

www.emmabolden.wordpress.com

*Visiting Assistant Professor
Department of English
Georgetown College
400 East College Street
Georgetown, KY 40324*

Geo. Bowering
Heavy feet. Light heart.

[↑ Contents](#)

230. **steve russell**

Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

Fri 19 Mar 2010

Frederick Seidel is sort of outside. Fucking great poet. Outside ... big fucking word ... outside the mainstream? Seidel refused to revise the so-called anti-Catholic/Jewish poems in his first book. Lowell nominated him for something but Seidel wouldn't budge or change a word ...

From: David-Baptiste Chirot <[REDACTED]>

To: [REDACTED]

Sent: Tue, March 16, 2010 2:18:29 AM

Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

this is in response to Steve Dalichinsky's question:

Date: Sat, 13 Mar 2010 14:38:52 +0530

> From: [REDACTED]

> Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

> To: [REDACTED]

>

> who what are outsider poets no one eer answered my quest/ion ME???

> no education no whatt??? what??? what who is/are outsider(s)?

Dear Stephen--

when i first read Jerry's announcement on the Poetics List last September--that he is working on line on an envisioned Anthology of Outsider Poetry--i also wondered--and do wonder yet--what an Outsider Poetry might be

Does it mean a kind of extension into poetry of the examples drawn from "Outsider Art?"--(some of the examples you use here are among those used in the general ideas put forward as criteria for "Outsider Art")--is it "importing" from another "field" in a way that perhaps is like that of the Slow Food Movement being included into the Slow Poetry Movement--??)

Outsider in relation to what as "Inside?"--

How might the "Outside" Poet and Poetry mini-Anthology differ from Anthologies like the "Outlaw Bible of American Poetry" or--any number of anthologies previously assembled by Jerry, George Quasha, Richard Alpert, Richard Kostelanetz and many others?--Or any example of a collection of "avant-garde" and "experimental" poetries?

Since Jerry has worked so long in so many areas of Poetry, i thought he might have perhaps already some ideas as to his conceptions of what an Outsider Poetry is--yet i have a feeling--this is just my own "intuition" really--i have a feeling that part of what really sets this project apart is that the nature of the Outside and Outsider may emerge in at least some guises and that these will emerge as the projects moves along. That to me is the really beautiful part of the Anthology--that it is being assembled in "real time" and on line--one may follow it as it develops--and, more than that, besides finding examples which might function as "answers," what one really finds, to me at any rate, is the openness to a continual questioning and finding, an openness to the idea that this is not already a pre conceived set of examples, prejudices, opinions, nor a trendy tip of the hat to any other movements etc--but truly is an ongoing investigation.

When Gertrude Stein, so the story goes, was on her dying bed--she looked up at whoever was present--and said--"What is the answer?"--Then--laughing--she "answered" by saying--"What is the question?"

I think the nature of this project, or the way i understand it and work with it, is to keep asking questions--interesting & useful questions that as they emerge lead to further question, findings, researches and the development of new methods, techniques, new conceptions, as well as the re-finding of older examples from around the world which themselves ask questions which are just as alive today as when first asked--

Questioning is something much absent in discussions of any kind today--what is really wanted, for the most part, are examples, descriptions, categories, jargons, and ways to pigeon hole a poet or form of poetry. This allows for the creation of new anthologies, new job descriptions for candidates for such and such a position, opens much needed vacancies in the employment world of today--To have the answers means also that a sense of "order" is created, in order to fix with in the orders hierarchies, steps on the career path, ways to pad the resume and so forth. Answers also give one the sense that due to Order being established, it must be maintained and various "security measures taken," in order to protect the boundaries and members of such and such a grouping, such and such a "movement"--to the point where orders are in fact necessary to keep order. That is, a process of arranging a certain status quo which must be kept by following the orders of the day vis a vis such and such an Authority, Group and etc--

When the announcement of the Anthology was first made, i had only questions--and was amazed to find that they were invited to appear at the Poets and Poetics mini-anthology in the making of the Outsider Poetry and Poets--

since i can't give you an answer per se--here are the questions again, with the link where to find them.

hopefully they may be of interest and use--not in answering, but in finding ever more questions to ask--

Rather than the delineating of boundaries "in order" to demonstrate what are the boundaries of Outsider Poetry,--one finds bridges, links, trains of associations--with which to further investigate and think on these questions re the Outsider Poetry--

Not Barriers--Bridges--Not Walls--but Windows--

Here is the response to the announcement--i hope it's useful & interesting--

<http://poemsandpoetics.blogspot.com/2009/09/outsider-poems-mini-anthology-in.html>

Date: Sat, 13 Mar 2010 14:38:52 +0530

From: [REDACTED]

Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

To: [REDACTED]

who what are outsider poets no one eer answered my quest/ion ME???
no education no whatt??? what??? what who is/are outsider(s)?

On Fri, 12 Mar 2010 00:31:19 -0800 David Chirot <[REDACTED]>
writes:

I'n very honored and excited to have as Jerome Rothenberg's Poets
and
Poetics blog current entry essay of mine on the Guantanamo Poets,
which
originally appeared in KAURABI have provided the link here for the
essay's
original appearnce and the current one at Jerry's blog, along with
the link
to another piece of mine re the Guantanamo Poets which appeared in
WordforWord #13 on "Waterboarding and Poetry: Francois Villon and
the new
Extreme Experimental American Poetry."

I hope that listserv memebtrs and any and evryone may find something
of
interest and use in the essays, themselves part of an ongoing and
ever
expanding series of works across several genres and media--
onwo/ards!
david-bc
and happy weekend, with the advent of Daylight Savings Time!!
Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste
Chirot,
Non-Poetry for Non-Readers (Poems from

GuantÃjnamo)<<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>>

[a commentary on *Poems from GuantÃjnamo: The Detainees
Speak<<http://www.uiopress.uiowa.edu/books/2007-fall/falpoefro.html>>
*, edited by Marc Falkoff, University of Iowa Press, 2007]

(towards a non-reading - American abolition of "non-literatures" -
an entry
in the Annals of the New Extreme Experimental Poetry)

"*The blank and ruin we see in Nature is within our own eye*."
--R.W. Emerson, "Nature"

1. David-Baptiste *Chirot* // Word For/Word: A Journal of New Writing *

...* <<http://www.wordforword.info/vol13/dbc.htm>>

Some American reviewers and commentators on the *Poets* of
Guantanamo have so far found exactly what they were looking for:
"bad" poetry in Formal
terms, ...*

www.wordforword.info/vol13/dbc.htm -

[vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail](http://www.wordforword.info/vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail)>

2. Poems and Poetics <<http://poemsandpoetics.blogspot.com/>>

... (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers
(Poems
from *Guantãjnamo*). [a commentary on Poems from *Guantãjnamo*:
The

Detainees Speak, ...* which and into which the *Guantanamo
poets* and
poems emerge and become re-confined. ...*
poemsandpoetics.blogspot.com/ -

Cached<<http://74.125.113.132/search?q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail>>-

Similar<<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&ved=0CBoQHZAe>>

3. KAURAB Online :: A Bengali Poetry Webzine :: Translation
Site<<http://kaurab.tripod.com/english/books/guantanamo.html>>

David Baptiste *Chirot*. "The blank and ruin we see in Nature is
within
our ...* and into which the *Guantanamo poets* and poems emerge
and
become re-confined. ...*
kaurab.tripod.com/english/books/*guantanamo*.html

The New Busy

is not the old busy. Search, chat and e-mail from your inbox.

<http://www.windowslive.com/campaign/thenewbusy?>

[ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)

[↑ Contents](#)

231. **Vernon Frazer**

New Work from Vernon Frazer

Fri 19 Mar 2010

BELLICOSE WARBLING, my relatively new blog, has links to a new poem and a new performance piece on Youtube.

Here's the link:

<http://bellicosewarbling.blogspot.com/2010/03/new-works.html>

Vernon

[↑ Contents](#)

232. **amy king**

TONIGHT @ 7 p.m. in the gorgeous just-about-summer air, come to Goodbye Blue Monday, get some drink and poetry in your ear! Pour gently...

Fri 19 Mar 2010

Come one, come all to two spect

Dear listeners, poets & sake-drinkers,

Come one, come all to two spectacular Friday-in-March readings:

TONIGHT -- Friday, March 19, with Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart! &

next Friday, March 26, with Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

Could it get any better? Hardly. So come. We'll be there. So will they (details below). You too!

Love, Amy & Ana

www.stainofpoetry.com

March 19, Friday -- 7 p.m. ~ Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart!

@ Goodbye Blue Monday â€” Bushwick, Brooklyn

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013


J M Z trains to Myrtle Ave
or J train to Kosciusko St
with

Jillian Brall received both her BA in Creative Writing in 2004 and her MFA in Poetry in 2009 from The New School, in New York, NY. She is a NYC certified Teaching Artist, currently living in the Bushwick area of Brooklyn. She recently published a book of poems, *Wet Information*, under ZoeWo Press. She is also a saxophonist and visual artist, focusing on mixed media collage and painting. Several of her collages can be seen in the current issue of *Pax Americana*, as well as featured on The Best American Poetry Blog, and have been used as cover art for several electronic poetry books published by Scantly Clad Press. Prints of her collages, as well as copies of her book, *Wet Information*, are available for purchase at <http://www.zoewopress.etsy.com>.

~

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*, *Ploughshares*, *Best Black Women's Erotica*, *Bum Rush the Page*, and *Ms. Magazine*. She has received grants and awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and she was a New York Foundation for the Arts Poetry Fellow. She is also a fellow of *Cave Canem: A Workshop and Retreat for Black Writers* and her manuscript, *proxy*, was a finalist for the 2007 *Cave Canem Poetry Prize*, selected by Claudia Rankine. She received her MFA in Poetry from the New School, and she lives in New York City, where she is at work on a novel, *Fortune*. 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*.

~

Adam Fieled is a poet based in Philadelphia. He has released three print books: *Opera Bufo* (Otoliths, 2007), *When You Bit* (Otoliths, 2008), and *Chimes* (Blazevox, 2009), as well as numerous chapbooks, e-chapbooks, and e-books, including *Posit* (Dusie Press, 2007) and *The White Album* (ungovernable press, 2009). He has work in journals like *Tears in the Fence*,

Great Works, The Argotist, Upstairs at Duroc, Jacket, and in the &Now Anthology from Lake Forest College Press. A magna cum laude graduate of the University of Pennsylvania, he also holds an MFA from New England College and an MA from Temple University, where he is completing his PhD.

~

Matt Rotando is a steak-man, a cyclist, and a skeet-shooter. He prefers swimming to the harpsichord, mangoes to mangosteen, and jackfruit above all fruits but the avocado. These days he can often be found skulking about the edges of Oyster Bay, Long Island, looking for something crunchy. Poems are for whying and sometimes for why-notting, but he likes those poems best that get him the odd fake cigarette or temporary tattoo. His book is The Comeback™'s Exoskeleton and he has poems in this month's Shampoo. His favorite color is green and silver. The word is a lot weaker than a slap on the back of the head, except when it isn't. The inside of words is a spacey place for looking out. That's grandiloquence! And in the shade of a Bonzai tree, or just a rented white wall, his shoes await The Great Trans-American Spin.

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Paige Taggart lives in Brooklyn. Her chapbook Polaroid Parade is forthcoming with Greying Ghost Press. She has an e-chapbook, Won't Be A Girl with Scantly Clad Press. She is a recipient of the 2009 NYFA fellowship. Recent or forthcoming work can be found at No Tell Motel, Glitterpony, Raleigh Quarterly, Sink Review, RealPoetik, pax americana, We Are So Happy To Know Something. Peruse her blog: <http://mactaggartjewelry.blogspot.com>.

&

March 26, Friday ~ Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

March 26 @ 7 p.m. Goodbye Blue Monday " Bushwick, Brooklyn
with

Jessica Bozek is the author of *The Bodyfeel Lexicon* (Switchback Books) and several chapbooks. Recent poems appear in *Action*, *Yes*, *Artifice*, *Fairy Tale Review*, *P-QUEUE*, and *Womb*. Jessica runs *Small Animal Project* (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA.

~

Kate Braid is a poet, essayist, biographer, and teacher. Braid's first book, *Covering Rough Ground*, was about her experience as a carpenter, and won the Pat Lowther Award for best book of poems by a Canadian woman. She is also the author of *To This Cedar Fountain*, *Inward to the Bones*: Georgia O'Keefe's Journey with Emily Carr, *A Well-Mannered Storm*: The Glenn Gould Poems, and a co-editor, Sandy Shreve, of *In Fine Form*, the first anthology of Canadian form poetry. A second book of poems about her experiences in construction, *Turning Left to the Ladies*, was published by Palimpsest in June 2009. She has also written three books of non-fiction and is currently working on a memoir of her fifteen years as a carpenter.

~

Melissa Broder is the author of *WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER* (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of *La Petite Zine*. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: *Opium*, *Shampoo*, *Conte* and *The Del Sol Review*.

~

Jackie Clark is currently co-editor-in-chief for *LIT* magazine. She also curates *Poets off Poetry* at coldfrontmag.com, where poets write about music. Her chapbook *Office Work* is forthcoming from Greying Ghost Press. She lives in Jersey City.

~

Cate Marvin's first book, *World's Tallest Disaster*, was chosen by Robert Pinsky for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in *The New England Review*, *Poetry*, *The Kenyon Review*, *Fence*, *The Paris Review*, *The Cincinnati Review*, *Slate*, *Verse*, *Boston Review*, and *Ninth Letter*. She is co-editor with poet Michael Dumanis of the anthology *Legitimate Dangers: American Poets of the New Century* (Sarabande Books, 2006). Her second book of poems, *Fragment of the Head of a Queen*, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA

Gregory Millard Fellow, she teaches poetry writing in Lesley University's Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York.

~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as Conduit, Mudfish, Willow Springs, and The American Poetry Review; it has been anthologized in The McSweeney's Book of Poets Picking Poets and The Stiffest of the Corpse: An Exquisite Corpse Reader. His first full-length collection, Black Sabbatical, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville Community College. His country rock ensemble, Brett Eugene Ralph's Kentucky Chrome Revue, can be heard in seedy dives throughout the South.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013



J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

--

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

233. **Evan Munday**

Denver's Cross-Border Avant-Garde Extravaganza - an off-site AWP event

Fri 19 Mar 2010

Dear friends,

Maybe I'm jumping the gun by talking about the AWP conference already, but I'm eager:

Please join the Denver Quarterly and Coach House Books for an off-site AWP reading on Friday, April 9, from 3 - 6 pm at The Dikeou Collection, located in downtown Denver, just a two-block-walk from the Colorado Convention Center. There will be free wine and snacks, and no charge for the event.

Coach House will be presenting The Cross-Border Avant-Garde Extravaganza, featuring Canadians Christian Bök (Eunoia), Jen Currin (The Inquisition Yours) and kevin mcpherson eckhoff (Rhapsodomancy) and Americans Rachel Levitsky (Neighbor) and K. Silem Mohammad (The Front). Hosted by Coach House senior editor Alana Wilcox, it promises to be a phenomenal afternoon of out-there poetry, with Flarf, surrealism, visual poetry and more! A Peace Bridge of Poetics!

DENVER QUARTERLY Reading and Publication Celebration (3 - 4:30 pm)

FEATURING

Dan Beachy-Quick
Julie Carr
Malinda Markham
Martha Ronk
Cole Swensen
Brian Teare

COACH HOUSE BOOKS: Cross-Border Avant-Garde Extravaganza (4:30 - 6 pm)

FEATURING

Christian Bök
Jen Currin
kevin mcpherson eckhoff
Rachel Levitsky
K. Silem Mohammad

For media requests or desk/review copies, please contact Evan Munday at [REDACTED] or [REDACTED].

Yours,

Evan

Evan Munday
Publicist
Coach House Books
80 bpNichol Lane
Toronto ON, M5S 3J4

[REDACTED]
[REDACTED]

[↑ Contents](#)

234. **Tim Peterson**

Henning and Pettet CORRECTION: Time is 2 PM, not 7 PM

Fri 19 Mar 2010

EOAGH Reading Series:

Barbara Henning and Simon Pettet

Sunday, March 21 at 2PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

BARBARA HENNING is the author of three novels, seven books of poetry and a series of photo-poem pamphlets. Her most recent books are a collection of poetry and prose, *Cities & Memory* (Chax Press 2010) and a novel, *Thirty Miles from Rosebud* (BlazeVox 2009). Professor Emerita at Long Island University Brooklyn Campus, she is presently teaching courses for Naropa University, as well as LIU.

Read "Little Tesuque" by Barbara Henning in EOAGH 4:

<http://chax.org/eoagh/issuefour/henning.html>

Read "The Content of History Will Be Poetry" (on Charles Olson) in EOAGH 5:

<http://chax.org/eoagh/issuefive/henning.html>

SIMON PETTET is the author of a number of books, most recently *HEARTH*, his *Collected-Poems-so-far*, which came out last year from Talisman. He recently completed (with James Meetze) co-editing *Other Flowers: The UnCollected Poems of James Schuyler*, which will be published by Farrar, Straus in April (next month!)

Read "Poem ('I don't think')" by Simon Pettet in EOAGH 4:

<http://chax.org/eoagh/issuefour/pettet.html>

[↑ Contents](#)

235. **Rob McLennan**

Douglas Barbour at 70; feature at Jacket magazine

Sat 20 Mar 2010

a feature on Edmonton poet Douglas Barbour

Editor: rob mclennan

[^^] rob mclennan: Introduction: Call and Response,
Douglas Barbour at 70

[^^] Douglas Barbour: Ten poems

[^^] Douglas Barbour: Three poems: Continuations 81 to 83

[^^] Douglas Barbour in conversation with Jenna Butler; Conducted by
e-mail, April-June 2009

[^^] Dennis Cooley: Two poems: Hyoid / Lungs Flapping

[^^] Sheila E. Murphy: Collaborating with Doug Barbour

[^^] Stephen Scobie: The Rock Garden: a tribute to Douglas Barbour

[^^] Christine Stewart: From the Journals of Reading Early Barbour,
Summer, 2009

[^^] Andy Weaver: : a ghazal for d. b.

<http://jacketmagazine.com/39/index.shtml#barbour>

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Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press
fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

236. **David A. Kirschenbaum**

Advertise in Boog City 63

Sat 20 Mar 2010

Please forward

Advertise in

Boog City 63

****Deadlines****

?Space Reservations-Email to reserve ad space ASAP

?Tues. March 30-Submit Ad or Ad Materials

?Wed. April 7-Distribute Paper

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)

[↑ Contents](#)

237. **Noah Eli Gordon**

Zinc Bar reading: Carr, McCann, Gordon this Sunday 630pm

Sat 20 Mar 2010

This Sunday March 21st @630pm

NYC @ Zinc Bar (82 West 3rd Street)

Join us on 3/21 for readings by:

Michael Carr

Anthony McCann

Noah Eli Gordon

Michael Carr is the author of the *Out Another*, *Softer White*, and *Platinum Blonde*. *Necco Face*, a chapbook co-written with Jess Mynes and Aaron Tieger,

came out from Editions Louis Wain last year, and a collaborative chapbook with Micah Ballard called *Poems from the New Winter Palace* is forthcoming from House Press this summer. He lives in Cambridge, MA.

Anthony McCann is the author of *Moongarden* (Wave Books 2006) and *Father of Noise* (Fence Books 2003). Originally from the upper Hudson Valley of New York State he now lives in Los Angeles, California. He will be reading poems from his forthcoming book *New Dreams of Mammal Island*--due out from Wave next spring.

Noah Eli Gordon is the author of several books, including *Novel Pictorial Noise* (Harper Perennial, 2007), which was selected by John Ashbery for the 2006 National Poetry Series and chosen for the 2007 San Francisco State University Poetry Center Book Award. He lives in Denver and teaches in the MFA program at the University of Colorado-Boulder. Visit his PennSound page here:
<http://writing.upenn.edu/pennsound/x/Gordon-Noah-Eli.php>

[The New Busy](#)
is not the old busy. Search, chat and e-mail from your inbox.
[http://www.windowslive.com/campaign/thenewbusy?](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)
[http://www.windowslive.com/campaign/thenewbusy?](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)

[↑ Contents](#)

238. **Vernon Frazer**
Fading Melody by Vernon Frazer
Sat 20 Mar 2010

<http://www.youtube.com/watch?v=eQxVzWE8PFU>

[↑ Contents](#)

239. **derek beaulieu**
new from NO press: 3 chapbooks
Sat 20 Mar 2010

NO press is proud to announce the release of 3 new publications:

MANIFESTO: Planning to Stay

Al Filreis

8 pp, manifesto.

limited edition of 60 handbound copies.

\$3

*

4 POEMS

Reed Altemus

4 pp, visual poetry.

limited edition of 40 handbound copies

\$2

*

A HOMOPHONIC TRANSLATION OF CLAUDE GAUVREAU'S TRUSTFUL
FATIGUE AND REALITY

Stephen Cain

1 fold leaflet, translation.

limited edition of 40 copies

\$1.50

for more information, or to order copies,
contact derek beaulieu



[↑ Contents](#)

240. **Camille Martin**
new at Rogue Embryo

Sat 20 Mar 2010

New on my blog:

1) Musicality in Poetry

<http://rogueembryo.wordpress.com/2010/03/15/musicality-in-poetry/>

2) Barbara Guest's Musicalities

<http://rogueembryo.wordpress.com/2010/03/20/barbara-guests-musicalities/>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

[↑ Contents](#)

241. **charles alexander**
review of Jane Sprague's Port of Los Angeles

Sat 20 Mar 2010

Read a great review by Thom Donovan of Jane Sprague's The Port of Los Angeles here:

<http://www.poetryfoundation.org/harriet/2010/03/jane-spragues-the-port-of-los-angeles/>

and you can order the book from Chax Press, <http://chax.org>, or from Small Press Distribution, <http://spdbooks.org/>

Five new books by Chax Press are up on our site, but only under the "subscription" link on the index page at chax.org -- in a number of days they will be up with their own pages, and I'll post a message. But it's not too late to take advantage of the subscription savings price. The books are:

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(GLOBALIZATION)

(\$17)

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charles alexander



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Andrew Joron, Michael Palmer, & Andrew Zawicki on March 7 2010

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[↑ Contents](#)

242. **Philip Meersman**

Invitation: BruSlam 21/03/2010 met/avec/with Marc Tiefertal & Jibé @GalerY (VUB) Triomflaan - toegang 6 (near the KulturKafé), Brussels

Sat 20 Mar 2010

BruSlam Free Podium

Sunday 21/03/2010

with/avec/en
Marc Tiefertal

&
Jibé

...more
info<http://bruslam.over-blog.com/pages/032010_Marc_Tiefertal_amp_Jibe-2287828.html>

BruSlam is a multilingual Slam Free Podium *every 21st of the month* at *VUB GalerY*. Open to everybody without distinction between language, gender, religion, skin, age... with the intention to start up a dialogue between the different communities in Brussels: Belgians, Europeans & citizens of the world.
info about BruSlam<http://bruslam.over-blog.com/pages/What_is_BruSlam-951626.html>

@GalerY

Gebouw Y'

Campus Etterbeek

Vrije Universiteit Brussel (VUB)

Triomflaan - toegang 6 (near the CultuurCafé)

1050 Brussel

...localisation<<http://bruslam.over-blog.com/pages/Localisation-967397.html>>

20:00-22:30

Inscription 19.30

to unsubscribe, answer "slam is dead". Thanks!

--

Philip Meersman
A. Lynenstraat 25 bus 3
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Belgium
tel [REDACTED]

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www.youtube.com/spooninmybrain
skype: Spooninmybrain
[REDACTED]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/03/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (<http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq>)

16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)

21/04/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

05/05/10-09/05/10: Literature festival of Tallinn, Estonia

21/05/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

21/07/10: BruSlam, HotsyTotsy, Ghent, BE (<http://bruslam.over-blog.com>)

--

Philip Meersman

A. Lynenstraat 25 bus 3

1210 St-Joost-ten-Noode

Belgium

tel

www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain

skype: Spooninmybrain

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

21/03/10: BruSlam, GalerY, Bxl, BE (<http://bruslam.over-blog.com>)

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21/07/10: BruSlam, HotsyTotsy, Ghent, BE (<http://bruslam.over-blog.com>)

[↑ Contents](#)

243. **Lewis Warsh**

A Place in the Sun / Book Party

Sat 20 Mar 2010

Spuyten Duyvil Books

invites you to a book party/reading for

A PLACE IN THE SUN

a new novel by Lewis Warsh

Friday, March 26, 7-9:30

Bowery Poetry Club

308 Bowery

(between Houston & Bleecker) Manhattan

With a show of art work by cover artist Pamela Lawton

"A deeply engrossing book, I couldn't put it down. And now that I've finished reading it I can't put it away, for how it furthers my thinking of the genre itself. *A Place in the Sun* beautifully combines the high action and salaciousness of page-turners, with the self-reflection and risk-taking of post-modern fiction. It's a must-read and a must-study." Renee Gladman

"Lewis Warsh brings his poet's sensibility to a mash up of literary and genre fiction techniques - including constantly shifting perspectives and unexpected interconnections - to create an intriguingly compelling and deeply satisfying reading experience. I loved it." Michael Lally

"*A Place in the Sun* is a beautifully rendered and expertly deconstructed novel. Warsh's stunningly effective use of multiple narratives, provided in exquisitely detailed lines, conveys an elastic and powerful emotional honesty. This is a sensual and desperate story from a writer with formidable powers of invention." Donald Breckenridge

"In weaving together the cold, explicit facts, gossipy rumors and largely sexual fantasies of the lives of Clift, Taylor, and Drieser, Lewis Warsh creates a tripartite threnody of its own genuine American tragedy, the off-screen, off-page dark truths hidden beneath the drab, glittering surface crust of American life. William Carlos Williams wrote in "To Elsie": "The pure products of America go crazy...." Warsh has captured that in mimicking a sensationalized tabloid voice of a 1950s Confidential mag's hot, breathless prose, and taking a transcendent leap from that gossip and rumor into one of the "great poems of death" Walt Whitman exhorted American poets to write." Michael Rumaker

A PLACE IN THE SUN is available from Small Press Distribution



www.spdbooks.org

[↑ Contents](#)

244. **ian davidson**

+Hi+

Sun 21 Mar 2010

<http://supersapidbag4.webs.com?Tzht4>

We want to hear all your funny, exciting and crazy Hotmail stories. Tell us now
<http://clk.atdmt.com/UKM/go/195013117/direct/01/>

[↑ Contents](#)

245. **Randolph Healy**
New from Wild Honey Press
Sun 21 Mar 2010

It's with great pleasure that I announce the publication of *_Via_* by Andrew Brewerton.

*_Via_* consists of thirteen eight-line stanzas and any amount of sturdy grace. It's light and open structure seems practically inexhaustible, though by no means exhausting. Quite the opposite. A real joy.

To obtain a copy, please write to me at 16a Ballyman Road, Bray, County Wicklow, Ireland.

The cost is that figure other than infinity which is the same in all currencies.

See <http://www.wildhoneypress.com/BOOKS/Via.htm> for more details.

best

Randolph

Apologies if you receive this more than once

[↑ Contents](#)

246. **Aryanil Mukherjee**
Re: 25 questions: question # 3...
Sun 21 Mar 2010

because a golfer can't match his/her handicap in every single match
because Pele or Maradona couldn't score a goal in every single match they played
because ... there is something called probability
...and writing is a worldly thing...

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

From: "Gerald Schwartz" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, March 19, 2010 9:47 AM

Subject: 25 questions: question # 3...

| Question # 3: If a poet can write one or two or more great works of poetry
| why cannot all of his or her works be great?

G. E. Schwartz

[↑ Contents](#)

247. **J. Michael Mollohan**

Dan Waber does it again.

Sun 21 Mar 2010

Dan Waber is issuing a series of Visual Poetry Chapbooks (by invitation). Mine was one of the first, and I must say the reproduction is first rate. You may purchase mine, Dan's, and others at: <http://thisisvisualpoetry.com/>

Collect 'em all! LOL

[↑ Contents](#)

248. **Alan Sondheim**

Re: 25 questions: question # 3...

Sun 21 Mar 2010

Hi Gerald,

Define "great," and "work" here. The question doesn't make sense. Why doesn't a good team win all its games? How do you compare earlier and later Picabia? Is Chaucer's Astrolabe a great work? The question, it seems to me, either has an obvious answer - that some things some people are "great" to other people, and some things aren't - or dissolves through an inherent sloppiness.

- Alan

On Fri, 19 Mar 2010, Gerald Schwartz wrote:

Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?

G. E. Schwartz

==

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

webpage <http://www.alansondheim.org> [sondheimat gmail.com](mailto:sondheimat@gmail.com), panix.com

==

[↑ Contents](#)

249. **Bruce McPherson**
New Ted Enslin book

Mon 22 Mar 2010

McPherson & Co. is very pleased to announce Theodore Enslin's new book, *I, Benjamin*, to be published on Thursday, March 25th.

I, Benjamin: A Quasi-Autobiographical Novella by Theodore Enslin With an Afterword by Howard McCord.

Publication: March 25, 2010 (the author's 85th birthday)

\$10.00 trade paperback, 63 pages, 0-929701-90-9 / 978-0929701-90-5

Theodore Enslin's poetic career spans 52 years since the publication of his first book, *The Work Proposed*; now as his self-proclaimed swan song he presents a "quasi-autobiographical" fable of an artist's life. A lonely man possessing special powers crosses into an unknown country. There he meets three mysterious figures: an alluring diva, a shape-shifting siren, and an oddly omniscient hunter. Gradually the four-part variations of *I, Benjamin* assume the disquieting dimensions of a visionary passageway to that unknowable thing called a beautiful life.

"Enslin writes himself a life, a melodious, ideal and legendary one, a dream life that comes to the man-child when he decides to make art his life. This tale is charming, and is, besides, a marvelous recipe for making oneself a life out of words. The reader roams this confined paradise until it suddenly opens, and then one wants to stay." -- Andrei Codrescu

"Enslin's story, a pilgrimage from "Exurbia" to solitary life in the woods and his subsequent journey back, is reminiscent of Thoreau. The narrative, which approaches allegory, oscillates between a dreamy sublimity and Spartan intention. Running through this ethereal story are more austere currents: the limitations of time and body, and the despair of loneliness. Fans of the poet will of course be fascinated by the journey, but more broadly, this exploration offers an intriguing sojourn to those interested in metaphysical travel or in the life cycle of an artist." -- Jen Sperry-Steinorth, *ForeWord Reviews* (March-April issue)

Theodore Vernon Enslin (born March 25, 1925) is the last living American poet of the first circle associated with Cid Corman's *Origin* magazine and press (which included Robert Creeley, Charles Olson, and two earlier Objectivists, George Oppen and Louis Zukofsky). He is one of the most musical of American avant-garde poets. Enslin was born in Chester, Pennsylvania. His father was a noted biblical scholar and his mother a teacher of Latin. He studied musical composition at Cambridge, Massachusetts with Nadia Boulanger, who recognized his ability as a writer and encouraged him to pursue his interest in

poetry. He has said "I like to be considered as a composer who happens to use words instead of notes." His first book, *The Work Proposed*, was published by Origin in 1958. Enslin moved to Maine in 1960 and has lived in Washington County ever since, working at odd jobs and making and selling handmade walking sticks. The Maine landscape forms an integral part of his poetry, as does the isolation, both geographic and in terms of distance from literary fashion and the academy. Ranger (1978) is regarded as one of the key American long poems of the second half of the 20th century.

Bruce McPherson www.mcphersonco.com

[↑ Contents](#)

250. **Alan Sondheim**

Michael, who I never knew

Mon 22 Mar 2010

Michael, who I never knew

Michael Benedikt and George E. Wellwarth edited *Modern French Theatre: The Avant-Garde, Dada, and Surrealism*. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:

for Mother dear

and F.F.

with thanks for the right genes,

Michael

Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so *Modern French Theater* ends up in Adam Tobin's bookstore, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death, death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and

mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.

[↑ Contents](#)

251. **steve russell**

Old/still great/ Frederick Seidel

Mon 22 Mar 2010

a little late getting this.

Seidel gets my vote for most important American poet/2nd half/20th century.

<http://www.nytimes.com/2009/04/12/magazine/12Seidel-t.html>

[↑ Contents](#)

252. **amy king**

Passing of Ai [Florence Anthony -- October 21, 1947 - March 20, 2010]

Mon 22 Mar 2010

Sorry if I'm repeating, but I didn't see mention of Ai's passing here:

http://blog.bestamericanpoetry.com/the_best_american_poetry/2010/03/in-memorial-to-ai-1947-2010-by-jerry-wiliams-.html

and

[http://en.wikipedia.org/wiki/Ai_\(poet\)](http://en.wikipedia.org/wiki/Ai_(poet))

Best,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

253. **Aldon Nielsen**

Re: Passing of Ai [Florence Anthony -- October 21, 1947 - March 20, 2010]

Mon 22 Mar 2010

This is the first news I've heard -- sorry to see it, but thanks for posting.

On Mon, Mar 22, 2010 at 1:05 PM, amy king <[REDACTED]> wrote:

| *Sorry if I'm repeating, but I didn't see mention of Ai's passing here:*

http://blog.bestamericanpoetry.com/the_best_american_poetry/2010/03/in-memorial-to-ai-1947-2010-by-jerry-wiliams-.html

and

[http://en.wikipedia.org/wiki/Ai_\(poet\)](http://en.wikipedia.org/wiki/Ai_(poet))

Best,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

--

Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
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

[↑ Contents](#)

254. **Murat Nemet-Nejat**
Re: Michael, who I never knew
Mon 22 Mar 2010

Dear Alan,

This is exactly how knowledge of certain kind, poetry, someone's vision gets translated, through happenstance, distraction partial destruction and occasional, precious momentary illuminations. Thank you for this wonderful passage. More real than desperate attempts to institutionalize hierarchies.

All knowledge is built on fragments of other knowledge.

Ciao,

Murat

On Mon, Mar 22, 2010 at 4:36 AM, Alan Sondheim <[REDACTED]> wrote:

Michael, who I never knew

Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:

for Mother dear

and F.F.

with thanks for the right genes,

Michael

Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death,

death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.

[↑ Contents](#)

255. **Kevin Killian**

Re: Michael, who I never knew

Mon 22 Mar 2010

Thank you Alan, for your characteristically generous tribute to Michael Benedikt. I never met him either, but in recent years have had many occasions to bless his memory. His landmark 60s anthology of US poets theater work THEATRE EXPERIMENT was the direct predecessor to teh book that David Brazil and I have been editing, THE KENNING ANTHOLOGY OF POETS THEATER 1945-1985. THEATRE EXPERIMENT, with its swirl of myriad theaters, everyone from e.e. cummings to Carolee Schneeman, was the benchmark we hoped to emulate. The guy must really have been something, as you suggest.

Kevin K.

>

>

> Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The

> Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the
> book, first edition. It might have been Benedikt's first book. There's an
> author's signature on the title page, and an inscription inside the front
> cover:

>

>

> for Mother dear

>

> and F.F.

>

> with thanks for the right genes,

>

> Michael

>

>

> Michael Benedikt was born in 1935 and died in 2007. I didn't know him.
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> 72 years. I think perhaps he gave this to his mother with a sense of
> pride; he was 29. I think to myself: He gave this book to his mother and
> F.F., perhaps a father. His mother and perhaps F.F. died, and Michael
> inherited. It would have been sad for the book to be returned to him,
> after a temporary journey of pride and happiness. And then Michael died
> and someone, perhaps a wife or other relative, sold or gave away some of
> his books, perhaps all of them, and this was one of them. And so Modern
> French Theater ends up in Adam Tobin's book-store, coming from
somewhere,
> somewhere unknown, perhaps untraceable, and I am reading and learning a
> great deal, revisiting some old friends, playwrights within. I fear death,
> death dominates me; I am constantly fighting off depression as best I can.
> As we run out of money, depression and stress increase. And I think: soon
> this book will be passed on, and I am less than a silent witness to its
> passing. So perhaps this is the singing of a solitary and mournful note,
> so that its passing will be remembered. And perhaps this will be forgotten
> as well.
>
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>

[↑ Contents](#)

256. **Sam Ladkin**

FOOL'S ERRAND FESTIVAL

Mon 22 Mar 2010

FOOL'S ERRAND FESTIVAL

An April Fool's Day evening festival of experimental music, poetry and performance.

Sponsored by the *UCC English Literature Society*.

<http://www.facebook.com/group.php?gid=158991857645>

Location:

Connolly A, University College Cork

Western Road, Cork

<http://www.ucc.ie/en/VisitorstoUCC/Transportmapsandparking/Maps/East%20Campus.pdf>

Time:

4pm until evening

More details to be announced.

FREE ENTRY

Including...

Performance:

*Chris Goode & Johnny Liron *

<http://www.artsadmin.co.uk/projects/associate-artist.php?id=32>

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

performing a mix-tape of avant-garde literature, including Samuel Beckett, fluxus, John Cage, Christopher Knowles...

Music:

Paul Hegarty & Vicky Langan

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

performing a work of Fluxus

Poetry:

Michael Kindellan and Fergal Gaynor

<http://www.barquepress.com/notlove.html>

<http://www.soundeye.org/people/fergal-gaynor>

AND

a cast of TENS for a rare performance of

Christian Wolff's BURDOCKS (1970-1971)

<http://renewablemusic.blogspot.com/2006/09/landmarks-18.html>

Players include Chris Goode, Paul Hegarty, John Godfrey, Vicky Langan, Mick O'Shea, Danny McCarthy and more to be announced.

<http://www.dannymccarthy.ie/>

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

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

http://www.music.ucc.ie/index.php?/staff/detail/john_godfrey/

More details will be forthcoming. Please contact Sam Ladkin on [REDACTED] with any questions. Or visit the event on the ubiquitous facebook.

[↑ Contents](#)

257. **Mark Weiss**

Boasting rights

Mon 22 Mar 2010

This from the March issue of Library Journal.

The Whole Island: Six Decades of Cuban Poetry.
ed. & tr. by Mark Weiss. U.S.: Univ. of
California Pr. 2009. 624p. ISBN 978-0-520-25894-5. pap. \$29.95. POETRY

Cuba's poets have always found their place within
the constructs of history, yet we remain naïve about these
The Whole Island: Six Decades of Cuban Poetry.
brilliant writers and the works that they have
beautifully created, until now. From the depths
of the Cuban psyche, editor and translator Weiss
delicately gathers six decades of Cuban poetry in
this bilingual anthology. This literary feat, an
act of opposition to censorship, inevitably
presents the works of poets who have had to fight
for their independence. While many Cuban writers
were forced into exile, their literature somehow
flourished on the island and across the sea,
becoming a force in the midst of war and
communism. Despite ill-timed acts of bigotry and
the crude editing imposed by the Cuban
government, they prevailed, candidly sharing
their messages at a time when homosexuality was
outlawed and antirevolutionary opinions were
suppressed. Represented within this book are
poets from the mid-1900s to the present, such as
Nicolás Guillén, Cintio Vitier, Nancy Morejón,
and many others. This is a prized collection of
Cuban poetry. Recommended for all libraries and
bookstores. Rick Villalobos, Villa Park P.L., IL

Announcing The Whole Island: Six Decades of Cuban
Poetry (University of California Press).
<http://go.ucpress.edu/WholeIsland>

"Not since the 1982 publication of Paul Auster's
Random House Book of Twentieth Century French
Poetry has a bilingual anthology so effectively
broadened the sense of poetic terrain outside the
United States and also created a superb
collection of foreign poems in English. There is
nothing else like it." John Palattella in The
Nation

[↑ Contents](#)

258. **amy king**

Thinking about the Gurlisque today...

Mon 22 Mar 2010

So school me; I'm asking for it: <http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

Best,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

259. **Lance Blomgen**

Re: trouble posting

Mon 22 Mar 2010

Hi Poetics List Serve,

I receive your emails gladly, but am not sure how to actually post to your listserve. I sent this post, below, in last week and am wondering if I am doing something wrong.

any advice?

From: [REDACTED]

To: [REDACTED]

Subject: Lance Blomgren Website

Date: Fri, 19 Mar 2010 19:49:55 +0000

Hi There,

I have recently created a wordpress website documenting a number writing and text-based art projects.

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

I would be happy and honoured if you took a look.

Thank you,

Lance Blomgren

Dawson City, Yukon.

Live connected with Messenger on your phone [Learn more.](#)

IM on the go with Messenger on your phone
<http://go.microsoft.com/?linkid=9712960>

[↑ Contents](#)

260. **Maureen Robins**

Re: Boasting rights

Mon 22 Mar 2010

Congratulations Mark.

Maureen Picard Robins

The Pressures of Teaching (Kaplan, June, 2010)

On Mon, Mar 22, 2010 at 4:46 PM, Mark Weiss <[REDACTED]> wrote:

This from the March issue of Library Journal.

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ed. & tr. by Mark Weiss. U.S.: Univ. of California Pr. 2009. 624p. ISBN
978-0-520-25894-5. pap. \$29.95. POETRY

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Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
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broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

[↑ Contents](#)

261. **Alan Sondheim**

Two Tunes: Well I was thinking of George Russell

Tue 23 Mar 2010

Well I was thinking of George Russell

Two Songs:

You Are My Sunshine (exactly a song)

You Are My Moonshine (not exactly a song)

<http://www.alansondheim.org/urmysunshine.mp3>

<http://www.alansondheim.org/urmymoonshine.mp3>

[↑ Contents](#)

262. **Francis Raven**

A New Journal: The Short Movie Review: Please Submit!

Tue 23 Mar 2010

About The Short Movie Review (TSMR); Submissions

The Short Movie Review will investigate short movies that are freely available online from a variety of perspectives: Marxist, capitalist, poetic, Freudian, straight, gay, engendered, naive, know-it-all.

Email Submissions & Questions to: [REDACTED]

When submitting put the word 'submission' in the subject.

I love short films. You can do so many things in them that in a longer film would be boring, too shocking, impossible to maintain, or way too random. They are like little windows into a world, a world where you may not actually want to live, but where it's pretty cool to visit. Short movies give film makers an opportunity to explore a little nugget of an idea that might not be able to sustain a feature length film; sometimes they are the MacGuffin without the chase scene and other times they are the chase scene without main characters. They are a main idea that has exploded. They are experiments in living. There is an obvious parallel to short stories, but while much critical work has been devoted to short stories not much ink has been spilled over short films. We here at TSMR hope to remedy this dire situation.

In addition, we are living in the golden age of short films (and particularly movies that are freely available) due to the lower costs of production, the use of short films to lure audiences into bigger things or networks or pyramid schemes, and Youtube, Wholpin, and other websites specializing in short films.

The TSMR will be released quarterly, but will be updated as content arrives. Please submit reviews to TSMR. Guidelines: the movie (which should 40 minutes or less) must be available online for free. Please include a link to the film. Otherwise, go for it. Short and long reviews are fine by us. We'd love to see some poetry as reviews or drawings or diagrams or movies as reviews of short movies. Critical reviews assessing the genre as a whole will also be looked upon favorably. Be angry or submissive; positive or negative. Try not to be boring.

Email Submissions & Questions to: [REDACTED]

Francis Raven
2125 14th St. NW #332
Washington DC 20009
[REDACTED]
[REDACTED]

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

Some Stationary:
<http://somestationary.blogspot.com/>

[↑ Contents](#)

263. **Francis Raven**

A New Journal: The Short Movie Review: Please Submit! WITH URL:
<http://theshortmoviereview.wordpress.com/>

Tue 23 Mar 2010

I completely forgot to include the URL in my announcement:

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

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

About The Short Movie Review (TSMR); Submissions

The Short Movie Review will investigate short movies that are freely available online from a variety of perspectives: Marxist, capitalist, poetic, Freudian, straight, gay, engendered, naive, know-it-all.

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When submitting put the word 'submission' in the subject.

I love short films. You can do so many things in them that in a longer film would be boring, too shocking, impossible to maintain, or way too random. They are like little windows into a world, a world where you may not actually want to live, but where it's pretty cool to visit. Short movies give film makers an opportunity to explore a little nugget of an idea that might not be able to sustain a feature length film; sometimes they are the MacGuffin without the chase scene and other times they are the chase scene without main characters. They are a main idea that has exploded. They are experiments in living. There is an obvious parallel to short stories, but while much critical work has been devoted to short stories not much ink has been spilled over short films. We here at TSMR hope to remedy this dire situation.

In addition, we are living in the golden age of short films (and particularly movies that are freely available) due to the lower costs of production, the use of short films to lure audiences into bigger things or networks or pyramid schemes, and Youtube, Wholphin, and other websites specializing in short films.

The TSMR will be released quarterly, but will be updated as content arrives. Please submit reviews to TSMR. Guidelines: the movie (which should 40 minutes or less) must be available online for free. Please include a link to the film. Otherwise, go for it. Short and long reviews are fine by us. We'd love to see some poetry as reviews or drawings or diagrams or movies as reviews of short movies. Critical reviews assessing the genre as a whole will also be looked upon favorably. Be angry or submissive; positive or negative. Try not to be boring.

Email Submissions & Questions to: [REDACTED]

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

--

Francis Raven
2125 14th St. NW #332
Washington DC 20009



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

Some Stationary:

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

[↑ Contents](#)

264. **amy king**

This Friday, March 26th @ 7 p.m. -- Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!!!

Tue 23 Mar 2010

March Madness is a good kind of crazy: good to the last drop! Witness the miracle this Friday. We'll take care of those clouds for you.

Friday, March 26th @ 7 p.m -- Goodbye Blue Monday
[<http://www.goodbyeblue.com/wordpress/>]

With:

Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

Jessica Bozek is the author of *The Bodyfeel Lexicon* (Switchback Books) and several chapbooks. Recent poems appear in *Action*, *Yes*, *Artifice*, *Fairy Tale Review*, *P-QUEUE*, and *Womb*. Jessica runs *Small Animal Project* (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA.

~

Kate Braid is a poet, essayist, biographer, and teacher. Braid's first book, *Covering Rough Ground*, was about her experience as a carpenter, and won the Pat Lowther Award for best book of poems by a Canadian woman. She is also the author of *To This Cedar Fountain*, *Inward to the Bones*: Georgia O'Keefe's Journey with Emily Carr, *A Well-Mannered Storm*: The Glenn Gould Poems, and a co-editor, Sandy Shreve, of *In Fine Form*, the first anthology of Canadian form poetry. A second book of poems about her experiences in construction, *Turning Left to the Ladies*, was published by Palimpsest in June 2009. She has also written three books of non-fiction and is currently working on a memoir of her fifteen years as a carpenter.

~

Melissa Broder is the author of *WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER* (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of *La Petite Zine*. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: *Opium*, *Shampoo*, *Conte* and *The Del Sol Review*.

~

Jackie Clark is currently co-editor-in-chief for LIT magazine. She also curates Poets off Poetry at coldfrontmag.com, where poets write about music. Her chapbook Office Work is forthcoming from Greying Ghost Press. She lives in Jersey City.

~

Cate Marvin's first book, World's Tallest Disaster, was chosen by Robert Pinsky for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in The New England Review, Poetry, The Kenyon Review, Fence, The Paris Review, The Cincinnati Review, Slate, Verse, Boston Review, and Ninth Letter. She is co-editor with poet Michael Dumanis of the anthology Legitimate Dangers: American Poets of the New Century (Sarabande Books, 2006). Her second book of poems, Fragment of the Head of a Queen, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA Gregory Millard Fellow, she teaches poetry writing in Lesley University's Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York.

~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as Conduit, Mudfish, Willow Springs, and The American Poetry Review; it has been anthologized in The McSweeney's Book of Poets Picking Poets and The Stiffest of the Corpse: An Exquisite Corpse Reader. His first full-length collection, Black Sabbatical, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville Community College. His country rock ensemble, Brett Eugene Ralph's Kentucky Chrome Revue, can be heard in seedy dives throughout the South.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
<http://www.goodbyeblue.com/wordpress/>

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

THE GURLESQUE - NOT ENOUGH GRRRL?

<http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

[↑ Contents](#)

265. **steve russell**

Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?

Tue 23 Mar 2010

Rothenburg's evolving outsider poetics seems almost t

Thank you, Dave:

Rothenburg's evolving outsider poetics seems almost too perfect (poetry, you know, it's an elitist thing, right?). Or does poetry belong to the people? We need a death & dying poetics, a domestic bliss poetics, a poetics that can somehow reach the poor. Is that possible? We've had instructors inside ofÂ the penitentiary, anthologies that focused on the poetry of prisoners. Jimmy Santiago Baca was once illiterate butÂ learned how to read and write while incarcerated. Maybe Rothenburg can look in that direction. It should be possible to appeal to the educated reader without including the standard list of mainstream poets and regardless the particular school of poetics. According to Jorie Graham, Poetry, the thing itself, is an outside art form. But Graham is refering to the marketplace. In "Best American Poetry," 1990, she writes:

Â Â What is especially interesting aboutÂ poetry's current situation is that it is pratically alone, among the art forms being practiced, in still viewing the artist as essentially an outsider to the marketplace. Â

In addition, consider: Is it still possible to shock the bourgeoisie with little more than the naked word? What if Mom & Dad had dinner with a poet, someone nice, not a beaten down bohemian. What if Mom & Dad had dinner with ME or Steve Dalichinsky (assuming that Steve isn't too shocking)? A presentable, well mannered poet such as myself could read some nice poetry, a little Robert Bly, some Ted Kooser, but Mom & Dad would also have to sit still and hear the voices of Baraka, Spicer, Plath, Ginsberg, the Buk, or OOga-Booga (a Seidel book). Dave, didn't you critique Bernstein for asking other poets to be other than direct when they argued for a fair deal for Palestine? Again, SeidelÂ refers to Â the West as "Oilchoholics," that "fist-fucking anus swallowing a fist." He adds, " you're wonderingÂ why I talk this way, so daintily." Good ole Sid, the ultimate man of leisure, a rich guy who gets IT.

Didn't Freud say something about poetics envy?Â

Perhaps an outsider (an anti-bohemian/anti-bourgeoisie) is simply the poet left out in the rain without an umbrella, a poet waiting for someone to invite his or her soaking words inside, into the warmth.

Again, I thank you, Dave for your thought provoking words, your insight, all that wisdom --

Â ... it never rains in hell, but every umbrella down here is open.

All the best,

poet in hell: Steve Dear Stephen--

when i first read Jerry's announcement on the Poetics List last September--that he is working on line on an envisioned Anthology of Outsider Poetry--i also wondered--and do wonder yet--what an Outsider Poetry might beâ€”

Does it mean a kind of extension into poetry of the examples drawn from "Outsider Art?"--(some of the examples you use here are among those used in the general ideas put forward as criteria for "Outsider Art")--is it "importing" from another "field" in a way that perhaps is like that of the Slow Food Movement being included into the Slow Poetry Movement--??)

Outsider in relation to what as "Inside?"--

How might the "Outside" Poet and Poetry mini-Anthology differ from Anthologies like the "Outlaw Bible of American Poetry" or--any number of anthologies previously assembled by Jerry, George Quasha, Richard Alpert, Richard Kostelanetz and many others?--Or any example of a collection of "avant-garde" and "experimental" poetries?

Since Jerry has worked so long in so many areas of Poetry, i thought he might have perhaps already some ideas as to his conceptions of what an Outsider Poetry is--yet i have a feeling--this is just my own "intuition" really--i have a feeling that part of what really sets this project apart is that the nature of the Outside and Outsider may emerge in at least some guises and that these will emerge as the projects moves along.Â That to me is the really beautiful part of the Anthology--that it is being assembled in "real time" and on line--one may follow it as it develops--and, more than that, besides finding examples which might function as "answers," what one really finds, to me at any rate, is the openness to a continual questioning and finding, an openness to the idea that this is not already a pre conceived set of examples, prejudices, opinions, nor a trendy tip of the hat to any other movements etc--but truly is an ongoing investigation.

When Gertrude Stein, so the story goes, was on her dying bed--she looked up at whoever was present--and said--"What is the answer?"--Then--laughing--she "answered" by saying--"What is the question?"

I think the nature of this project, or the way i understand it and work with it, is to keep asking questions--interesting & useful questions that as they emerge lead to further question, findings, researches and the development of new methods, techniques, new conceptions, as well as the re-finding of older examples from around the world which themselves ask questions which are just as alive today as when first asked--

Questioning is something much absent in discussions of any kind today--what is really wanted, for the most part, are examples, descriptions, categories, jargons, and ways to pigeon hole a poet or form of poetry.Â This allows for the creation of new anthologies, new job descriptions for candidates for such and such a position, opens much needed vacancies in the employment world of today--To have the answers means also that a sense of "order" is created, in order to fix with in the orders hierarchies, steps on the career path, ways to pad the resume and so forth.Â Answers also give one the sense that due to Order being established, it must be maintained and various "security measures taken,â€ in order to protect the boundaries and members of such and such a grouping, such and such a "movement"--to the point where orders are in fact necessary to keep order.Â That is, a process of arranging a certain status quo which must be kept by following the orders of the day vis a vis such and such an Authority, Group and etc--

When the announcement of the Anthology was first made, i had only questions--and was amazed to find that they were invited to appear at the Poets and Poetics mini-anthology in the making of the Outsider Poetry and Poets--

since i can't give you an answer per se--here are the questions again, with the link where to find them.

hopefully they may be of interest and use--not in answering, but in finding ever more questions to ask--

Rather than the delineating of boundaries "in order" to demonstrate what are the boundaries of Outsider Poetry,--one finds bridges, links, trains of associations--with which to further investigate and think on these questions re the Outsider Poetry--

Not Barriers--Bridges--Not Walls--but Windows--

Here is the response to the announcement--i hope it's useful & interesting--

<http://poemsandpoetics.blogspot.com/2009/09/outsider-poems-mini-anthology-in.html>

Date: Sat, 13 Mar 2010 14:38:52 +0530

From: [REDACTED]

Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

To: [REDACTED]

[↑ Contents](#)

266. **Jason Quackenbush**

Re: Thinking about the Gurlesque today...

Tue 23 Mar 2010

please forgive the straight white maleness of my thinking on this, but one of the things that I've noticed about the burlesque revival that this sort of poetry seems to fit into is that it is not so much about the experience of desire, but about being the object of desire and specifically of male desire. Which, strictly speakang, seems like it's a separate issue from straight vs. queer, which is the area of human experience defined by the experience of desire as opposed to being desired. to my thinking, then, what's therefore missing from a queer perspective in the burlesque revival is the subjugation of lesbian sexuality as a performance for a male audience.

the riot grrl movement, as i remember it, was more about a direct response to the violence inherent in male sexual desire and the various coping strategies for that. of course, i was pretty young at the time, and a lot of my experience of it was probably colored by both the reaction to Mia Zapata's rape and murder and the song 7 year bitch did about it which for a couple of my teenage summers was pretty ubiquitous, and also the fact that it was our scene unfortunately that pushed the whole riot grrl thing out of the underground with Hole's mainstream success. but that said, where burlesque revival stuff seems largely about enjoying being desired separate from one's own desire, the riot grrl position as I saw it was about the inseparability of desire and being desired and the affront to one's humanity that dealing with the sensuality of female bodies in isolation from the female libido is.

On Mar 22, 2010, at 3:46 PM, amy king wrote:

So school me; I'm asking for it: <http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

Best,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

267. **Gerald Schwartz**

25 questions, #4...

Tue 23 Mar 2010

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

268. **amy king**

More on Ai from the Poetry Foundation

Tue 23 Mar 2010

Via Tisa Bryant:

<http://www.poetryfoundation.org/archive/poet.html?id=637>

Still no major coverage but something...

Best,

Amy

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

THE GURLESQUE - NOT ENOUGH GRRRL?

<http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

[↑ Contents](#)

269. **Laura Wetherington**

textsound's special issue featuring Jon Cotner and Andy Fitch

Tue 23 Mar 2010

March marks textsound's first feature issue. We're honored to share with you Jon Cotner and Andy Fitch's **Improvisations 2006-2010**.

Jon Cotner and **Andy Fitch** are the authors of **Ten Walks/Two Talks*<<http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=63>> *** (Ugly Duckling Presse, 2010). Cotner and Fitch have performed their dialogic improvisations across the United States, as well as in Toronto and Berlin. Cotner lives in New York City. Fitch is an assistant professor in the University of Wyoming's MFA Program.

Have a listen at www.textsound.org.

**

[↑ Contents](#)

270. **CA Conrad**

WE ARE 7

Tue 23 Mar 2010

Over a 7 year period the human body replaces all of its cells until -- 7 years later -- the body is completely new, a whole new body, a body which actually didn't exist 7 years ago. 7 years ago today we were not here as we are today. 7 years ago today when America invaded the sovereign nation of Iraq. Over a million people have been killed. Their bodies didn't make it here with us. So many people I'm never going to meet or see or know. I'm very sad today thinking about my new body, my luxury of a new body of cells over the past 7 years of war, 7 years of terrorizing people. This morning I went to the Kelly Writers House to hear Susan Howe give one of the finest Q&A's I've ever heard. And I almost asked her at the Q&A, "Susan, in your book *THE EUROPE OF TRUSTS* you write, 'Malice dominates the history of Power and Progress.' How do you feel about us stepping out of history today with today being the anniversary of the American invasion of Iraq?" But I didn't ask her that. She seemed so happy sitting there, and life is short, and here's this amazing elderly genius poet, and I thought, "Don't ask her that." So I didn't ask her that. Instead I asked her about her visit to Wallace Stevens's house, and how she had said that she couldn't believe *THOSE* poems came from *THAT* house, and I wanted her talk about *HER* poems being written where she writes them. Please tell us about the aura of space, is what I meant to say.

There's so much responsibility that goes into being a citizen, but somehow we have had the trouble of the responsibility removed from us. And it's the darkest

thing, that removal. I'm not saying THAT I KNOW and UNDERSTAND the new bodies around me in the anniversary of America bringing UNIMAGINABLE suffering and agony to Iraq. I'm not saying THAT I KNOW but I do know some of the bodies in my proximity and how they fair. A week ago my new next door neighbor left the apartment with his girlfriend and dog, and said, literally said, "Well we don't have cable installed yet, so we're going to the park." He seemed sad about going to the park. The girlfriend said, "Yeah, the cable man didn't show, what a drag." The dog was the only one who seemed happy. And then the cable man came, and now, every single day, all day long I hear the television whenever I walk by their door. Canned laughter is what I hear sometimes. They're watching sitcoms or something and they're not laughing, just the canned laughter. And the dog is so annoyed that the cable man came, I'm sure of it. I'll always remember them leaving to go to the park, this very healthy young couple with their dog because they couldn't watch the television.

No, I'm not saying I understand what everyone's going through. Sometimes people watch a lot of television because they're depressed. But I'm not sure. And in Philadelphia we've been having Twitter Mobs (or some call them Flash Mobs), and part of me wants to say that I identify with these kids, today, on the anniversary of the American invasion of Iraq. Hundreds and hundreds of them meet up, and then each time something breaks loose and they begin beating on people, wrecking things, hundreds of them. And I want to say that I understand their anger. But I don't. I'm angry. I'm very angry. Every single day I'm angry. I'm living in a country that cares more about bombing people of color overseas and stealing their resources than putting kids through college. And the ad campaigns to make us FEEL OKAY like saying "MARCH IS AMERICAN RED CROSS MONTH" because WE'RE SUCH GOOD PEOPLE! We're such good people, here, in America, today, on the anniversary of bombing where there are many people who still hear the bombs in the middle of the night, and sometimes it's a dream, and sometimes it's not, because it's still a war, it's still not entirely a dream. But I'M ANGRY AT THESE KIDS for scaring me on the bus the other day when I found myself in the middle of a Twitter Mob WHILE ON THE BUS and the kids banged their fists on the sides of the bus as we drove down the street through the chaos. And Frank Sherlock called me to see if I made it home safely, he's a very good friend. I want to be SO ANGRY at these kids because I would never want to hurt anyone, just anyone, just any stranger. But yet we're living in a country which does that. We drop bombs on people's houses. And the animals in the zoos. The zoo of Baghdad and the apartments, and, and, and, we have new bodies this year.

There's never going to be a moment in this lifetime for us, THOSE OF US ALIVE NOW, IN AMERICA, PAYING TAXES, WHICH PURCHASE WAR, we will never be able to apologize enough to the people of Iraq, and we knew it. We knew it.

We all kept saying we knew it, we knew that there were no WMD's, we knew it, everyone knew it. We kept telling one another days before the invasion, "I THINK THEY'RE LYING DON'T YOU THINK THEY'RE LYING YEAH I THINK SO TOO YEAH ME TOO THEY'RE LYING WE KNOW THEY'RE LYING EVERYONE KNOWS IT!" But it happened anyway, the bombing. The occupation. And now the genocide of HUNDREDS of gay men in Iraq as a direct result of the invasion and occupation, we are now responsible for this new genocide. Gay men tortured and murdered in Iraq. A year of genocide. A year at the end of seven years of American occupation. And we distract ourselves with LISTENING about the health care reform. Health care reform? What about the health of EVERYONE in Iraq? What about them? But we get to feel good. And it's AMERICAN RED CROSS MONTH. And I'm not being mean, but that's fucked up to be saying MARCH IS AMERICAN RED CROSS MONTH when America brings more need for bandages than any other country on the face of the planet right now, how do we do it? How do we get to feel this way? How? I'm so sad today. I'm not being mean, I'm sad. I'm an American citizen who has believed lies and now I know I will never vote Democrat again. Ever. There's too much responsibility behind giving killers your time and your vote. It costs so much. I feel that costs today. I'm sad.

CAConrad

--

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

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

[↑ Contents](#)

271. **David-Baptiste Chirot**
Re: Michael, who I never knew
Tue 23 Mar 2010

Dear Alan:

Thank you so much for your beautiful and moving piece. I know the book well--a classic-- what you write for myself is one of the examples of the Found, which is what my own work is directly working with always-- the Found, as you note-- untraceable often, and for that very reason, so freed of accrued and already-set associations wide open to your own--to one's own, which are created in the direct, touched and held contact, with the materials-- re your depression and death-- i have been clinically dead 4 times, another time experienced following a truck accident in which my spine was shattered the first time, an "Near Death Experience," though at the time, such a subject was not very much spoken of-- right now i am slated for a hip surgery next month, to be followed by yet another broken back surgery--the doctors always say they have no idea how i

am alive let alone able to walk at all-- i suffered many years and stil have the experience of a near overwhelming voice inside me directing me to kil myself accompanied by various hallucinatory visions- five members my immediate family killed themselves in the last thirty years--and sevrsl others attempted-- i carry a continual darkness some days which obliterates the brightest sun light and burns like flames through the darkest nights- all of these things have made me love life all the more--each day no matter what i more thankful than i can ever express to be alive in my experience, there is never a dull moment! to sit and see the passageoflight beam across a floor, among the dust motes and smoke swirls, with the sounds inside or from outside coming in-- is of infinite variety and interest and spurs a million thoughts dreams reveries memories ideas for works and --a sense of being in what i call deep time-- think how much has occurred with you just be finding this book!-- every instant such a plenitude it overflows and yet is also succeeded buy a new instant which may be uncannily familiar--as, with the book, your own forgotten memories voluntary and involuntarily arise and are seen heard smelled felt experienced thought of in ways never to have happened to you before-- i realize this al sounds perhaps trite, cliched, outworn as the hand of a dead man one plays card with and even deals the "dead man's card " to--an event of my own "real life" which has been transposed into one of my "stories" (in an issue of Otolith--) i apologize as the events themselves are not trite--the fault is with my words in essaying the expression-- i often think that one does not "die" completely as so much of others lives inside oneself--by these i mean the presence of the ancestors for me is very powerful--and the thought of al those generations come--already my own children having children while my youngest is barely older than the grandchild is- since i was very young i had a very powerful sense of the ancestors--i have no idea why and it seems --one of those powerful events within one like a geologic sense of being- sometimes down by the Lake i can feel the ancestors stirring and when i go out into the woods i hear them moving about-- my mom recently was in Quebec City to visit my brother who lives there--and they rented a car and drove far north to the rezervation where our family originally came from, the area around there-- who knows how many tens of thousands of years they have been in this continent, in that part of the world--and, gradually through time, expanded al the way est over 1,800 miles in Canada and in areas of northen minnesota and wisconsin-- most of them were genocide--and the intermarried french-indians ethnically cleansed, driven into the usa--my grandfather was the first of his family since 1650 to be born outside of quebec, and the first of two generations not to intermarry with Indians--i took up the thread and blood myself and married a Mohawk genocided--at one point by infected blankets given them when loaded onto freight trains being shipped in to the night never to return, yet i feel they never left, they wil always remain- so itia great honor to feel part of this continuous group of persons, as strange to

oneself as oneself is and also in other ways uncannily familiar- in this sense, death is only apart of an ongoing life that one fears to end, to be final, yet which is not-- i dont want to "die" anymore than yourself-- yet--in one's work and in so many other ways as with the book you found, one lives on--

as some "find" at another time for a person at once strange and familiar--
thank you again for the beauty of your letter-
and always, for your work and example--
david-bc

Date: Mon, 22 Mar 2010 14:11:49 -0400

From: [REDACTED]

Subject: Re: Michael, who I never knew

To: [REDACTED]

Dear Alan,

This is exactly how knowledge of certain kind, poetry, someone's vision gets translated, through happenstance, distraction partial destruction and occasional, precious momentary illuminations. Thank you for this wonderful passage. More real than desperate attempts to institutionalize hierarchies.

All knowledge is built on fragments of other knowledge.

Ciao,

Murat

On Mon, Mar 22, 2010 at 4:36 AM, Alan Sondheim <[REDACTED]> wrote:

Michael, who I never knew

Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:

for Mother dear

and F.F.

with thanks for the right genes,

Michael

Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death, death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.

The New Busy
is not the old busy. Search, chat and e-mail from your inbox.
[http://www.windowslive.com/campaign/thenewbusy?](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)
[ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)

[↑ Contents](#)

272. **Ryan Daley**

Re: A New Journal: The Short Movie Review: Please Submit! WITH URL: <http://theshortmoviereview.wordpress.com/>

Tue 23 Mar 2010

Francis,

I'm interested in writing reviews of short films. Are there any online viewing resources that you particularly favor and recommend?

Best,

Ryan

On Tue, Mar 23, 2010 at 6:42 AM, Francis Raven <[REDACTED]> wrote:

*I completely forgot to include the URL in my announcement:
<http://theshortmoviereview.wordpress.com/>
<http://theshortmoviereview.wordpress.com/>*

About The Short Movie Review (TSMR); Submissions

The Short Movie Review will investigate short movies that are freely available online from a variety of perspectives: Marxist, capitalist, poetic, Freudian, straight, gay, engendered, naive, know-it-all.

Email Submissions & Questions to: [REDACTED]

When submitting put the word 'submission' in the subject.

I love short films. You can do so many things in them that in a longer film would be boring, too shocking, impossible to maintain, or way too random. They are like little windows into a world, a world where you may not actually want to live, but where it's pretty cool to visit. Short movies give film makers an opportunity to explore a little nugget of an idea that might not be able to sustain a feature length film; sometimes they are the MacGuffin without the chase scene and other times they are the chase scene without main characters. They are a main idea that has exploded. They are experiments in living. There is an obvious parallel to short stories, but while much critical work has been devoted to short stories not much ink has been spilled over short films. We here at TSMR hope to remedy this dire situation.

In addition, we are living in the golden age of short films (and particularly movies that are freely available) due to the lower costs of production, the use of short films to lure audiences into bigger things or networks or pyramid schemes, and Youtube, Wholpin, and other websites specializing in short films.

The TSMR will be released quarterly, but will be updated as content arrives. Please submit reviews to TSMR. Guidelines: the movie (which should 40 minutes or less) must be available online for free. Please include a link to the film. Otherwise, go for it. Short and long reviews are fine by us. We'd love to see some poetry as reviews or drawings or diagrams or movies as reviews of short movies. Critical reviews assessing the genre as a whole will also be looked upon favorably. Be angry or submissive; positive or negative. Try not to be boring.

Email Submissions & Questions to: [REDACTED]

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

--

Francis Raven
2125 14th St. NW #332
Washington DC 20009

██████████

██████████

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

Some Stationary:
<http://somesstationary.blogspot.com/>

[↑ Contents](#)

273. **Halvard Johnson**

Re: 25 questions, #4...

Wed 24 Mar 2010

Write for the second, since the second includes the first. But I'd say "anyone" who reads it.

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

<http://www.scribd.com/people/documents/14481250-chalk-editions>

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Tue, Mar 23, 2010 at 2:26 PM, Gerald Schwartz <██████████>wrote:

Question # 4:

*Should a poet, if confronted with a choice, write a piece for other poets
who
read poetry or write for an audience of everyone who will read it?*

[↑ Contents](#)

274. **Alan Sondheim**

Re: 25 questions, #4...

Wed 24 Mar 2010

I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...

- Alan

On Tue, 23 Mar 2010, Gerald Schwartz wrote:

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

==

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

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

==

[↑ Contents](#)

275. **John Cleary**

Re: 25 questions, #4...

Wed 24 Mar 2010

This poet writes for himself. Does truth require an audience? - John

On Wed, Mar 24, 2010 at 10:22 AM, Alan Sondheim <[REDACTED]> wrote:

I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...

- Alan

On Tue, 23 Mar 2010, Gerald Schwartz wrote:

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

==

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

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

==

[↑ Contents](#)

276. **David Chirot**

Re: 25 questions, #4...

Wed 24 Mar 2010

Like Alan, i don't understand the "should"--other than in such "extenuating circumstances" as in cases of the coerced, of desperation, of fear or perhaps the obscurely shifted desire to "do the right thing" in some inwardly confused sense of "moral duty" or "moral suasion."

Or--in the cases of propaganda and advertising.

A Ruyssian artist writes that language is a fascism not becuase it silences or censros, but because it forces one to speak.

Such would be the case of the "should" perhaps--

A writer writes for those who read, who in turn may read for those who do not read.

A writer writes--for whom? Oneself and other strangers?

I've made poems written for stones, tree, the air, a ray of light--without even the idea of a person involved--

In this sense one may write for those "illiterates" or "inanimates" who do not read yet understand and know the Unwritten--

"The hills know but do not tell" as Emily Dickinson writes-- On Wed, Mar 24, 2010 at 7:22 AM, Alan Sondheim <[REDACTED]> wrote:

I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...

- Alan

On Tue, 23 Mar 2010, Gerald Schwartz wrote:

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

==

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

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

==

[↑ Contents](#)

277. **Catherine Daly**

Re: Rothenburg/Chiot/Outsider poetics/The Bourgeoisie? The Bohemian?

Wed 24 Mar 2010

there was a life magazine article about the rent-a-beatnik thing, wasn't there?

I like the comments on the Rothenberg blog about cakes from flowershops

Add zing to the special occasions of your acquaintances in Pune by sending our fantastic flowers and tasty cakes. Our expert team affords excellent customer service support for the delivery of our flowers and cakes to Pune. Our supreme delivery networks all over Pune, Same day delivery option to Pune and punctual delivery of flowers and cakes to Pune have helped us to be more proficient. Moreover sending flowers and cakes to Pune online with us is 100% secured.

there are sandwiches on the flowershop site too

The comments are in response to Christine Wertheim's post, "Litteral Poetics" which talks about tongues...

--

All best,
Catherine Daly



[↑ Contents](#)

278. **Ruth Lepson**

Re: Michael, who I never knew

Wed 24 Mar 2010

Thank you to all three for your bravery, strength, and honesty.

On 3/23/10 6:21 PM, "David-Baptiste Chirot" <[REDACTED]> wrote:

Dear Alan:

*Thank you so much for your beautiful and moving piece.
I know the book well--a classic--
what you write for myself is one of the examples of the Found, which is what
my own work is directly working with always--
the Found, as you note--untraceable often, and for that very reason, so freed
of accrued and already-set associations wide open to your own--to one's own,
which are created in the direct, touched and held contact, with the
materials--
re your depression and death--
i have been clinically dead 4 times, another time experienced following a
truck accident in which my spine was shattered the first time, an "Near Death
Experience," though at the time, such a subject was not very much spoken of--
right now i am slated for a hip surgery next month, to be followed by yet
another broken back surgery--the doctors always say they have no idea how i am
alive let alone able to walk at all--
i suffered many years and still have the experience of a near overwhelming
voice inside me directing me to kill myself accompanied by various
hallucinatory visions--
five members my immediate family killed themselves in the last thirty
years--and several others attempted--
i carry a continual darkness some days which obliterates the brightest sun
light and burns like flames through the darkest nights--
all of these things have made me love life all the more--each day no matter
what i more thankful than i can ever express to be alive
in my experience, there is never a dull moment! to sit and see the
passage of light beam across a floor, among the dust motes and smoke swirls,
with the sounds inside or from outside coming in--
is of infinite variety and interest and spurs a million thoughts dreams
reveries memories ideas for works and --a sense of being in what i call deep
time--
think how much has occurred with you just by finding this book!--
every instant such a plenitude it overflows and yet is also succeeded by a
new instant which may be uncannily familiar--as, with the book, your own
forgotten memories voluntary and involuntarily arise and are seen heard
smelled felt experienced thought of in ways never to have happened to you
before--
i realize this all sounds perhaps trite, cliched, outworn as the hand of a dead
man one plays card with and even deals the "dead man's card " to--an event of
my own "real life" which has been transposed into one of my "stories" (in an*

issue of Otolith--)
i apologize as the events themselves are not trite--the fault is with my words
in essaying the expression--
i often think that one does not "die" completely as so much of others lives
inside oneself--by these i mean the presence of the ancestors for me is very
powerful--and the thought of all those generations come--already my own
children having children while my youngest is barely older than the grandchild
is--
since i was very young i had a very powerful sense of the ancestors--i have no
idea why and it seems --one of those powerful events within one like a
geologic sense of being--
sometimes down by the Lake i can feel the ancestors stirring and when i go out
into the woods i hear them moving about--
my mom recently was in Quebec City to visit my brother who lives there--and
they rented a car and drove far north to the rezervation where our family
originally came from, the area around there--
who knows how many tens of thousands of years they have been in this
continent, in that part of the world--and, gradually through time, expanded all
the way east over 1,800 miles in Canada and in areas of northern minnesota and
wisconsin--
most of them were genocide--and the intermarried french-indians ethnically
cleansed, driven into the usa--my grandfather was the first of his family
since 1650 to be born outside of quebec, and the first of two generations not
to intermarry with Indians--i took up the thread and blood myself and married
a Mohawk
genocided--at one point by infected blankets given them when loaded onto
freight trains being shipped in to the night never to return, yet i feel they
never left, they will always remain--
so it is a great honor to feel part of this continuous group of persons, as
strange to oneself as oneself is and also in other ways uncannily familiar--
in this sense, death is only apart of an ongoing life that one fears to end,
to be final, yet which is not--
i don't want to "die" anymore than yourself--
yet--in one's work and in so many other ways as with the book you found, one
lives on--

as some "find" at another time for a person at once strange and familiar--
thank you again for the beauty of your letter--
and always, for your work and example--
david-bc

Date: Mon, 22 Mar 2010 14:11:49 -0400
From: [REDACTED]
Subject: Re: Michael, who I never knew
To: [REDACTED]

Dear Alan,

This is exactly how knowledge of certain kind, poetry, someone's vision gets translated, through happenstance, distraction partial destruction and occasional, precious momentary illuminations. Thank you for this wonderful passage. More real than desperate attempts to institutionalize hierarchies.

All knowledge is built on fragments of other knowledge.

Ciao,

Murat

On Mon, Mar 22, 2010 at 4:36 AM, Alan Sondheim <[REDACTED]> wrote:

Michael, who I never knew

Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:

for Mother dear

and F.F.

with thanks for the right genes,

Michael

Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death, death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon

this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.

*The New Busy is not the old busy. Search, chat and e-mail from your inbox.
[http://www.windowslive.com/campaign/thenewbusy?
ocid=PID27925::T:WLMTAGL:ON:WL:
en-US:WM_HMP:032010_3](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3)*

[↑ Contents](#)

279. **Jon Cotner**

textsound's new issue: "Improvisations 2006-2010"

Wed 24 Mar 2010

textsound's editors have launched the new issue. It's called "Improvisations 2006-2010," and it features 8+ hours of solo and collaborative pieces by me and Andy Fitch. Here's a link:

<http://textsound.org/>

[↑ Contents](#)

280. **George Bowering**

Re: 25 questions, #4...

Wed 24 Mar 2010

I am just here to say that Gerald's questions are really good ones.

gb

On Mar 24, 2010, at 7:08 AM, Halvard Johnson wrote:

*Write for the second, since the second includes the first.
But I'd say "anyone" who reads it.*

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

<http://www.scribd.com/people/documents/14481250-chalk-editions>

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Tue, Mar 23, 2010 at 2:26 PM, Gerald Schwartz

<██████████> wrote:

Question # 4:

*Should a poet, if confronted with a choice, write a piece for
other poets*

who

read poetry or write for an audience of everyone who will read it?

guidelines

welcome.html

George Harry Bowering
Younger than W.P. Kinsella

[↑ Contents](#)

281. **Halvard Johnson**

Re: 25 questions, #4...

Wed 24 Mar 2010

But are you younger than springtime?

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

<http://www.scribd.com/people/documents/14481250-chalk-editions>

Halvard Johnson

=====

██████████

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Halvard Johnson

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wrote:*

Question # 4:

*Should a poet, if confronted with a choice, write a piece for other poets
who
read poetry or write for an audience of everyone who will read it?*

George Harry Bowering

Younger than W.P. Kinsella

[↑ Contents](#)

282. **Allan Revich**

Re: 25 questions, #4...

Wed 24 Mar 2010

Yes.

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

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

Behalf Of Gerald Schwartz

Sent: Tuesday, March 23, 2010 2:26 PM

To: ██████████

Subject: 25 questions, #4...

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets
who

read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

283. **David Seaman**

Re: Would you buy art? A poem?

Wed 24 Mar 2010

The poem is free. You pay to have it delivered.

David

David W. Seaman, Ph.D.

<http://personal.georgiasouthern.edu/~dseaman/Welcome.html>

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:

http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Monday, March 15, 2010, at 02:04PM, "Maria Damon" <████████> wrote:

>i sometimes pay street people \$1 for a poem if they have a sign offering
>that.

>i was going to pay Bernadette Mayer for a poem for a conference a few
>years ago (she had a standing offer out for topical poems for pay) but i
>didn't get it together.

>in 1977 i paid \$2 for Allen Ginsberg to write a haiku for me for a
>Naropa benefit. I wish i could find that haiku now. Because i was
>standing with my friend Julia Sagebien, whom he knew, i know the phrase
>"rosy dyke" was in it.

>

>amy king wrote:
>> Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?
>>
>> Here - <http://amyking.wordpress.com/2010/03/15/paid-for-poem/>
>>
>> Thanks,
>>
>> Amy
>>
>> _____
>>
>>
>> HTML GIANT -- You might like me too:
>>
>> <http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>
>>
>>
>>
>>
>>
>
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>

[↑ Contents](#)

284. **steve dalachinsky**

Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?

Thu 25 Mar 2010

yes ted joans a dear friend and "outsider" poet did rent-a beatnik in late 50's early 60's also the fanmous rent parties as well now maybe rent-a-nudnik or a laureate or a academic

On Wed, 24 Mar 2010 09:08:32 -0700 Catherine Daly <[REDACTED]> writes:

> there was a life magazine article about the rent-a-beatnik thing,
> wasn't there?
>
> I like the comments on the Rothenberg blog about cakes from
> flowershops
>

> Add zing to the special occasions of your acquaintances in Pune by
> sending our fantastic flowers and tasty cakes. Our expert team
> affords
> excellent customer service support for the delivery of our flowers
> and
> cakes to Pune. Our supreme delivery networks all over Pune, Same
> day
> delivery option to Pune and punctual delivery of flowers and cakes
> to
> Pune have helped us to be more proficient. Moreover sending flowers
> and cakes to Pune online with us is 100% secured.
>
> there are sandwiches on the flowershop site too
>
> The comments are in response to Christine Wertheim's post,
> "Litteral
> Poetics" which talks about tongues...
>
> --
> All best,
> Catherine Daly
> [REDACTED]
>
>
>

[↑ Contents](#)

285. **steve dalachinsky**

Re: WE ARE 7

Thu 25 Mar 2010

boy do i wish after eaah 7 years my body feels completely OLD

On Tue, 23 Mar 2010 14:53:17 -0400 CA Conrad <[REDACTED]>
writes:

> Over a 7 year period the human body replaces all of its cells until
> --
> 7 years later -- the body is completely new, a whole new body, a
> body
> which actually didn't exist 7 years ago. 7 years ago today we were
> not here as we are today. 7 years ago today when America invaded
> the
> sovereign nation of Iraq. Over a million people have been killed.

> Their bodies didn't make it here with us. So many people I'm never
> going to meet or see or know. I'm very sad today thinking about my
> new body, my luxury of a new body of cells over the past 7 years of
> war, 7 years of terrorizing people. This morning I went to the
> Kelly
> Writers House to hear Susan Howe give one of the finest Q&A's I've
> ever heard. And I almost asked her at the Q&A, "Susan, in your
> book
> THE EUROPE OF TRUSTS you write, 'Malice dominates the history of
> Power
> and Progress.' How do you feel about us stepping out of history
> today
> with today being the anniversary of the American invasion of Iraq?"
> But I didn't ask her that. She seemed so happy sitting there, and
> life is short, and here's this amazing elderly genius poet, and I
> thought, "Don't ask her that." So I didn't ask her that. Instead
> I
> asked her about her visit to Wallace Stevens's house, and how she
> had
> said that she couldn't believe THOSE poems came from THAT house, and
> I
> wanted her talk about HER poems being written where she writes
> them.
> Please tell us about the aura of space, is what I meant to say.
>
> There's so much responsibility that goes into being a citizen, but
> somehow we have had the trouble of the responsibility removed from
> us.
> And it's the darkest thing, that removal. I'm not saying THAT I
> KNOW
> and UNDERSTAND the new bodies around me in the anniversary of
> America
> bringing UNIMAGINABLE suffering and agony to Iraq. I'm not saying
> I KNOW but I do know some of the bodies in my proximity and how
> they fair. A week ago my new next door neighbor left the apartment
> with his girlfriend and dog, and said, literally said, "Well we
> don't
> have cable installed yet, so we're going to the park." He seemed
> sad
> about going to the park. The girlfriend said, "Yeah, the cable man
> didn't show, what a drag." The dog was the only one who seemed
> happy.

> And then the cable man came, and now, every single day, all day
> long
> I hear the television whenever I walk by their door. Canned
> laughter
> is what I hear sometimes. They're watching sitcoms or something
> and
> they're not laughing, just the canned laughter. And the dog is so
> annoyed that the cable man came, I'm sure of it. I'll always
> remember
> them leaving to go to the park, this very healthy young couple with
> their dog because they couldn't watch the television.
>
> No, I'm not saying I understand what everyone's going through.
> Sometimes people watch a lot of television because they're
> depressed.
> But I'm not sure. And in Philadelphia we've been having Twitter
> Mobs
> (or some call them Flash Mobs), and part of me wants to say that I
> identify with these kids, today, on the anniversary of the American
> invasion of Iraq. Hundreds and hundreds of them meet up, and then
> each time something breaks loose and they begin beating on people,
> wrecking things, hundreds of them. And I want to say that I
> understand their anger. But I don't. I'm angry. I'm very angry.
> Every single day I'm angry. I'm living in a country that cares
> more
> about bombing people of color overseas and stealing their resources
> than putting kids through college. And the ad campaigns to make us
> FEEL OKAY like saying "MARCH IS AMERICAN RED CROSS MONTH"
because
> WE'RE SUCH GOOD PEOPLE! We're such good people, here, in America,
> today, on the anniversary of bombing where there are many people
> who
> still hear the bombs in the middle of the night, and sometimes it's
> a
> dream, and sometimes it's not, because it's still a war, it's still
> not entirely a dream. But I'M ANGRY AT THESE KIDS for scaring me
> on
> the bus the other day when I found myself in the middle of a
> Twitter
> Mob WHILE ON THE BUS and the kids banged their fists on the sides
> of
> the bus as we drove down the street through the chaos. And Frank

> Sherlock called me to see if I made it home safely, he's a very
> good
> friend. I want to be SO ANGRY at these kids because I would never
> want to hurt anyone, just anyone, just any stranger. But yet we're
> living in a country which does that. We drop bombs on people's
> houses. And the animals in the zoos. The zoo of Baghdad and the
> apartments, and, and, and, we have new bodies this year.
>
> There's never going to be a moment in this lifetime for us, THOSE
> OF
> US ALIVE NOW, IN AMERICA, PAYING TAXES, WHICH PURCHASE WAR,
we will
> never be able to apologize enough to the people of Iraq, and we
> knew
> it. We knew it. We all kept saying we knew it, we knew that there
> were no WMD's, we knew it, everyone knew it. We kept telling one
> another days before the invasion, "I THINK THEY'RE LYING DON'T YOU
> THINK THEY'RE LYING YEAH I THINK SO TOO YEAH ME TOO THEY'RE
LYING
> WE
> KNOW THEY'RE LYING EVERYONE KNOWS IT!" But it happened anyway,
the
> bombing. The occupation. And now the genocide of HUNDREDS of gay
> man
> in Iraq as a direct result of the invasion and occupation, we are
> now
> responsible for this new genocide. Gay men tortured and murdered
> in
> Iraq. A year of genocide. A year at the end of seven years of
> American occupation. And we distract ourselves with LISTENING
> about
> the health care reform. Health care reform? What about the health
> of
> EVERYONE in Iraq? What about them? But we get to feel good. And
> it's AMERICAN RED CROSS MONTH. And I'm not being mean, but that's
> fucked up to be saying MARCH IS AMERICAN RED CROSS MONTH when
> America
> brings more need for bandages than any other country on the face of
> the planet right now, how do we do it? How do we get to feel this
> way? How? I'm so sad today. I'm not being mean, I'm sad. I'm an
> American citizen who has believed lies and now I know I will never
> vote Democrat again. Ever. There's too much responsibility behind

> giving killers your time and your vote. It costs so much. I feel
> that costs today. I'm sad.
>
> CAConrad
>
> --
> PhillySound: new poetry <http://PhillySound.blogspot.com>
>
> THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>
>
>
>

[↑ Contents](#)

286. **Alan Sondheim**

Porter (solo oud)

Thu 25 Mar 2010

Porter

For Luke Mosley, Porter Records:

<http://www.alansondheim.org/porter.mp3>

solo oud inspired by 2 evenings of music at the Issue Project Room, Brooklyn
avoir dea ailes, une carapace, une excorce, souffler de la fumee, porter "The
eternal gates' terrific porter lifted the northern bar: "The eternal gates' terrific
porter lifted the northern bar:

[↑ Contents](#)

287. **Murat Nemet-Nejat**

Re: 25 questions, #4...

Thu 25 Mar 2010

Hi Alan, David,

Here is a quote from my review of Ed Foster's book of poems *What He Ought
To Know*:

"For Ed Foster. Spicer's comment, "no one listens to poetry," is at the heart of a
poetic revolution. He transforms this existential condition into Walter
Benjamin's suggestion that poetry listens to no one: "Art... posits man's
physical and spiritual existence, but in none of its works is it concerned with his
response. No poem is intended for the reader, no picture for the beholder, no
symphony for the listener." This quotation appears in Foster's poem, "Poetry

Has Nothing To Do With Politics." More than a denial of politics, the idea in the title is an assertion of the independent, accidental, chaotic power, of poetry."

Ciao,

Murat

On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[REDACTED]> wrote:

Like Alan, i don't understand the "should"--other than in such "extenuating circumstances" as in cases of the coerced, of desperation, of fear or perhaps the obscurely shifted desire to "do the right thing" in some inwardly confused sense of "moral duty" or "moral suasion."

Or--in the cases of propaganda and advertising.

A Ruyssian artist writes that language is a fascism not becuae it silences or censros, but because it forces one to speak.

Such would be the case of the "should" perhaps--

A writer writes for those who read, who in turn may read for those who do not read.

A writer writes--for whom? Oneself and other strangers?

I've made poems written for stones, tree, the air, a ray of light--without even the idea of a person involved--

In this sense one may write for those "illiterates" or "inanimates" who do not read yet understand and know the Unwritten--

"The hills know but do not tell" as Emily Dickinson writes--

On Wed, Mar 24, 2010 at 7:22 AM, Alan Sondheim <[REDACTED]> wrote:

I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...

- Alan

On Tue, 23 Mar 2010, Gerald Schwartz wrote:

Question # 4:

Should a poet, if confronted with a choice, write a piece for other

*poets
who
read poetry or write for an audience of everyone who will read it?*

==
*email archive: <http://sondheim.rupamsunyata.org/>
webpage <http://www.alansondheim.org> sondheimat@gmail.com, panix.com
==*

guidelines

[↑ Contents](#)

288. **Nicholas Ravnika**

Re: 25 questions, #4...

Thu 25 Mar 2010

Notice that Gerald (whom I don't know but have just called by first name) makes the caveat:

"Should a poet, *if confronted with a choice*, write a piece for other poets who read poetry or write for an audience of everyone who will read it?" (emphasis mine)

If I understand the question correctly, then all the previous comments certainly apply to what we might call its "weak version" (without caveat). People probably do generally just write for themselves and their own (private) reasons. That's the trouble with intentionality (in the broad sense) and part of the three F's of lit crit -- fun, fodder and folly. But *if confronted with a choice* implies that the individual may be unconscious of the audiences that they're writing to prior to knowing that such a choice can be made. When one can hold a mental state like [shall I write poem/s (Px) for audience of poets (Ap), or write poem/s (Pn) for the set of all readers (Ar)], it is an ethical choice and thus demands a "should" iff you think people who write poems can choose to write poem *for* particular audiences to read -- again, the intentionality problem -- and whether you think acts of reading are holistic as regards access to the intentional attitudes of the author (which may change with each given reader-instance, and possibly even every time slice).

For my part, I'd say that the answer would requires three individuated premises at least: (a.) whether or not the mental states I attempted to describe above can make any sense as regards writing a poem (or anything else for that matter); and (b). what conditions of satisfaction supervene on the mental representations POEM/S, POET/S, AUDIENCE and READERS in the cases of all possible people who might write poems for either other poets or the set of all possible readers. If these questions don't make any sense to ask, then there's no point in asking the ethical question, because we won't have a grounds for mental causation. Unless, again, we think the set of all possible readers have an atomistic disposition in their access toward the intentional attitudes of the author, or that that authors never can possibly write for anything.

I think that the answer to the ethical question depends on what stage of their development in writing poems the writer in question is at, as well as what goals that individual has for their writing. In either case, career decisions for the immediate and what winds up anthologized or otherwise preserved are two separate things, as are readers' mental operations and experience of the piece(s) in question. But the question itself "Should a poet..." implies that one formulate (constantly) the ethic, continue to wrestle with the question. If we have an answer that we refuse to budge, what texts do we then deny existence? And what consequence lies in that?

I also want to point out, for whatever it's worth, that the names seem to suggest this conversation is male-dominated. What importance, if any, does that bear in considering the question?

On Wed, Mar 24, 2010 at 3:46 PM, Allan Revich <[REDACTED]>wrote:

Yes.

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

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

Behalf Of Gerald Schwartz

Sent: Tuesday, March 23, 2010 2:26 PM

To: [REDACTED]

Subject: 25 questions, #4...

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

289. **steve russell**

Re: 25 questions: question # 3...

Thu 25 Mar 2010

it's a quantity/ quality thing.

some very prolific poets are not terribly consistent.

Creeley had his ruts.

The Buk was often simply drunk, gazing at his navel, but stuck at the typewriter.

No. Because not everyone is great.

Especially now.

Consistent greatness belongs to past, coherent cultures.

Ashbery is consisent, but only great, or near great when he gets off a good long poem and avoids the same old goofiness. Frederick Seidel started out very good in a R Lowell sort of way and has become damn near great whenever he does poem.

From: Gerald Schwartz <[REDACTED]>

To: [REDACTED]

Sent: Fri, March 19, 2010 9:47:43 AM

Subject: 25 questions: question # 3...

Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?

G. E. Schwartz

[↑ Contents](#)

290. **Patrick F. Durgin**

David Hadbawnik on Diane di Prima

Thu 25 Mar 2010

Guest-blogger David Hadbawnik's post on Diane di Prima's RAIN FUR is the latest in the series of "Previews & Supplements" of/to the Kenning Anthology of Poets Theater 1945-1985 at www.kenningeditions.com

Take a look also at Don Share's recent post on V.R. "Bunny" Lang. Future guest-bloggers include Laura Elrick and Rodrigo Toscano, Peter O'Leary, and Aldon Nielsen.

[↑ Contents](#)

291. **Rob McLennan**

the ottawa small press book fair, june 26

Thu 25 Mar 2010

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2010 edition

will be happening Saturday, June 26, 2010

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [REDACTED] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with all their love and their dollars.

General info: the ottawa small press book fair

noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

\$20 for exhibitors, full tables

\$10 for half-tables

(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7).

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email) name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the reading, usually held the night before at The Carleton Tavern!

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books,

The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.questions, [REDACTED] free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [REDACTED]

<http://robmclennan.blogspot.com/2010/03/ottawa-small-press-book-fair-spring.html>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

292. amy king

Riot Grrrl, Burlesque Gurlesque, Describing / "Outlining" / defining Poetries, Queer / Queering, What's a group?, What's in a name? What's in a book?, etc

Thu 25 Mar 2010

The more I read of how this book came to be (I started with the Gurlesque anthology first), the more invested I become. My opinions are taking shape, and yet, only a few, especially Danielle Pafunda primarily, join me in discussing what is beginning to feel like "my issue" -- I invite you to join the discussion (to whet your interest, my last response, from the comments thread, to Danielle is pasted below) -- <http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>
Thanks, Amy Good morning, Danielle! Okay, Iâ€™m going to try to make my contention clearer. Letâ€™s start with a Glenum quote from Johannes blog: â€œAnd Riot Grrr. Think zombified Courtney Love in her babydoll nightie, who somehow managed able to make female nudity threatening and aggressive rather than erotic.â€ Two anecdotes now & then my explanation in relation to the Gurlesque anthology: I loved Loveâ€™s music. Once, I was at one of her shows, pretty intimate, maybe a hundred people or so. (Drew Barrymore was even there, backstage, taking care of Francis Bean) Love rocked out; she spoke aggressively, wore her babydoll dress, combat boots, said lots of pro-women things, etc. Late in the show, she decided to stage dive, just like any guy singer would who could feel the energy from the crowd. But this crowd, especially the pit-as-usual, was more than half guys. And when she got carried across that pit,

those men began ripping her clothes, feeling her up, etc. It was all security could do to get her back, a total struggle. Onstage again, she was pissed, frustrated, and could only scream into the mic angrily, “I test every crowd in every city, and you FAILED!” and stormed off stage. For all of her aggression, all of her posturing, all of her proclamations, her nudity was **not** threatening, as Glenum claims; she remained most certainly an erotic object to grab and fuck and disrespect. I’ve never seen a man experience a stage dive even remotely similar. Moving on to Tribe 8, Riot Grrrl band made up of all openly-queer women. This was one of the first shows to shock me. These women got on stage, they had hot bods that fit “sexy” stereotypes. Several of them took off their shirts and began rocking out. Many of the men didn’t know what the fuck to do. They just gaped, though some got into the music, moshing a bit, especially as the shock wore off and the show went on. More women were in the pit than usual too. But the initial problem for the men and those of us attuned to seeing women through the male gaze, despite the hardcore energy of the music (which is what we presumably paid for), was that these women became grotesque, they were parodies incarnate because these were women’s bodies with true bare breasts, those sexy orbs (the site of symbolic sex/sexiness), attached to real monsters: women who were publicly queer and therefore by default anomalies, performing this killer music but not as a site for masturbation or fucking. They were truly threatening, scary and not to be fucked with. Not one guy tried to touch them, though I’m sure a few had trouble processing/reconciling that female nudity with being there to rock out. Glenum and Greenberg say they’re “describing what they’ve seen”, but based on the anthology, they seem to have only seen hetero-women performing gender in grotesque/hybrid/paradoxical ways. Even if they didn’t try to seek out the work of queer women, I know that Glenum is aware of Dodie Bellamy’s poetry, which would lead one to imagine that, even if they didn’t include Bellamy’s work, they would have made a conscious attempt to seek out and include work by queer-identified women that includes representations/perspectives of queer women, especially as sites of resistance /grotesqueness / parody “not just hetero-women and girls in the making. The “queer woman” certainly falls under the category of “representations of women” in the public eye that Glenum and Greenberg define the anthology by. To omit any work of this sort from this anthology is not only a glaring omission, it’s exclusionary and does a disservice to the project of the Gurlesque; the anthology narrows the Gurlesque at great cost. Considering that the kind of performance the editors describe has long been the staple, almost inherently necessary work of a queer woman as soon as she owns her queerness out loud, it’s shocking to exclude any work by those women. I mean, Glenum founds the basis of her definition on Judith Butler, who obviously “described” gender as performance “& it’s no coincidence

that the first theorist to publicly introduce that concept was a lesbian. To make a poor parallel, this anthology would be akin to editing an anthology of Experimental American Poetries and only including selections by Language Poets or Black Mountain poets. You can say itâ€™s â€œdescriptiveâ€ and â€œonlyâ€ what you â€œnoticedâ€ all you want, but the editors of such an anthology must have been wearing blinders if thatâ€™s all they include. I remain frustrated because the more I read from discussions online, the more I see that Glenum keeps conjuring â€œqueernessâ€ and Greenberg claims to have â€œcoinedâ€ the term â€œGurlesqueâ€ while also aligning it with Riot Grrrl, but to see no inclusion of the queer roots of such performance, to not acknowledge the ongoing work of confounding the notion of â€œwomanâ€ via queer perversion / queer womenâ€™s burlesque â€” gurlesque is incredible. They may as well mark the exclusiveness of this project as defined/narrowed through this anthology and say â€œqueering the hetero-woman and girl concept by hetero-womenâ€, which really only smacks of efforts to subvert, not â€œqueerâ€ when you donâ€™t actually include the queer. Just one more note and Iâ€™ll stop, let my frustration go the way of the mostly-silence on this issue: A whole lot happens when a queer woman frustrates the male gaze that inspires a very different awareness, which emerges over time for queer women. This awareness births ideas and performances that are certainly co-opted and appropriated by hetero-women, and thatâ€™s absolutely fine. From the most basic of signifiers like dykes wearing combat boots and punking out/shearing their hair to larger behaviors that I will not go into right now, we have created and given permissions that may not have happened for a long time for straight women. Iâ€™m not trying to own all of the subversive stuff straight women have tried on or done for themselves, at all. But I havenâ€™t read anything in all of Glenumâ€™s and Greenbergâ€™s descriptions that queer women as poets, performers, mothers, etc, havenâ€™t also been doing/dealing with and adding to the conversation/culture. Just yesterday, a guy didnâ€™t like what I had to say about Bukowski on a frigginâ€™ throw-away Facebook post and, knowing Iâ€™m queer, told me to get my â€œhead out of my cuntâ€, made lewd claims about my relations with my â€œpartnerâ€ (his quotes) in an effort to delegitimize my relationship, and other shit â€” and that was only one tiny fraction of my experience with men reacting to the queer grotesque monster woman that I am daily. So yes, the queer existence does have a leg up experientially when it comes to understanding what it means to perform for that male gaze while simultaneously and paradoxically excising oneâ€™s self from it just by default of primarily loving and being for and in relation to women â€” and that kind of performance certainly does make its way into queer womenâ€™s poetry. I just canâ€™t believe these editors, two smart well-versed and theoretically-inclined women, didnâ€™t come across any writing that fit that bill or give a single nod to it, though they unabashedly have no

problem referencing the type of work queer women have historically done and continue to do. Here, have some poems by Julian Brolaski and tell me how these don't fit the Gurlisque -

<http://chax.org/eoagh/issue3/issuethree/brolaski.html> Or Brenda Iijima and Stacy Szymaszek -- <http://chax.org/eoagh/issue3/issuethree/bracyiimaszek.html>

Or any number of queer poets I don't have time right now to sift through but would have if I were an editor of an anthology such as this! Sorry to be insistent; I'm still just emotional and pissed. But moreover, I appreciate your bravery and how constructively you continue to engage me on this matter, Danielle -- I know you're tons busy! I think you hit the nail on the head in your efforts in the last comment to note / outline what you see me reacting to. I wonder if others who see it will speak up (quite a few have backchannled, as noted), or if those involved will acknowledge this gap. Thanks lots, A _____

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

THE GURLESQUE - NOT ENOUGH GRRRL?

<http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

[↑ Contents](#)

293. **David Kirschenbaum**

rent-a-beatnik and voice photographer fred mcdarrah

Thu 25 Mar 2010

It was Village Voice photographer Fred McDarrah who conceived of the rent-a-beatnik idea and sent friends like Joans out to be rented. McDarrah's the photographer responsible for many iconic images of the day, including Kerouac during a rdg, arm's stretched out like Jesus; Dylan sitting on a Sheridan Square bench and saluting; Abbie Hoffman in his American flag shirt, among so many others. His photos were compiled in books like *The Beat Scene*, *Beat Generation: Glory Days in Greenwich Village*, and *Gay Pride: Photographs from Stonewall to Today*. Here's a link to his obit in the Voice, with links there, and below, to some of his photos:

<http://www.villagevoice.com/2007-10-30/news/fred-w-mcdarrah-1926-2007/>

<http://www.stevenkasher.com/html/artistresults.asp?artist=75>

<http://images.google.com/images?hl=en&safe=off&client=firefox-a&hs=gQs&rls=org.mozilla:en-US:official&q=%22fred%20mcdarrah%22&um=1&ie=UTF-8&sa=N&tab=wi>

On Mar 25, 2010, at 3:37 AM, steve dalachinsky wrote:

*yes ted joans a dear friend and "outsider" poet did rent-a beatnik in
late 50's early 60's
also the famous rent parties as well now maybe rent-a-nudnik or a
laureate or a academic*

On Wed, 24 Mar 2010 09:08:32 -0700 Catherine Daly <[REDACTED]>

writes:

*there was a life magazine article about the rent-a-beatnik thing,
wasn't there?*

--

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)

[http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?
id=343169880](http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880)

For music from Gilmore boys:

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

[↑ Contents](#)

294. **steve russell**

Re: 25 questions, #4...

Thu 25 Mar 2010

well, dead poets have written poems and we read their poems to others --

& yes, we should write for "an audience of everyone" who reads.

--- On Tue, 3/23/10, Gerald Schwartz <[REDACTED]> wrote:

From: Gerald Schwartz <[REDACTED]>

Subject: 25 questions, #4...

To: [REDACTED]

Date: Tuesday, March 23, 2010, 2:26 PM

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who
read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

295. **amy king**

Poet's at The Poets Salon

Thu 25 Mar 2010

Poetâ€™s at The Poets Salon

ROOM 198 on the Conco

Poetâ€™s at The Poets Salon

ROOM 198 on the Concourse Level

CUNY Graduate Center 5th Ave & 34th Street

Saturday March 27th 2010

COME HEAR ! over 40 AMAZING

Lesbian, Gay, Bisexual, Transgender, Queer Poetâ€™s

Reading & Performing their own Poetry for You for FREE !

Starting Every Half Hour on the Half Hour in Room 198

11:30 am

Poets: Walter Holland, Bill Kushner, Jason Roush, Daniel
Lau, Rosamond S. King and Vittoria repetto

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

12:30 pm

Poets: David Bergman, Jameson Fitzpatrick, Saeed Jones,
Richard Tayson, Ana Bozicevic, Amy King, Debrah Morkun, and Gregory Laynor

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

1:30 pm

Poets: Davidson Garrett, David Messineo,

Nicholas

Glastonbury, Octavio Gonzalez, Rigoberto Gonzalez,

Tim Peterson (Trace), and Rachel Zolf

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

2:30pm

Poets: Elizabeth Reddin, Laurie Weeks, Vega, Bakar Wilson, Ronaldo V. Wilson,
Emanuel Xavier, Julian Brolaski,

and Danielle
Evennou

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

3:30pm

Poets: Stephanie Gray, Paul Foster Johnson,

Douglas A.
Martin, Steven Cordova, Mina Pam Dick,

Jee Leong Koh,
and Angelo Nikolopoulos

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

4:30pm

Poets: Ron Drummond, Scott Hightower, Timothy Liu,

Moonshine
Shorey, Philip Clark, Nathaniel A. Siegel

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

A LIMITED EDITION COLLECTION OF POETRY:

â€œCOME HEAR !â€

FEATURING THE WORK OF THESE 40 POETS WILL BE AVAILABLE FOR
PURCHASE AT THE READING FOR \$10

THE READING IS FREE AND OPEN TO THE PUBLIC !

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

THE GURLESQUE - NOT ENOUGH GRRRL?

<http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

[↑ Contents](#)

296. **Margaret Konkol**

anything anymore anywhere spring 2010 out now!!

Thu 25 Mar 2010

Congratulations to Colin Herd and Reuben Sutton on an exquisite March 2010 issue of *anything anymore anywhere.*

My copy arrived in the mail today and I am reading the wonderful contributions of Maric Arrieta, James Davies, Marcus Whale, Devin Johnston as well as many others!

Cheers,
Margaret Konkol

[↑ Contents](#)

297. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 25 Mar 2010

Hi Everyone,

Here's what we have coming up at The Poetry Project. You'll notice there are no readings next week; that's because next week is Holy Week and time for The Poetry Project to take a vacation!

Friday, March 26, 10 PM

A Similar But Different Quality Magazine Reading

A Similar But Different Quality is an experimental text-based journal unspecific to any genre. The sole parameter is that the work is text, which opens us to the surprise and poetry of language that is everywhere. Published occasionally, their manifesto reads:

Accidents. Words are everywhere and inevitably beautiful. What tries to be poetic is often not because true poetry is an accident. The poetry genre is paradoxically unpoetic, too narrow to contain the full beauty of language that permeates everyday conversation, movie dialogue, graffiti, theatre, song lyrics, notes, diary entries, grocery lists, receipts, rap, text messages, emails, spam, tweets, etc, etc. To poetry without boundaries, except the words. Not poetry, but words. To an immediate, unpretentious and zesty poetry.

Monday, April 5, 8 PM

Open Reading

Sign-In 7:45

Wednesday, April 7, 8 PM

The Kenning Anthology of Poets Theater

This reading will celebrate the release of The Kenning Anthology of Poets Theater 1945-1985, a superb documentation of the emergence, growth, and varied fortunes of the form over decades of American literary history. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. Editors David Brazil and Kevin Killian will be joined by some of the contributors who will read or perform their work. With Bruce Andrews, Charles Bernstein, Nada Gordon, Ted Greenwald, Sonia Sanchez and Fiona Templeton.

Friday, April 9, 10 PM

Joey Yearous-Algozin & Divya Victor

Joey Yearous-Algozin is the author of Kensington Notebook (Lean-To Press) and BOSTON STREET/TREES (Lean-To Press). His poetry has appeared or is forthcoming from Cannot Exist, Forage, and the Robert Walser Society of Massachusetts. He is currently a PhD student in Poetics at SUNY-Buffalo.

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has an M.A. from Temple University and is currently working towards her Ph.D. at the University at Buffalo. Her work has appeared in ambit, XConnect, The Ixnay Reader, dusie, President's Choice, P-QUEUE, and Drunken Boat. Her chapbook SUTURES was just published by Little Red Leaves.

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].

[↑ Contents](#)

298. **Paul Nelson**

Re: 25 questions, #4...

Thu 25 Mar 2010

"Demands for communication [in art] are presumptuous and irrelevant"

Clyfford Still

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thu, March 25, 2010 1:19:26 PM

Subject: Re: 25 questions, #4...

well, dead poets have written poems and we read their poems to others --

& yes, we should write for "an audience of everyone" who reads.

--- On Tue, 3/23/10, Gerald Schwartz <[REDACTED]> wrote:

From: Gerald Schwartz <[REDACTED]>

Subject: 25 questions, #4...

To: [REDACTED]

Date: Tuesday, March 23, 2010, 2:26 PM

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

299. **Louis Cabri**

Call for papers [please circulate!]: Symposium on the Alphabet

Thu 25 Mar 2010

CALL FOR PAPERS

please circulate

the Alphabet: A Symposium on Ron Silliman's Long Poem

25-26 March 2011

University of Windsor, Windsor, Ontario, Canada

"I'm not writing for 'a small circle of friends,' I'm writing to you."

After three decades of composition, Ron Silliman's _the Alphabet_ is complete, and published under one cover (University of Alabama Press, 2008). When this twenty-six-sectioned, thousand-plus-page poem was only available in discrete portions, in magazines, chapbooks, limited-run books, what punctuated each was not the poem's next "new sentence" but concurrent claims and counterclaims on contemporary life. _the Alphabet_ was written during decades when high theory and cultural studies had arrived in the academy to exact formal and mostly progressive social evaluations from culture and the arts, but still often at the expense of poetry's own theoretical challenges to the academy's institutional base; when intensified corporate consolidation of the mass media and new technologies were transforming existing paradigms of "the consumer society" (Baudrillard), its "captains of consciousness" (Ewen), and "culture of narcissism" (Lasch); and when, among other factors, manufactured consent (theorized equally by Burawoy for factory work as by Chomsky and Herman for mass media) propelled the US mainstream rightwards into postmodern politics. Specific responses to claims by these dominant narratives (to pick just three) from the post-Vietnam War era are to be found among poets associated with Language Poetry (a label in part projected from such narratives) and other contemporaneous groupings and tendencies. But even in a given contextual and interpretive frame such as this one, loose and incomplete as it is in this version but in which some idea of ideological mediation prevails, how is it that one thing _the Alphabet_ does is embody perceptions of a sensible world ("the way old gum leaves its spotted shadow on the cement"), which is a poetic task much older than and yet foundational to "the ideology of the aesthetic" (in Eagleton's title phrase)? I offer this long-debated question of art's function - "to strengthen the perceptive faculties and free them from encumbrance" (to quote Pound on Dante, from almost a century ago) - as an example of how _the Alphabet_'s singularities and influences may re-illuminate received verities regarding the politics of aesthetic forms in Language Poetry's milieu. Put another way, once timely and key discursive interventions associated with Silliman's name and context - such as use of

theory in poetry, "ethnography" of the everyday, critiques of accessible communication modes and of speech-based subjectivization, poetics of ideological mediation - may require further elaboration, or rethinking, if not their significance re-calibrated, in the face of this poem's challenges. For, arguably, Silliman's reputation, even notoriety, as critic, theorist, exponent of poetry's production as a socially relevant and collective act, has preceded and to a degree guided how the poetry is to be received. But if a reader responds to the poetry, then how and what does she or he see and hear? "I'm writing to you," the text says in the section called "Lit." So, what is reading *_the Alphabet_* "like," for you?

This symposium aims to invite readings of Ron Silliman's long poem, *_the Alphabet_*, and encourages critical engagements with its formal and socio-historical/-ideological dynamics as well as with its contexts and interpretive frames that have accrued around the author's time and work. Papers on any issue focussed on or around *_the Alphabet_* or an aspect thereof are welcome, including but not limited to those addressing how *_the Alphabet_* engages elements of

? language (poetic language and form, grammar, syntax, pun, cliché, description, reference, etc)

? narrative / anti-narrative / story

? representation (recalling Stuart Hall's constructionist sense of "the active work of selecting and presenting, of structuring and shaping: not merely the transmitting of already-existing meaning, but the more active labour of making things mean," "things" including class stratification, gender construction, whiteness / racialization, etc)

? the aesthetic (& form; & ideology; & the body; & perception)

? the social (historical; sociological; psychological; poetic)

? nature (landscape, description, etc)

? realism (& 19C / 20C codes of "the reality effect"; & knowing)

? the unconscious (political, etc)

? genre (long poems, prose poems, novels, lyrics, etc)

? group & individual affiliation / disaffiliation (Language Poets / Language Writing / Language School; contemporaries in the poetic field such as Rae Armantrout, Rachel Blau DuPlessis, Leslie Scalapino, etc)

? "tradition" (e.g.: Whitman, Thoreau; first-, second-generation modernists such as H.D., Reznikoff; "New American Poets" such as Whalen, Olson, Spicer; etc)

? non-US poetry & poetics in/from Canada (e.g.: Kootenay School of Writing; Toronto Research Group; "the Canadian long poem"), China, Russia, France, Australia, England, etc

? theory (postmodernity / postmodernism / modernism / modernity / globalization)

? "after" (after theory; after "the American century"; after Language poetics; after "21st-century modernism"; etc)

Please send 300-500-word abstracts for twenty-minute papers, or detailed proposals for panels, by 1 Nov 2010 to Louis Cabri at lcabri at uwindsor dot ca.

[↑ Contents](#)

300. **Jim Andrews**

Re: 25 questions, #4...

Thu 25 Mar 2010

everything we say is not for everyone.

i just try to say what i have to say the best way i know how. not so much for this audience or that audience, but for the writing, myself, the subject, and anyone in particular i might be addressing or writing about.

ja

<http://vispo.com>

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

301. **Pam Brown**

review a poetry book for Jacket magazine?

Thu 25 Mar 2010

Dear Poeticists,

If you would like to write a review of one of these books for Jacket magazine please contact me on the backchannel.



Gaze, by Marthe Reed, Black Radish Books, 2010: About Gaze: In the destabilized intersection of fashion, the war on terror, and cultural constructions of the feminine, Gaze explores the resulting tensions in a series of dichotomies central to an increasingly isolate and adversarial condition: Christianity/Islam,

ancient/modern, sacred/secular, sexuality/spirituality, feminism/fundamentalism, power/resistance, self/other. Rikki Ducornet says this about these intersections in *Gaze*: "In these moments the world is given breath, heat, and voice. All at once it approaches, and the beloved's unfettered body is revealed as the antidote to tyranny." What we see and what we fail to see are constantly juxtaposed, exposing a flawed desire to "become." Kate Bernheimer says of *Gaze*, "Too beautiful to articulate"—dressed, undressed, terrorized, and entrancing. These unveilings, these poems, how they haunt me. Riding Angela Carter on a poetry-horse, Reed hallucinates language with certain and dissolving rhythm. *Gaze* at them; go blind inside this mentalist's mind. Marthe Reed is unrelenting, unrelentingly kind."

Occultations, by David Wolach, Black Radish Books, 2010: About *Occultations*: Employing an array of contemporary poetic strategies (somatics, enactment, procedural interference, abject lyric, ritual, affiliative appropriation), *Occultations* asks us to consider how the body's mortal we...might live its demise. To ask, "why do you hesitate at the covered parts?" is to pose the question of an ethics of the senses...David Wolach's experiments extend this exploration precisely through their variance: in these poems, speech, sex, war and militarism, domestic space, collectively, protest--not ghosted, not as representation, but as locational probabilities, as motional frameworks.--Laura Elrick

Tomorrowland, by Lisa Samuels., Shearsman, 2009 About *Tomorrowland*: *Tomorrowland* is a book-length poem of bodily transit and colonial forgetting. Its names and events perpetually arrive in a new world, whose versions here combine promised lands and historical suicide. Eula moves among these real and imagined place-times with other symbolic names and unnamed figures, and Jack plays death. The primary formal note is the interrupted iambic.

Lisa Samuels' *Tomorrowland* is a guidebook and diary from an actuality existing among real sea and ships and coastline, history, and contemporary reflection. There are named "characters," but the true characters are a colony, a "we" of the newly arrived to this land. The generous and graceful syntax is a fusing agent for yesterday, today, and tomorrow. The reader exults in the accomplishment of the verse. —Alice Notley

<http://www.shearsman.com/pages/books/catalog/2009/samuelsTOM.html>

Thanks very much,
Pam

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

& continuing with Jacket2 in 2011

[↑ Contents](#)

302. **Alan Sondheim**

Porter2

Fri 26 Mar 2010

Porter2

Not that you listened to porter.mp3, but it did split a nail, messing up my play. I taped on a saz pick, alternating finger styles. Anyway this is a pretty cool piece, makes me want to drive across the country again. I'd slam into every right-wing militia in sight. I wouldn't care if it made sense. Then I thought maybe I should use exclamation marks here but decided against it. The oud's unsweetened, just as it came through the amp. I wasn't going to do another porter piece but I thought, well this is a followup to the first since I messed up my play and Desiree made it all better:

<http://www.alansondheim.org/porter2.mp3>

Desiree was punctual to a minute. The porter, the garcons, the porterei avec pour toujours! offices, too, were to be performed by the wife of the porter, according to little Nathalie, the porter's daughter, remaining with her grandmother The sou was given, and the porter's daughter disappeared, leaving the porter's daughter, and she went forth to dispose of this: "The night Madame de la R***** died, the wife of the porter, she had sex with minors, who said?" And all the reporters were looking at her poverty, soon divulged to the porteress: To portorage, -- 00.00 1/4: To portorage, -- 00.00 1/4: - after he signed the cheque that was to pay the importer. I overheard he's played recently, this reporter can only surmise. "The eternal gates' terrific porter lifted the northern Bar- Imperial - supporter of the empire. For she was The Supporter of All or One Who Remains Alive even after Everything, and he is like one who tries to reform that matter, those false porters and trekking guides carrying out at one sweep the whole arsenal of the old law.

[↑ Contents](#)

303. **Justin Katko**

CRS : Joyce and Mobarak : Friday 2 April

Fri 26 Mar 2010

The Cambridge Reading Series continues on through the Easter holiday with its third poetry reading of the year. TREVOR JOYCE and NOUR MOBARAK will flick the hallowed stone from its purchase on Friday 2 April, 7:30pm. Poetry,

dance, video projections: spend Black Friday right! Venue: Judith E. Studio Drama Studio, Faculty of English, Cambridge, UK. All are welcome; free entry; free pamphlet; wine served.

TREVOR JOYCE has lived and worked in Cork Ireland for twenty-five years, for the last twelve of which he's been a director of SoundEye. His books include with the first dream of fire they hunt the cold (New Writers' Press/Shearsman, 2001 & 2003) and What's in Store (NWP/The Gig, 2008), which collect work up to 2000 and 2001-07, respectively. Courts of Air and Earth (Shearsman, 2009) gathers all his workings from middle and early-modern Irish. He has been a Fulbright Scholar, is a member of Aosdána, and is the Judith E. Wilson Visiting Poetry Fellow for 2009-10.

NOUR MOBARAK resides in Portland Oregon and is an artist working with video, music, writing, and performance. She has just returned from a two month residency in Finland where she co-created a melodramatic 8-episode cable access television series, starring infamous Finnish personality Ibi Love. She plays music in the bands Smegma and Fred Meyer. Her book Rogue Iniki is forthcoming from Critical Documents, and her writing has been published in Poetry Salzburg Review, Hot Gun, ITIOFD[V]GNH-VRD, and Francis Crot's Xena Warrior Princess fan fic.

The Cambridge Reading Series (CRS) is a new cycle of poetry readings taking place at the Faculty of English in Cambridge. Dialogic in form and international in scope, CRS revises the conventional performance format. In addition to reading their own work, both poets will also read the work of another poet. Each reading will be accompanied by a pamphlet publication featuring a selection of the participating poets' work and critical responses.

A full list of up-coming dates and readers is given below. Please direct any queries to Justin Katko (██████) or see the CRS website: crs0hq.tumblr.com

The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

Readings begin at 7:30pm and are held in the Judith E. Wilson Drama Studio, in the Faculty of English, West Road, Cambridge.

Friday 2 April: Nour Mobarak & Trevor Joyce

EASTER TERM

Friday 30 April: Jonty Tiplady & Frances Kruk

Friday 21 May: Lorqi Blinks & John Wilkinson

Friday 18 Jun: Sean Bonney & Simon Jarvis

[↑ Contents](#)

304. **Kevin Killian**

Re: anything anymore anywhere spring 2010 out now!!

Fri 26 Mar 2010

I second the praise Margaret Konkol has given to the new Edinburgh-based fiction and poetry journal, *Anything, Anymore, Anywhere*." It is glowing like a fire, without and within.

Here's how to order your copy,

<http://www.anything-anymore-anywhere.com/>

Thanks, Margaret,

Thanks Reuben and Colin,

Kevin K.

San Francisco

*Congratulations to Colin Herd and Reuben Sutton on an exquisite March 2010 issue of *anything anymore anywhere.**

My copy arrived in the mail today and I am reading the wonderful contributions of Maric Arrieta, James Davies, Marcus Whale, Devin Johnston as well as many others!

*Cheers,
Margaret Konkol*

[↑ Contents](#)

305. **amy king**

Reminder - TONIGHT - March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph & Stephanie Whited!

Fri 26 Mar 2010

March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Clark, Cate

March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph & Stephanie Whited!

March 26 @ 7 p.m. Goodbye Blue Monday in Brooklyn
with

Jessica Bozek is the author of *The Bodyfeel Lexicon* (Switchback Books) and several chapbooks. Recent poems appear in *Action*, *Yes*, *Artifice*, *Fairy Tale Review*, *P-QUEUE*, and *Womb*. Jessica runs Small Animal Project (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA. ~

Melissa Broder is the author of *WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER* (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of *La Petite Zine*. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: *Opium*, *Shampoo*, *Conte* and *The Del Sol Review*. ~

Jackie Clark is currently co-editor-in-chief for *LIT* magazine. She also curates Poets off Poetry at coldfrontmag.com, where poets write about music. Her chapbook *Office Work* is forthcoming from Greying Ghost Press. She lives in Jersey City. ~

Cate Marvin's first book, *World's Tallest Disaster*, was chosen by Robert Pinsky for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in *The New England Review*, *Poetry*, *The Kenyon Review*, *Fence*, *The Paris Review*, *The Cincinnati Review*, *Slate*, *Verse*, *Boston Review*, and *Ninth Letter*. She is co-editor with poet Michael Dumanis of the anthology *Legitimate Dangers: American Poets of the New Century* (Sarabande Books, 2006). Her second book of poems, *Fragment of the Head of a Queen*, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA Gregory Millard Fellow, she teaches poetry writing in Lesley University's Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York. ~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as *Conduit*, *Mudfish*, *Willow Springs*, and *The American Poetry Review*; it has been anthologized in *The McSweeney's Book of Poets Picking Poets* and *The Stiffest of the Corpse: An Exquisite Corpse Reader*. His first full-length collection, *Black Sabbatical*, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville

Community College. His country rock ensemble, Brett Eugene Ralph's Kentucky Chrome Revue, can be heard in seedy dives throughout the South. ~

A New Yorker since 2001, Stephanie Whited received her BA in Psychology in 2005 from NYU which has greatly influenced her poetry. She trades her time and attention for writing, mentoring, advocating alternative health, and acting. You can find a few of her poems in the second issue of Spine Road. This is her first reading.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana Bo
<http://www.stainofpoetry.com>

Send any email (subject and text are ignored) to [REDACTED] or click here:
[http://gc.listserv.cuny.edu/scripts/gc/wa-gc.exe?SUBED1=POETRY-1&A=1&s=\[REDACTED\]](http://gc.listserv.cuny.edu/scripts/gc/wa-gc.exe?SUBED1=POETRY-1&A=1&s=[REDACTED])

--

HTML GIANT -- You might like me too:

<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>

[↑ Contents](#)

306. **Skip Fox**

Re: 25 questions, #4...

Fri 26 Mar 2010

Such a choice seems precluded by earlier (and I believe, more significant) decisions concerning what poetry is and what its writing might be in one's life. Of course this choice might be seen as a part of those earlier decisions, though it is probably neither distinct or central.

To be distinct and significant, such a choice seems as though it would have to have been an initial one or one very early in the process. I can imagine it happening that way, but rarely. Or maybe only by beginning poets who are thinking of a career, of how poetry might serve them.

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

[↑ Contents](#)

307. **Deborah A. Meadows**

FW: Deborah Meadows' "How, the means"

Fri 26 Mar 2010

Poetics friends,

Shameless self-promotion, yet Guy has an interesting flier of his design in the link below.

Deborah

From: Guy Bennett [REDACTED]

Sent: Thursday, March 25, 2010 10:20 PM

To: Guy Bennett

Subject: Deborah Meadows' "How, the means"

Dear Reader,

I'm writing to let you know that *How, the means* by Deborah Meadows has just been published by Mindmade Books.

How, the means was written after Bill Viola's video installation *Fall into Paradise* and rings with echoes of the Tristan legend as the latter does. The fragmentary style of these small, tight lyrics only hints at the works that inspired it, revealing glimpses of them through the meshes of the text.

How, the means is available as part of Mindmade Books' 2010 series, which also includes work by Emily Kendal Frey, Ernst Jandl, and Philippe Soupault. If you would like to purchase these titles, you can do so from the Mindmade Books website or simply by replying to this message. If you have already done so – thank you! – and my apologies for this note.

If you wish, you can download a flyer for Mindmade Books' 2010 titles at:

<http://www.mindmadebooks.com/mb.2010.eannouncement.pdf>

Best wishes,

Guy Bennett

www.mindmadebooks.com

N.B. If you have received this note in error or would like to be removed from our list, please respond to this message with "Remove me" as the subject.

308. **steve dalachinsky**

Readings

Fri 26 Mar 2010

UDP AT PS1

EVENTS EACH SUNDAY IN MARCH

Artbook @ PS1/MoMA

22-25 Jackson Ave, Long Island City, NY

Sunday, March 14, 4pm

Yelena Gluzman, Rachel Levitsky, Ben Luzzatto, and Dan Machlin

Sunday, March 21, 4pm

Poetry performances by UDP authors Filip Marinovich, Elizabeth Reddin, and Garrett Kalleberg.

Sunday, March 28, 4 pm A wine reception with performances and readings by Peter Gizzi and Steve Dalachinsky; a bilingual performance of Carlos Oquendo de Amat's classic 5 Meters of Poems by the translators Alejandro de Acosta and Joshua Beckman; and a performance of Vanessa Place and Rob Fitterman's new work "NO IDEA." The readings will be preceded by a screening (at 3:30) of Joel Schlemowitz's award-winning documentary, "Loudmouth Collective / Ugly Duckling Presse / Anti-Reading."

March 28, 8pm

The Stone

(NW corner of Avenue C and East 2nd St., F train to 2nd Ave.)

Admission \$10, Students age 14-19 admitted at half price. Children 12 and under free.

LOCAL LINGO

Jason Kao Hwang (composer, violin/viola)

Sang Won Park (kayagum, ajeng, voice)

Thomas Buckner (voice)

William Parker (string bass)

Joe McPhee (tenor sax, pocket trumpet)

On Sunday, March 28, starting at 8pm, Local Lingo will premiere composer Jason Kao Hwang's suite, "Voices of Our Own," featuring the poetry of Lester Afflick, Fay Chiang, Steve Dalachinsky, Patricia Spears Jones and Yuko Otomo.

The music will employ notation and improvisation, with the inflection of jazz, opera and world music vibrant in the Local Lingo of sound.

Poetry books and the Local Lingo CD will be on sale.

[↑ Contents](#)

309. **Jen Tynes**
Release of New Pony

Fri 26 Mar 2010

New Pony: A Horse Less Anthology is here!

<http://www.lulu.com/product/paperback/new-pony-a-horse-less-anthology/6496790>

edited by Erika Howsare & Jen Tynes including work by Erik Anderson, Cynthia Arriue-King & Kristi Maxwell, Sarah Bartlett & Emily Kendal Frey, Eric Baus & Seth Perlow, Sommer Browning & Brandon Shimoda, Adam Clay, Gary L. McDowell, and Brandon Shimoda, Julia Cohen & Mathias Svalina, Thomas Cook & Nate Slawson, Bruce Covey & Terita Heath-Wlaz, MTC Cronin & Peter Boyle, Mark DeCarteret, DZ Delgado & Sandy Florian, Jennifer K. Dick, Camille Dungy & Ravi Shankar, Annie Finch & Erika Howsare, Shawn Huelle & Jess Wigent, Kirk Keen, The Pines, Seth Perlow & Catherine Theis, Dani Rado, Andrea Rexilius & Susan Scarlata, Kate Schapira, Paul Siegell, Justin Taylor & Bill Hayward, and William Walsh.

We'll be releasing the book officially and in person at AWP, where you can find us sharing a bookfair table with Lost Roads and Cinematheque Presses. And please join us Thursday, April 8, at 7 pm at the MCA in Denver to celebrate with some fabulous readings by C.D. Wright, Forrest Gander, Adam Clay, Matt Henriksen, Cynthia Arriue-King, Sommer Browning, Julia Cohen, Bruce Covey, Nate Slawson, Jennifer Denrow, Eric Baus, Andrea Rexilius, Shawn Huelle, Emily Kendal Frey, Sarah Bartlett, Joseph Wood, Jen Tynes, and Susan Scarlata.

But you don't have to wait! You can order your copy now!

<http://www.lulu.com/product/paperback/new-pony-a-horse-less-anthology/6496790>

[↑ Contents](#)

310. **Pam Brown**
Thanks from Jacket and one title remaining for review

Fri 26 Mar 2010

Thanks everyone,

Jacket magazine has assigned reviewers for Tomorrowland and Occultations.

If you'd like to review Gaze (see below) just email me for details [REDACTED]

Gaze, by Marthe Reed, Black Radish Books, 2010:
About Gaze

In the de-stabilized intersection of fashion, the war on terror, and cultural constructions of the feminine, Gaze explores the resulting tensions in a series of dichotomies central to an increasingly isolate and adversarial condition: Christianity/Islam, ancient/modern, sacred/secular, sexuality/spirituality, feminism/fundamentalism, power/resistance, self/other. Rikki Ducornet says this about these intersections in Gaze: "In these moments the world is given breath, heat, and voice. All at once it approaches, and the beloved's unfettered body is revealed as the antidote to tyranny." What we see and what we fail to see are constantly juxtaposed, exposing a flawed desire to "become." Kate Bernheimer says of Gaze, "Too beautiful to articulate"—dressed, undressed, terrorized, and entrancing. These unveilings, these poems, how they haunt me. Riding Angela Carter on a poetry-horse, Reed hallucinates language with certain and dissolving rhythm. Gaze at them; go blind inside this mentalist's mind. Marthe Reed is unrelenting, unrelentingly kind."

Thanks again,
Pam

--

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

& continuing with Jacket2 in 2011

[↑ Contents](#)

311. **Nicholas Karavatos** **"Saudi woman blasts clerics in TV contest poem"**

Sat 27 Mar 2010

Saudi woman blasts clerics in TV contest poem

Saudi poet Hessa Hilal lashed out at hard-line clerics' religious edicts in verse on live TV at a popular Arabic version of "American Idol."

AP

Published: 17:36 March 23, 2010

Reader comments (12)

Dubai: It was a startling voice of protest at a startling venue. Covered head-to-toe in black, a Saudi woman lashed out at hard-line Muslim clerics' harsh

religious edicts in verse on live TV at a popular Arabic version of "American Idol."

Well, not quite "American Idol": Contestants compete not in singing but in traditional Arabic poetry. Over the past episodes, poets sitting on an elaborate stage before a live audience have recited odes to the beauty of Bedouin life and the glories of their rulers or mourning the gap between rich and poor.

Then last week, Hessa Hilal, only her eyes visible through her veil, delivered a blistering poem against Muslim preachers "who sit in the position of power" but are "frightening" people with their fatwas, or religious edicts, and "preying like a wolf" on those seeking peace.

Her poem got loud cheers from the audience and won her a place in the competition's finals, to be aired on Wednesday.

It also brought her death threats, posted on several Islamic militant web sites.

Hessa shrugs off the controversy.

"My poetry has always been provocative," she told The Associated Press in an interview. "It's a way to express myself and give voice to Arab women, silenced by those who have hijacked our culture and our religion."

Her poem was seen as a response to Shaikh Abdul Rahman Al Barrak, a prominent cleric in Saudi Arabia who recently issued a fatwa saying those who call for the mingling of men and women should be considered infidels, punishable by death.

But more broadly, it was seen as addressing any of many hard-line clerics in Saudi Arabia and elsewhere in the region who hold a wide influence through television programmes, university positions or web sites. "Killing a human being is so easy for them, it is always an option," she told the AP.

Poetry holds a prominent place in Arab culture, and some poets in the Middle East have a fan base akin to those of rock stars.

The programme, The Million's Poet, is a chance for poets to show off their original work, airing live weekly on satellite television across the Arab world from Abu Dhabi, capital of the United Arab Emirates.

Contestants are graded on voice and style of recitation, but also on their subject matter, said Sultan Al Amimi, one of the three judges on the show and a manager of Abu Dhabi's Poetry Academy.

Hilal's 15-verse poem was in a form known as Nabati, native to nomadic tribes of the Arabian Peninsula. She criticised extremism that she told AP is "creeping into our society" through fatwas.

"I have seen evil in the eyes of fatwas, at a time when the permitted is being twisted into the forbidden," she said in the poem. She called such edicts "a monster that emerged from its hiding place" whenever "the veil is lifted from the face of truth."

She described hardline clerics as "vicious in voice, barbaric, angry and blind, wearing death as a robe cinched with a belt," in an apparent reference to suicide bombers' explosives belts.

The three judges gave her the highest marks for her performance, praising her for addressing a controversial topic. That, plus voting from the 2,000 people in the audience and text messages from viewers, put her through to the final round.

"Hessa Hilal is a courageous poet," said Al Amimi. "She expressed her opinion against the kind of fatwas that affect people's lives and raised an alarm against these ad hoc fatwas coming from certain scholars who are inciting extremism."

Fatwas are not legally binding and it is up to individual Muslims to follow them. Clerics of all ideological stripes pronounced fatwas on nearly every aspect of people's lives, from how they should deal with members of other religions to what they can watch on television.

Hessa said she had heard about the death threats posted on Islamic extremist Web sites and was concerned, but "not enough to send me into hiding."

What's more on her mind is how sudden fame will change her quiet family life at home in the Saudi capital, Riyadh.

"I worry how I will be perceived after the show is over, when judgment is passed and people begin to talk about my performance and ideas," said Hessa, a mother of four who has published poetry and previously was a poetry editor at the Arab daily Al Hayat. "I worry the lights of fame will affect my simple and quiet existence."

The Million's Poet was launched in 2006 by the government's Abu Dhabi Authority for Culture and Heritage to encourage poetry.

In this, the fourth season, 48 contestants from 12 Arab countries competed, including several women along with Hessa.

On Wednesday, Hilal will be joined by five other poets in the final round. The winner of the \$1.3 million grand prize will be declared a week later on March 31.

Their topics are already known. One of Hessa's rivals will address terrorism. Another woman in the finals, Jaza Al Baqmi, will reflect on the role of women.

Hessa says her poem will tackle the media, but wouldn't elaborate so as not to spoil the surprise. "My message to those who hear me is love, compassion and peace," Hessa said. "We all have to share a small planet and we need to learn how to live together."

What do you think of this issue? Has the poet overstepped the line? Or do such acts promote dialogue? Join the debate...

<http://gulfnews.com/news/gulf/saudi-arabia/saudi-woman-blasts-clerics-in-tv-contest-poem-1.601907>

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

[http://www.windowslive.com/campaign/thenewbusy?
ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2](http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2)

[↑ Contents](#)

312. **Jonathan Morse**

Jonathan Morse blogs about words and images

Sat 27 Mar 2010

-- most recently, about some words of Henry James and an image of Marilyn Monroe -- at <http://jonathan-morse.blogspot.com>

[↑ Contents](#)

313. **mIEKAL aND**

Fwd: Fluxus Assembling box Nr 2

Sat 27 Mar 2010

From: Francis Van Maele <[REDACTED]>

Date: March 26, 2010 7:31:03 AM CDT

To: undisclosed-recipients;;

Subject: Fluxus Assembling box Nr 2

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=====

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=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

[↑ Contents](#)

314. **Stephen Vincent**
Haptic +Writing International Event
Sat 27 Mar 2010

Wanted to draw attention to an international real-time video audio online unintended collaboration with British artist Sarah Sanders' 24 hour sunrise to sunrise writing launch of Ekleksographia on the Ides of March during the last hour of which I made a haptic while closely listening and watching her hand and pencil do the work. For an account, at least an account of my astonishment plus the drawing, go here: <http://stephenvincent.net/blog/>

Stephen Vincent

[↑ Contents](#)

315. **David Chirot**
Re: 25 Questions, #4 . . .
Sat 27 Mar 2010

Dear Murat:

On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[REDACTED]> wrote:

I've made poems written for stones, tree, the air, a ray of light--without even the idea of a person involved--
In this sense one may write for those "illiterates" or "inanimates" who do not read yet understand and know the Unwritten--
"The hills know but do not tell" as Emily Dickinson writes—

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

Note: Spicer writes that "no one listens to poetry." He does NOT write that no one reads poetry. After all, it takes reading his poem to know that he wrote that no one listens to poetry . . . Are the poems only "white and aimless signals" when heard, even if one is not listening—as one does hear say such ongoing sounds as those of oceans and electricity lines night and day humming and whining in the weathers of a city . . or the country—their "written" manifestations seen as lines, calligraphic, still or rocking in the winds,—"white and aimless" as the space of the page, which becomes written, black and with an aim—at least of the eyes-- when read . . . does the meaningless unlistened to poetry and ocean only exist as a "speaker" when read amid the white aimless signals of the page---a form of decoding . . . a misreading set down in writing—disinformation deliberately spawned by some unknown "aim"—"Thing Language" as a "thing to be read" when "not heard?"—

For the letters among Murat and myself quoted from here, see below this present screed--

I am not playing devil's advocate here; as you know I am very much in sympathy with what you write. On the other hand, I think all too often there is a too unquestioning welcoming of things which seem to prove the values for which one may be in search of, or confident of, rather than a more open investigation into what it is that is always already existing all around one, hidden in plain site, sight, cite.

The statements, quotes, you write are beautiful and in the best sense, "noble." On the other hand, what you are writing of is based on a faith, an assumption, that indeed what Spicer, Benjamin and you write is "true."

A point of view via the imagination is taken to be a "natural born fact, Jack."

The ancient Romans had a saying that when an event occurs--one is to ask oneself: who benefits? In Leonardo Sciascia's *The Moro Affair*, the author turns to Pasolini's statement of investigation: "The first symptoms are in the language."

You write:

"the idea in the title {" Poetry Has Nothing To Do With Politics"} is an assertion of the independent, accidental, chaotic power, of poetry."

Might one not ask: how can an assertion such as "Poetry Has Nothing To Do With Politics" be considered as having anything to do with "an independent, accidental, chaotic power, of poetry"?

Is the assertion “Poetry Has Nothing To Do With Politics” by its rhetorical absolutism not in itself a denial of such independence, accidents, chaos, while being at the same time very much an assertion of POWER?

Your statements, with the selected quotations denote a search for what poetry does, means, its existential condition—and so provides the “evidences” which support the search—as a search implies—it is a search for something—an answer, a Holy Grail—a poem—

Benjamin was a person on continual searches—when he wrote with one search in mind he wrote in the manner of the quotation here. Elsewhere, for example when writing on Brecht (and/or under his influence) or the Surrealists, he was asking the questions related to his search for an actual PROGRAM: as he wrote: “Communism politicizes aesthetics.” (As opposed to Fascism’s “aestheticization of politics.”) In that context, the idea of a poetry outside of politics would be an evidence of tacit approval for the “condition of things as they are, as they exist.” And, so, a poetry at the service of the status quo of existence. If one applied the ancient Roman’s question of “who benefits,” would it not yield the same answer? That such a position benefits the status quo, the Power of the Status Quo?

Does your quotation from Benjamin actually mean, as you suggest, that “poetry listens to no one? What gives Benjamin the particular, especial Power to make this assertion as a truth? How does he presume to know whether or not the work of art in itself cares or not about its reception? Aren’t you perhaps misreading the quotation as given here? My reading of “but in none of its [Art’s] works is it concerned with his [man’s] response” is that, not to be concerned with the response, does not mean a not listening, but simply a not caring for what is heard as a response or not. That is, the response will have no effect on the poem whatsoever, as far as the poem is “concerned.” Might this not mean also that the poem DOES hear the response but simply thumbs its nose at it?

Might not Benjamin write a quite opposite response when he is writing of Brecht for example, whose intended effects via the “A effect” are designed quite consciously and openly to effect a response, and one that opens the spectator’s mind to the particular point of view re man’s condition that Brecht is “bearing the message of?”

“Art... posits

- > man’s physical and spiritual existence, but in none of its works is it
- > concerned with his response. No poem is intended for the reader, no picture
- > for the beholder, no symphony for the listener.”

Benjamin in some essays argues that there are Arts which are most certainly intended to produce certain desired effects, whether they are Communist or Fascist. The question of “anarchy,” let alone Anarchism, (not to mention “Democracy,”) is left out in favor of demonstrating the urgency of the choice between the two opposing systems threatening to engulf hundreds of millions of lives. Agit-prop, the work of Brecht’s form of Theater, the films of Eisenstein and Vertov’s, Picasso’s painting of “Guernica,” the Nazi attacks on “decadence” in the arts, the Mussolini-Marinetti formulations of a Fascist Futurism, the Spanish Falange’s ultra-reactionary conceptions of a State Holy/Holy State Art—Benjamin was surrounded by works whose intentions were anything but “fugitive” as William Burroughs calls the glossary-resisting languages of drug addicts. My point is that Benjamin himself does not consistently participate in the hard core forms of absolutism demonstrated by a title such as “Poetry has nothing to do with politics.”

After all, if one truly thinks with “an assertion of the independent, accidental, chaotic power, of poetry” then it does not exist in Foster’s title, which is an absolutist and exclusionary one. An absolutist “chaotic power,” is basically an oxymoron; if it is exclusionary of politics it is then just as exclusionary of such forms of “anti-political” assertions as Murat’s interpretation of Foster title is. Chaos is—the INCLUSION of “both/and” rather than an exclusionary “either/or”: Chaos does not censor, pick and choose, take one side over another—Chaos is IMPROBABILITY. “Un Coup de des n’abolira jamais le hazard,” yet speak with any gambler and very often “chance had nothing to do with it.”

--That is the paradoxical nature of Chaos: that a single event can be perceived, and is perceived, thus affecting its own actions, from such a multiplicity of points that it can appear simultaneously to be “pure hazard,” or “Fate,” “meant to be,” or “the Will of the Individual/God” asserting its “triumph in adversity” over “out of control” situations, etc etc. Poets employ imposed forms of “Chance Operations” on various materials, presenting the “chance results” as demonstrations of “impersonal” or “found” poetry. However, by the very construction of a “Method of Operations” in limiting the quantity of data/material being worked with, is there not a limit being set on the basically illimitable, and so-by ruling out a good deal of what is actually “chance operating?” The I Ching, for example, deliberately limits the number of lines employed, so that a sense of order arises out of the seeming Chaos and so demonstrates The Way to be taken in a particular situation.

The key to “an assertion of the independent, accidental, chaotic power, of poetry” might be for starters to eliminate the “assertion.” “Assertion” in such close provenance to the word “power” reminds one that assertions are just that, assertions of a “power” that Knows, or is Presumed to Know.” The “author” as “authority” in other words, and, by being a poet, being an authority on Poetry

and what it has or not to do with, what its intentions and limits are. Does poetry care that “no one” listens to it? Or is it only the poet who does? How does the poet even know if “poetry” cares or not? Does a “poem” or “poetry” always do what the author/poet authorizes, what he or she intends it to do ?

Is not the assertion of “the independent, accidental, power of, poetry” in itself a political action, in that it is a “declaration of independence” from something, and, in this case, specifically, from a Political Poetry? How can an assertion of the “accidental power of poetry” be made , as an assertion? Is there not something in an assertion which rules out precisely the accidental possibilities, intentions, of the assertion? When one writes of “power” in any context, may it not be associated precisely with the power of “authority,” of Political power,” “the Power of the Word,” the power of “the author” and so remain well within the domain of an encounter with power in all its guises, political and not?

It has become an increasingly “powerfully” argued position of power which has especially since the eve of the Invasion and Occupation of Iraq been asserting that poetry has nothing to do with the political, that its “power” lies elsewhere, perhaps not even in the poet—or not even in the poem itself. From one viewpoint, one might “see this” as the assertion of an elitist position “above the mere fray” of the political and the rest of the “bad objects” which need not be claimed among those belonging to Poetry. If poetry, then, is actually the “independent, accidental, power, of poetry”—might it not be just as independent of this taking of an apolitical stance as of a political? If its truly accidental, might it not accidentally run into politics on its way to the non political poem? Of poetry as power, might it not use its power against anyone who makes such assertions as the claim to know what the power of poetry is?

I think that when one makes such absolutist rhetorical statements about poetry, it is well to recall that they are indeed rhetorical statements. These are not statements of fact, but of belief, of a choice between what the writer delineates as an “either/or” rather than as a completely open ended situation, in which poetry may be seen, heard, listened, written by, for, with, to any one or no one, or by, to, with, for no one, any one, a one or a few or some or many and so on. To assert that Poetry has “nothing to do with politics” is to be kept in mind as the assertion of a specific poet in a very specific time and place, and within the historical context of that poet’s nation, then—now—being at War on multiple fronts in the Middle East, Colombia and North Eastern Africa, as well as being torn apart by various “warring factions” within the nation, including, as the assertion makes evident, within the nation’s various poetries and poetics, poets and groups of poets.

Since the eve of the Invasion and Occupation of Iraq, as well as during all the time the Invasion and attempted occupation of Afghanistan and many other

countries, most recently Haiti, from some points of view—it has become popular to invoke the idea that poetry has nothing to do with the political. Amiri Baraka has written that for some large segments of the poetry writing community, especially among academic and academic-related poets and poetries, this apolitical position may have to do with maintaining job security in the face of an inquisitive and forceful Homeland Security. Certainly as the times grow worse economically and culturally, such an assertion of a poet's position might need to be more than ever emphasized—after all a self-proclaimed non political poet is likely to be far less trouble than those speaking out about the conditions of the academy, or of students, or of themselves or any other cause related to the academy or State. Granted that Amiri Baraka as a political poet will take a political view of those professing to be non-political, there is always the “probability,” since he is also a poet, of his viewpoint being as much of a “poetic” one as any other poet's. Whether one agrees or disagrees with his position—does it not involve one with politics at least in order to deny one's involvement in it?

I like very much Murat's expression “the independent, accidental, chaotic power, of poetry;” I think for myself the difficulty with it arises with in the context it is expressed in: that of assertions, of quotations from “authorities” and so forth. That is, this manner of contextualizing such “independent, accidental, chaotic power, of poetry” basically denies the existence of all these elements by making of them an “either/or” statement of assertion, a taking of sides against inclusivity in poetry, the denial of its power to behave out of the poet's control, out of even its own control . . .

By imposing criteria, as I indicated earlier, one is attempting to control the direction and elements of the discussion. By imposing criteria, one is limiting what a poet, what a poem what a poetry and poetics may be. This is because, I think, it has to do with the idea that a poet, a poem, a poetry, a poetics, is involved with a seeking for something, even if that something has nothing to do with readers, listeners, writers at all, it is still a search for poetry as something which exists in such a such condition, of which one can be at a certain point and level, sure. One has faith, then , that it exists, it must exist—

For many years I have been working with and thinking on the Found, which is something very often –I would say nearly always in many ways though not “all” necessarily---independent, accidental and chaotic. Picasso stated: “I do not seek, I find.” (Note he is speaking only for himself, not the overall run of artists, not making an assertion other than of his own and own work--) The more I have worked with it, lived with, though on this little phrase, the more profound I find it the more profound I see the gulf between the Search, the Seeker and the one who finds. The latter is operating in the area which Paul Celan writes of, in which “Poetry no longer imposes itself, but exposes itself.”

One does not know what one may find, whether by accident, by being independent of preconceived images, ideas and dogmas, or open wide to the actions and elements of that chaotic power not only of poetry but of anything which one “comes across,” meets in one’s random, destination-less, “wanderings about.”

By the very accidental, independent, chaotic power of the Found, the poetry, the poem exposing itself may be political, it might not be—who knows? Is the one who finds even a poet? By which I mean does the one who finds impose already the limits of the so called “poetic” on what it finds exposed as “poetry?” Is it not perhaps that poetry, a poem, might be speaking, writing, all of the time—and that it is not that no one listens to this or reads it, it’s that perhaps no one recognizes that is always already speaking, writing, listening—

--and in the great vanity of “man’s/woman’s response” or not, in his/her hearing or not, in the immense vanity of her/his’s assertions—or not—these very things ever ongoing all around one at every instant are being completely ignored—not so much “unheard, unseen, untouched” as simply—rendered deaf, dumb and blind not to mention “non-existent” but by the power of assertions regarding things which are truly Outside a human’s control? Thus the assertion that not only does no one listen to poetry, but that poetry might also be listening to no one—a kind of cancelling out of negatives . . . leaving one with the assertion of—what? A conflict? A drama? A void . . . abhorred by Nature--

For myself, the assertion that poetry has nothing to do with politics is a very political one, in that it is limiting what the action, the elements of a poem, of poetry, of poetics is, it is limiting the actions by poets and groups of poets as well as depriving them of vast areas of elements of materials to use. For myself, this is a deeply political act, for in denying the politics of its political act, the assertion is beginning to use that form of sophism one encounters non stop in the media, which has been used to drag a country into one War after another while its poets’ rhetorics are turned towards a critique of critiquing the conditions of poetry in the same manner that the policies of the State critique and essay to make irrelevant and non-existent any critique of its policies, increasingly dependent on a language of erasure and denial, so that one will not notice that the proud election of a Black President means not the “end to racism” in America any more than it lessens the support for the world’s one Apartheid State. The only way to juggle such contradictions as this nation’s policies embody daily, is to also make the assertion that, along with poetry, one has nothing to do with politics. To deny the contradictions is to say that things that are opposites are the same. War=Peace. Love =Hate, etc What does Poetry = then? Non-Politics, Non Poetry---??? Poetry=Poetry!!!! Yet who decides what Poetry is?

The greatest victory for the State is when no one and nothing has anything to do with politics. "Let them write poetry!!!"—as "no one listens to it" and, perhaps, poetry does not listen to the poets either!

One might even find this situation developing:

In a jerky and ferocious style, [Defoe's] essay argued that literature should be written by non-literary people, just as politics should be and indeed was being taken over by non-politicians, as (Defoe) was delighted to observe. The corresponding revolution in writing, Defoe went on to say, would, in a sense, abolish literature itself. When poetry is written by non-poets and read by non-readers.

*Roberto Bolano, Distant Star***

*As cited in *2010-03-09: Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot, Non-Poetry for Non-Readers (Poems from Guantánamo)<<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>>

At Jerome Rothenberg's

<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>

Also appeared at:

· *KAURAB* Online :: A Bengali Poetry Webzine :: Translation Site<<http://www.kaurab.com/english/books/guantanamo.html>>

The circumstances of the *poets*, the Pentagon supervision of censorships, *...* With the *Guantanamo* Poems, as Flagg Miller suggests in his excellent preface, *...* *David* Baptiste *Chirot* is an amazing litterateur, artist, reader and critic. *...*

www.kaurab.com/english/books/guantanamo.html -

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· *DAVID*-BAPTISTE *CHIROT*: New Books @

Kaurab<<http://davidbaptistechirot.blogspot.com/2010/02/new-books-kaurab.html>>

Feb 5, 2010 *...* (also has Visual Poetry by *chirot*). *Kaurab* Translation Site Poems from *Guantánamo* The Detainees Speak *David* Baptite *Chirot* *...* *david*baptiste*chirot*.blogspot.com/2010/02/new-books-*kaurab*.h

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

> Date: Thu, 25 Mar 2010 07:05:46 -0400

> From: [REDACTED]

> Subject: Re: 25 questions, #4...

> To: [REDACTED]

>

> Hi Alan, David,

>

> Here is a quote from my review of Ed Foster's book of poems *What He
Ought

> To Know*:

>

> "For Ed Foster. Spicer's comment, "no one listens to poetry," is at the
> heart of a poetic revolution. He transforms this existential condition
into

> Walter Benjamin's suggestion that poetry listens to no one: "Art... posits
> man's physical and spiritual existence, but in none of its works is it
> concerned with his response. No poem is intended for the reader, no
picture

> for the beholder, no symphony for the listener." This quotation appears in
> Foster's poem, "Poetry Has Nothing To Do With Politics." More than a
denial

> of politics, the idea in the title is an assertion of the independent,
> accidental, chaotic power, of poetry."

>

> Ciao,

>

> Murat

>
>
> On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[REDACTED]>
>wrote:
>
> > Like Alan, i don't understand the "should"--other than in such
"extenuating
> > circumstances" as in cases of the coerced, of desperation, of fear or
> > perhaps the obscurely shifted desire to "do the right thing" in some
> > inwardly confused sense of "moral duty" or "moral suasion."
> >
> > Or--in the cases of propaganda and advertising.
> >
> > A Russian artist writes that language is a fascism not because it
silences
> > or censors, but because it forces one to speak.
> >
> > Such would be the case of the "should" perhaps--
> >
> > A writer writes for those who read, who in turn may read for those who
do
> > not read.
> >
> > A writer writes--for whom? Oneself and other strangers?
> >
> > I've made poems written for stones, tree, the air, a ray of
light--without
> > even the idea of a person involved--
> >
> > In this sense one may write for those "illiterates" or "inanimates" who
do
> > not read yet understand and know the Unwritten--
> >
> >
> >
> > "The hills know but do not tell" as Emily Dickinson writes--
>

[↑ Contents](#)

316. **Jonathan Minton**

Word For/Word #16

Sun 28 Mar 2010

I'm pleased to announce that Word For/Word #16 is online at

www.wordforword.info

with poetry and visuals by

Scott Abels, Elizabeth Winder, Donald Dunbar, Naomi Beth Tarle, Josef Kaplan, Cherise Bacalski, Emily Kendal Frey, Carlyle Baker, Crane Giamo, Steve Roggenbuck, erica lewis, Reed Altemus, Alexandra Mattraw, Stephanie Martz, Ashley VanDoorn, Karl Kempton, Breonna Krafft, James Capozzi, Sasha Steensen, and Jackie Clark,

plus essays, reviews, and special features on Post-Neo-Absurdism (co-edited by Michael Peters) and Anne Blonstein (co-Edited by Kathrin Schaeppi)

Cheers!

Jonathan Minton

www.wordforword.info

+ + +

"Adieu," by James Capozzi

Adieu bridge like a horizon

with stairs and a scar and an arch

with infamous paints, red balustrade

Adieu bridge I bang feet on

Adieu tall chalet

your mauve torture, violent grays

your bent and sainted Haitian radio

Adieu chalet of the sweet potato

Adieu vile sets, the oblique life

that paves black

the squalid grass befits me

Adieu villain city, death of memory

[↑ Contents](#)

317. **Jeffrey Side**

Contact email address needed for Joanne Kyger

Sun 28 Mar 2010

Has anyone got Joanne Kyger's email address? I used to have it, but have lost it.
Best,
Jeff

[↑ Contents](#)

318. **amy king**

One more on Ai - NYT

Sun 28 Mar 2010

Ai, a Steadfast Poetic Channel of Hard Lives, Dies at 62
<http://www.nytimes.com/2010/03/28/books/28ai.html?hpw>
Amy

HTML GIANT -- You might like me too:
<http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/>
THE GURLESQUE - NOT ENOUGH GRRRL?
<http://amyking.wordpress.com/2010/03/22/my-visceral-thought/>

[↑ Contents](#)

319. **Mary Kasimor**

Re: "Saudi woman blasts clerics in TV contest poem"

Sun 28 Mar 2010

What a brave woman and an amazing thing--people listen to and read poetry in Arab culture. It has to be a tradition that goes back centuries.

--- On Sat, 3/27/10, Nicholas Karavatos <[REDACTED]> wrote:

From: Nicholas Karavatos <[REDACTED]>

Subject: "Saudi woman blasts clerics in TV contest poem"

To: [REDACTED]

Date: Saturday, March 27, 2010, 3:01 AM

Saudi woman blasts clerics in TV contest poem

Saudi poet Hessa Hilal lashed out at hard-line clerics' religious edicts in verse on live TV at a popular Arabic version of "American Idol."

AP

Published: 17:36 March 23, 2010

Reader comments (12)

Dubai: It was a startling voice of protest at a startling venue. Covered head-to-toe in black, a Saudi woman lashed out at hard-line Muslim clerics' harsh religious edicts in verse on live TV at a popular Arabic version of "American Idol."

Well, not quite "American Idol": Contestants compete not in singing but in traditional Arabic poetry. Over the past episodes, poets sitting on an elaborate stage before a live audience have recited odes to the beauty of Bedouin life and the glories of their rulers or mourning the gap between rich and poor.

Then last week, Hessa Hilal, only her eyes visible through her veil, delivered a blistering poem against Muslim preachers "who sit in the position of power" but are "frightening" people with their fatwas, or religious edicts, and "preying like a wolf" on those seeking peace.

Her poem got loud cheers from the audience and won her a place in the competition's finals, to be aired on Wednesday.

It also brought her death threats, posted on several Islamic militant web sites.

Hessa shrugs off the controversy.

"My poetry has always been provocative," she told The Associated Press in an interview. "It's a way to express myself and give voice to Arab women, silenced by those who have hijacked our culture and our religion."

Her poem was seen as a response to Shaikh Abdul Rahman Al Barrak, a prominent cleric in Saudi Arabia who recently issued a fatwa saying those who call for the mingling of men and women should be considered infidels, punishable by death.

But more broadly, it was seen as addressing any of many hard-line clerics in Saudi Arabia and elsewhere in the region who hold a wide influence through television programmes, university positions or web sites. "Killing a human being is so easy for them, it is always an option," she told the AP.

Poetry holds a prominent place in Arab culture, and some poets in the Middle East have a fan base akin to those of rock stars.

The programme, The Million's Poet, is a chance for poets to show off their original work, airing live weekly on satellite television across the Arab world from Abu Dhabi, capital of the United Arab Emirates.

Contestants are graded on voice and style of recitation, but also on their subject matter, said Sultan Al Amimi, one of the three judges on the show and a manager of Abu Dhabi's Poetry Academy.

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ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

[↑ Contents](#)

320. **Halvard Johnson**

Re: "Saudi woman blasts clerics in TV contest poem"

Sun 28 Mar 2010

And here in the US it goes back at least . . . oh, fifteen minutes.

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

<http://www.scribd.com/people/documents/14481250-chalk-editions>

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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To: [REDACTED]
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AP

Published: 17:36 March 23, 2010

Reader comments (12)

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[↑ Contents](#)

321. **carol dorf**

Re: "Saudi woman blasts clerics in TV contest poem"

Sun 28 Mar 2010

I'm impressed that so many people care passionately about poetry -- let's imagine a popular TV show where poets (dressed in Chadors!) recited their poetry, and were judged by the poetry, not by all the externals of "performing poetry."

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[↑ Contents](#)

322. **Jake Marmer**
Passover Jazz Poetry
Mon 29 Mar 2010

Hey all,

Passover Jazz Poetry vids @ the Forward this week -
<http://www.forward.com/articles/126922/>

Enjoy!
-JM

[↑ Contents](#)

323. **peter ganick**
It's Only Po-Et-Ry [apologies for cross-posting]
Mon 29 Mar 2010

an important new book by Peter Ganick from
white sky books:

**

*

[image: [cover thumbnail]]

It's Only Po-Et-Ry And I Like It

*

available at www.lulu.com/content/8488723

*567 pages, \$25. paperback, *

*download *free *until April 6, 2010.*

*

*

"Ganick registers in their course the semiotic pulses of language--its rhythms and teeming vocabularies--its isness, its thisness and itness, this continuous unforming and forming of itself, spooling out across the verses. It forms *here* by virtue of a linked idea or analogous theme; *there* through correspondence of sound; again by ingesting the flotsam of brand-names and truisms littering the landscape, for the nth time--unexpectedly--through spans or lacunae of logic. We can imagine Thought staring through various planes of language like planes of glass, turning them with and against each other, rotating their intersecting transparencies, a cognitive kaleidoscope dancing with the light that passes through it in its motion."

-- Olchar Lindsann

[↑ Contents](#)

324. **mIEKAL aND**

Abecedarium by Peter Lamborn Wilson

Mon 29 Mar 2010

New from Xexoxial Editions

Abecedarium by Peter Lamborn Wilson

http://xexoxial.org/is/abecedarium/by/peter_lamborn_wilson

2010. 8.25 x 8.25, 68 pages, b + w. \$10.00 + \$3 shipping.

ISBN 0-9770049-8-8 | EAN-13 978-0-9770049-8-0

Alphapoetic meditation on the etymology of the English alphabet with diagrams by the author.

Peter Lamborn Wilson's quick wit and poetic intelligence add immeasurably to the small store of recent art and poetry (Mac Low, Berman, Silliman, Bok, Johns, to name a few) celebrating or utilizing the lore and wonder of alphabetic writing. As with Mac Low and Berman in particular, Wilson's focus is on the

Hebrew alphabet, coterminous with the Phoenician at the alphabet's beginnings: a meditation, visual and verbal, on the shape, form, history, and praxis of the letters and signs in question. The resultant Abecedarium, reads like poetry or what we now take poetry to be: short and tight prose versets that bring to life a world of lore and tradition, and by so doing, make it new. A book to read again and again, and a lettristic delight.

—Jerome Rothenberg

Abecedarium by Peter Lamborn Wilson This remarkable lexicon explores tensions between life in a world before the State and the emergence of the alphabet, or the origin of the world as we purport to know it. Amidst the reign and terror of nonsense, in a land where 'everything is believable and nothing knowable,' Peter Lamborn Wilson—at the peak of his extraordinary power—tutors us in the old ways in an offering of both knowledge and wisdom.

—Ammiel Alcalay

Review copies available upon request.

Xexoxial Editions
10375 County Hwy Alphabet
La Farge, WI 54639



[↑ Contents](#)

325. **Iris Law**

Poetry Prompt Contest - Deadline April 1

Mon 29 Mar 2010

The *Lantern Review *Blog is hosting a prompt contest in honor of National Poetry Month 2010. Three runners-up and one winner will have the writing prompts that they submit featured on four successive Fridays during the month of April. In addition, the winner will receive a signed copy of Monica Youn's new poetry collection, *Ignatz*, thanks to the generous sponsorship of Four Way Books. The deadline for entry is 11:59 PM EST on April 1st. All you have to do is leave a comment on our contest post with your favorite writing exercise and some form of contact information (and if you're really uncomfortable with leaving contact info in a comment, you can also leave your prompt in the comments but email us separately at ).

Here's the link: *

<http://lanternreview.com/blog/2010/03/23/announcing-our-2010-national-poetry-month-prompt-contest/>

*Best of luck!

Lantern Review Editorial Board
Iris A. Law, Editor
Mia Ayumi Malhotra, Associate Editor

--

Iris A. Law
MFA Candidate
Department of Creative Writing
University of Notre Dame
[REDACTED]

[↑ Contents](#)

326. **Al Filreis**

PoemTalk #30 released today: "the poem is remembering me"

Mon 29 Mar 2010

Today we are releasing PoemTalk episode #30, which features Robert Grenier, Bob Perelman, and Charles Bernstein discussing two poems by William Carlos Williams selected by Grenier.

<http://www.poemtalk.org>
<http://www.poetryfoundation.org>

- Al Filreis

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>

[↑ Contents](#)

327. **Thomas savage**

Re: "Saudi woman blasts clerics in TV contest poem"

Mon 29 Mar 2010

This is wonderful. That there is a poetry "Idol" anywhere in the world where a poet can win a million dollars is astonishing. All power to this courageous woman who dared to speak out against the medieval conditions in which she finds herself trapped.

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[↑ Contents](#)

328. **Stephen Vincent**
Re: Writing and Cars (Creeley edition)

Mon 29 Mar 2010

Wanting to take the car keys away from the kids, are you Barry? Lucky for you and us, we ain't 17 years old anymore! Agreed. before we get taken back to Phedre, Hippolyte, chariots et al, personally, I am "carred" out!

Good, favorite, walking poems, anyone? Or maybe I shd put that up on another ladder, thread, whatever it's called.

Stephen V

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

--- On Mon, 3/29/10, Barry Schwabsky <[REDACTED]> wrote:

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Writing and Cars (Creeley edition)

To: [REDACTED]

Date: Monday, March 29, 2010, 2:43 AM

As we are now descending to what seems like the 10th generation of Creeley and Kerouac citations, I would like to move that this thread be closed down herewith.

[↑ Contents](#)

329. **Paul Siegell**
"hot pepper people"

Mon 29 Mar 2010

hey hey,

wanted to share with you a new series of "poemics" that i've started sending out:

@ Moria: <http://bit.ly/cwAQnt>

@ Antique Children: <http://bit.ly/aUIbkf>

and look for more in Word For/Word #18 and here:

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

thanks for taking a look!

have a great week,

paul>

-

2010: wild life rifle fire

2009: jambandbootleg

2008: Poemergency Room

reviews > <http://bit.ly/4nW70h>

[↑ Contents](#)

330. **steve russell**

Re: 25 Questions, #4 . . .

Mon 29 Mar 2010

Â By imposing criteria, as I indicated earlier, one is attempting to control the direction and elements of the discussion. By imposing criteria, one is limiting what a poet, what a poem what a poetry and poetics may be. This is because, I think,Â Â Â Â (what ???...)Â it has to do with the idea that a poet, a poem, a poetry, a poetics, is involved with aÂ Â (...does? ...)seeking for something, even if that something has nothing to do with readers, listeners,(...all? ...Â)writers at all, it is still a search for poetry as something which exists inÂ (... of this? ...)such a such condition, of which one can be at a certain point and level, sure.Â (... ?? mean: poet_in_hell: close caps)One has faith, then , that it exists, it must existâ€” Â ... but as i said earlier, watching, observing, listening to a mind unravel is revealing ... of what, i'm not sure. btw, i liked thing language.

--- On Sat, 3/27/10, David Chirot <[REDACTED]> wrote:

From: David Chirot <[REDACTED]>

Subject: Re: 25 Questions, #4 . . .

To: [REDACTED]

Date: Saturday, March 27, 2010, 9:16 PM

Dear Murat:

On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[REDACTED]>
>wrote:

I've made poems written for stones, tree, the air, a ray of light--without even the idea of a person involved--

In this sense one may write for those "illiterates" or "inanimates" who do not read yet understand and know the Unwritten--

"The hills know but do not tell" as Emily Dickinson writesâ€”

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

Note: Spicer writes that "no one listens to poetry." He does NOT write that no one reads poetry. After all, it takes reading his poem to know that he wrote that no one listens to poetry . . . Are the poems only "white and aimless signals" when heard, even if one is not listening "as one does hear say such ongoing sounds as those of oceans and electricity lines night and day humming and whining in the weathers of a city . . . or the country" their "written" manifestations seen as lines, calligraphic, still or rocking in the winds,--"white and aimless" as the space of the page, which becomes written, black and with an aim "at least of the eyes-- when read . . . does the meaningless unlistened to poetry and ocean only exist as a "speaker" when read amid the white aimless signals of the page---a form of decoding . . . a misreading set down in writing "disinformation deliberately spawned by some unknown "aim" "Thing Language" as a "thing to be read" when "not heard?"

For the letters among Murat and myself quoted from here, see below this present screed--

I am not playing devil's advocate here; as you know I am very much in sympathy with what you write. On the other hand, I think all too often there is a too unquestioning welcoming of things which seem to prove the values for which one may be in search of, or confident of, rather than a more open investigation into what it is that is always already existing all around one, hidden in plain site, sight, cite.

The statements, quotes, you write are beautiful and in the best sense, "noble." On the other hand, what you are writing of is based on a faith, an assumption, that indeed what Spicer, Benjamin and you write is "true."

A point of view via the imagination is taken to be a "natural born fact, Jack."

The ancient Romans had a saying that when an event occurs--one is to ask oneself: who benefits? In Leonardo Sciascia's The Moro Affair, the author turns to Pasolini's statement of investigation: "The first symptoms are in the language."

You write:

"the idea in the title {"Poetry Has Nothing To Do With Politics"} is an assertion of the independent, accidental, chaotic power, of poetry."

Might one not ask:Â how can an assertion such as "Poetry Has Nothing To Do With Politics" be considered as having anything to do with "an independent, accidental, chaotic power, of poetry"?

Is the assertion "Poetry Has Nothing To Do With Politics" by its rhetorical absolutism not in itself a denial of such independence, accidents, chaos, while being at the same time very much an assertion of POWER?

Your statements, with the selected quotations denote a search for what poetry does, means, its existential condition—and so provides the "evidences" which support the search—as a search implies—it is a search for something—an answer, a Holy Grail—a poem

Benjamin was a person on continual searches—when he wrote with one search in mind he wrote in the manner of the quotation here.Â Elsewhere, for example when writing on Brecht (and/or under his influence) or the Surrealists, he was asking the questions related to his search for an actual PROGRAM: as he wrote: "Communism politicizes aesthetics. (As opposed to Fascism's aestheticization of politics.)" In that context, the idea of a poetry outside of politics would be an evidence of tacit approval for the "condition of things as they are, as they exist." And, so, a poetry at the service of the status quo of existence. If one applied the ancient Roman's question of "who benefits," would it not yield the same answer?Â That such a position benefits the status quo, the Power of the Status Quo?

Does your quotation from Benjamin actually mean, as you suggest, that "poetry listens to no one"?Â What gives Benjamin the particular, especial Power to make this assertion as a truth? How does he presume to know whether or not the work of art in itself cares or not about its reception? Aren't you perhaps misreading the quotation as given here?Â My reading of "but in none of its [Art's] works is it concerned with his [man's] response" is that, not to be concerned with the response, does not mean a not listening, but simply a not caring for what is heard as a response or not. That is, the response will have no effect on the poem whatsoever, as far as the poem is "concerned."Â Might this not mean also that the poem DOES hear the response but simply thumbs its nose at it?

Might not Benjamin write a quite opposite response when he is writing of Brecht for example, whose intended effects via the "A effect" are designed quite consciously and openly to effect a response, and one that opens the spectator's mind to the particular point of view re man's condition that Brecht is "bearing the message of?"

"Art... posits

- > man's physical and spiritual existence, but in none of its works is it
- > concerned with his response. No poem is intended for the reader, no

picture

> for the beholder, no symphony for the listener.â€

Benjamin in some essays argues that there are Arts which are most certainly intended to produce certain desired effects, whether they are Communist or Fascist.Â The question of â€œanarchy,â€ let alone Anarchism, (not to mention â€œDemocracy,â€) is left out in favor of demonstrating the urgency of the choice between the two opposing systems threatening to engulf hundreds of millions of lives. Agit-prop, the work of Brechtâ€™s form of Theater, the films of Eisenstein and Vertovâ€™s, Picassoâ€™s painting of â€œGuernica,â€ the Nazi attacks on â€œdecadenceâ€ in the arts, the Mussolini-Marinetti formulations of a Fascist Futurism, the Spanish Falangeâ€™s ultra-reactionary conceptions of a State Holy/Holy State Artâ€ Benjamin was surrounded by works whose intentions were anything but â€œfugitiveâ€ as William Burroughs calls the glossary-resisting languages of drug addicts. My point is that Benjamin himself does not consistently participate in the hard core forms of absolutism demonstrated by a title such as â€œPoetry has nothing to do with politics.â€

After all, if one truly thinks with â€œan assertion of the independent, accidental, chaotic power, of poetry" then it does not exist in Fosterâ€™s title, which is an absolutist and exclusionary one. An absolutist â€œchaotic power,â€ is basically an oxymoron; if it is exclusionary of politics itÂ is then just as exclusionary of such forms of â€œanti-politicalâ€ assertions as Muratâ€™s interpretation of Foster title is. Chaos isâ€"the INCLUSION of â€œboth/andâ€ rather than an exclusionary â€œeither/orâ€: Chaos does not censor, pick and choose, take one side over anotherâ€"Chaos is IMPROBABILITY. â€œUn Coup de des nâ€™abolira jamais le hazard,â€ yet speak with any gambler and very oftenÂ â€œchance had nothing to do with it.â€

--That is the paradoxical nature of Chaos: that a single event can be perceived, and is perceived, thus affecting its own actions, from such a multiplicity of points that it can appear simultaneously to beÂ â€œpure hazard,â€ or â€œFate,â€ â€œmeant to be,â€ or â€œthe Will of the Individual/Godâ€ asserting itsÂ â€œtriumph in adversityâ€ over â€œout of controlâ€ situations, etc etc. Poets employ imposed forms of â€œChance Operationsâ€ on various materials, presenting the â€œchance resultsâ€ as demonstrations of â€œimpersonalâ€ or â€œfoundâ€ poetry. However, by the very construction of a â€œMethod of Operationsâ€ in limiting the quantity of data/material being worked with, is there not a limit being set on the basically illimitable, and so-by ruling out a good deal of what is actually â€œchance operating?â€ The I Ching, for example, deliberately limits the number of lines employed, so that a sense of order arises out of the seeming Chaos and so demonstrates The Way to be taken in a particular situation.

The key to an assertion of the independent, accidental, chaotic power, of poetry might be for starters to eliminate the assertion. Assertion in such close provenance to the word power reminds one that assertions are just that, assertions of a power that Knows, or is Presumed to Know. The author as authority in other words, and, by being a poet, being an authority on Poetry and what it has or not to do with, what its intentions and limits are. Does poetry care that no one listens to it? Or is it only the poet who does? How does the poet even know if poetry cares or not? Does a poem or poetry always do what the author/poet authorizes, what he or she intends it to do ?

Is not the assertion of the independent, accidental, power of, poetry in itself a political action, in that it is a declaration of independence from something, and, in this case, specifically, from a Political Poetry? How can an assertion of the accidental power of poetry be made , as an assertion? Is there not something in an assertion which rules out precisely the accidental possibilities, intentions, of the assertion? When one writes of power in any context, may it not be associated precisely with the power of authority, of Political power, the Power of the Word, the power of the author and so remain well within the domain of an encounter with power in all its guises, political and not?

It has become an increasingly powerfully argued position of power which has especially since the eve of the Invasion and Occupation of Iraq been asserting that poetry has nothing to do with the political, that its power lies elsewhere, perhaps not even in the poet or not even in the poem itself. From one viewpoint, one might see this as the assertion of an elitist position above the mere fray of the political and the rest of the bad objects which need not be claimed among those belonging to Poetry. If poetry, then, is actually the independent, accidental, power, of poetry might it not be just as independent of this taking of an apolitical stance as of a political? If its truly accidental, might it not accidentally run into politics on its way to the non political poem? Of poetry as power, might it not use its power against anyone who makes such assertions as the claim to know what the power of poetry is?

I think that when one makes such absolutist rhetorical statements about poetry, it is well to recall that they are indeed rhetorical statements. These are not statements of fact, but of belief, of a choice between what the writer delineates as an either/or rather than as a completely open ended situation, in which poetry may be seen, heard, listened, written by, for, with, to any one or no one, or by, to, with, for no one, any one, a one or a few or some or many and so on. To assert that Poetry has nothing to do with politics is to be kept in mind as the assertion of a specific poet in a very specific time and

place, and within the historical context of that poet's nation, then "now" being at War on multiple fronts in the Middle East, Colombia and North Eastern Africa, as well as being torn apart by various "warring factions" within the nation, including, as the assertion makes evident, within the nation's various poetries and poetics, poets and groups of poets.

Since the eve of the Invasion and Occupation of Iraq, as well as during all the time the Invasion and attempted occupation of Afghanistan and many other countries, most recently Haiti, from some points of view "it has become popular to invoke the idea that poetry has nothing to do with the political. Amiri Baraka has written that for some large segments of the poetry writing community, especially among academic and academic-related poets and poetries, this apolitical position may have to do with maintaining job security in the face of an inquisitive and forceful Homeland Security. Certainly as the times grow worse economically and culturally, such an assertion of a poet's position might need to be more than ever emphasized" after all a self-proclaimed non political poet is likely to be far less trouble than those speaking out about the conditions of the academy, or of students, or of themselves or any other cause related to the academy or State. Granted that Amiri Baraka as a political poet will take a political view of those professing to be non-political, there is always the "probability," since he is also a poet, of his viewpoint being as much of a "poetic" one as any other poet's. Whether one agrees or disagrees with his position "does it not involve one with politics at least in order to deny one's involvement in it?"

I like very much Murat's expression "the independent, accidental, chaotic power, of poetry;" I think for myself the difficulty with it arises within the context it is expressed in: that of assertions, of quotations from "authorities" and so forth. That is, this manner of contextualizing such "independent, accidental, chaotic power, of poetry" basically denies the existence of all these elements by making of them an "either/or" statement of assertion, a taking of sides against inclusivity in poetry, the denial of its power to behave out of the poet's control, out of even its own control . . .

By imposing criteria, as I indicated earlier, one is attempting to control the direction and elements of the discussion. By imposing criteria, one is limiting what a poet, what a poem what a poetry and poetics may be. This is because, I think, it has to do with the idea that a poet, a poem, a poetry, a poetics, is involved with a seeking for something, even if that something has nothing to do with readers, listeners, writers at all, it is still a search for poetry as something which exists in such a such condition, of which one can be at a certain point and level, sure. One has faith, then , that it exists, it must exist"

For many years I have been working with and thinking on the Found, which is something very often "I would say nearly always in many ways though not necessarily---independent, accidental and chaotic." Picasso stated: "I do not seek, I find." (Note he is speaking only for himself, not the overall run of artists, not making an assertion other than of his own and own work--). The more I have worked with it, lived with, though on this little phrase, the more profound I find it the more profound I see the gulf between the Search, the Seeker and the one who finds. The latter is operating in the area which Paul Celan writes of, in which "Poetry no longer imposes itself, but exposes itself." One does not know what one may find, whether by accident, by being independent of preconceived images, ideas and dogmas, or open wide to the actions and elements of that chaotic power not only of poetry but of anything which one comes across, meets in one's random, destination-less, wanderings about.

By the very accidental, independent, chaotic power of the Found, the poetry, the poem exposing itself may be political, it might not be "who knows? Is the one who finds even a poet?" By which I mean does the one who finds impose already the limits of the so called "poetic" on what it finds exposed as "poetry"? Is it not perhaps that poetry, a poem, might be speaking, writing, all of the time and that it is not that no one listens to this or reads it, it's that perhaps no one recognizes that is always already speaking, writing, listening?

--and in the great vanity of man's/woman's response or not, in his/her hearing or not, in the immense vanity of her/his assertions "or not" these very things ever ongoing all around one at every instant are being completely ignored "not so much unheard, unseen, untouched as simply rendered deaf, dumb and blind not to mention non-existent but by the power of assertions regarding things which are truly Outside a human's control? Thus the assertion that not only does no one listen to poetry, but that poetry might also be listening to no one "a kind of cancelling out of negatives . . . leaving one with the assertion of "what? A conflict? A drama? A void . . . abhorred by Nature--

For myself, the assertion that poetry has nothing to do with politics is a very political one, in that it is limiting what the action, the elements of a poem, of poetry, of poetics is, it is limiting the actions by poets and groups of poets as well as depriving them of vast areas of elements of materials to use. For myself, this is a deeply political act, for in denying the politics of its political act, the assertion is beginning to use that form of sophism one encounters non stop in the media, which has been used to drag a country into one War after another while its poets' rhetorics are turned towards a critique of critiquing the conditions of poetry in the same manner that the policies of the State critique

and essay to make irrelevant and non-existent any critique of its policies, increasingly dependent on a language of erasure and denial, so that one will not notice that the proud election of a Black President means not the end to racism in America any more than it lessens the support for the world's one Apartheid State. The only way to juggle such contradictions as this nation's policies embody daily, is to also make the assertion that, along with poetry, one has nothing to do with politics. To deny the contradictions is to say that things that are opposites are the same. War=Peace. Love =Hate, etc. What does Poetry = then? Non-Politics, Non Poetry---??? Poetry=Poetry!!!! Yet who decides what Poetry is?

The greatest victory for the State is when no one and nothing has anything to do with politics. "Let them write poetry!!!" as "no one listens to it" and, perhaps, poetry does not listen to the poets either!

One might even find this situation developing:

In a jerky and ferocious style, [Defoe's] essay argued that literature should be written by non-literary people, just as politics should be and indeed was being taken over by non-politicians, as (Defoe) was delighted to observe. The corresponding revolution in writing, Defoe went on to say, would, in a sense, abolish literature itself. When poetry is written by non-poets and read by non-readers.

*Roberto Bolano, Distant Star***

*As cited in *2010-03-09: Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot, Non-Poetry for Non-Readers (Poems from Guantanamo)<<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>>

At Jerome Rothenberg's

<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>

Also appeared at:

KAURAB Online :: A Bengali Poetry Webzine :: Translation Site<<http://www.kaurab.com/english/books/guantanamo.html>>

The circumstances of the *poets*, the Pentagon supervision of censorships, *...* With the *Guantanamo* Poems, as Flagg Miller suggests in his excellent preface, *...* *David* Baptiste *Chirot* is an amazing litterateur, artist, reader and critic. *...*

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ÂÂ *DAVID*-BAPTISTE *CHIROT*: New Books @

Kaurab<<http://davidbaptistechirot.blogspot.com/2010/02/new-books-kaurab.html>>

Feb 5, 2010 *...* (also has Visual Poetry by *chirot*). *Kaurab* Translation Site
Poems from *GuantÃnamo* The Detainees Speak *David* Baptite *Chirot* * ...*
*david*baptiste*chirot*.blogspot.com/2010/02/new-books-*kaurab*.h

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

> Date: Thu, 25 Mar 2010 07:05:46 -0400

> From: [REDACTED]

> Subject: Re: 25 questions, #4...

> To: [REDACTED]

>

> Hi Alan, David,

>

> Here is a quote from my review of Ed Foster's book of poems *What He
Ought

> To Know*:

>

> "For Ed Foster. Spicerâ€™s comment, â€œno one listens to poetry,â€ is at
the

> heart of a poetic revolution. He transforms this existential condition
into

> Walter Benjaminâ€™s suggestion that poetry listens to no one: â€œArt...

posits

> manâ€™s physical and spiritual existence, but in none of its works is it

> concerned with his response. No poem is intended for the reader, no

picture

> for the beholder, no symphony for the listener.â€ This quotation appears in

> Fosterâ€™s poem, â€œPoetry Has Nothing To Do With Politics.â€ More than

a

denial

> of politics, the idea in the title is an assertion of the independent,

> accidental, chaotic power, of poetry."

>

> Ciao,

>

> Murat

>

>

> On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[REDACTED]>

>wrote:

>

> > Like Alan, i don't understand the "should"--other than in such
"extenuating

> > circumstances" as in cases of the coerced, of desperation, of fear or

> > perhaps the obscurely shifted desire to "do the right thing" in some

> > inwardly confused sense of "moral duty" or "moral suasion."

> >

> > Or--in the cases of propaganda and advertising.

> >

> > A Russian artist writes that language is a fascism not because it
silences

> > or censors, but because it forces one to speak.

> >

> > Such would be the case of the "should" perhaps--

> >

> > A writer writes for those who read, who in turn may read for those who
do

> > not read.

> >

> > A writer writes--for whom? Oneself and other strangers?

> >

> > I've made poems written for stones, tree, the air, a ray of
light--without

> > even the idea of a person involved--

> >
> > In this sense one may write for those "illiterates" or "inanimates" who
do
> > not read yet understand and know the Unwritten--
> >
> >
> >
> > "The hills know but do not tell" as Emily Dickinson writes--
>

[↑ Contents](#)

331. **amy king**
My Final Word on the Gurlesque ...

Mon 29 Mar 2010

For now at least. Poetics of the 'grrrl,' ahhh!
<http://amyking.wordpress.com/2010/03/29/the-gurlesque/>
Amy

[↑ Contents](#)

332. **William Slaughter**
Notice: Mudlark

Mon 29 Mar 2010

New and On View: Mudlark Flash No. 55 (2010)

Broken Records and Other Formal Extremities

Several Poems by Laurel Bastian

Laurel Bastian has work in or forthcoming from Margie, Puerto del Sol, Tar River Poetry, Cream City Review, and Nimrod among others. She was a finalist for the Ruth Lilly Fellowship, sponsored by the Poetry Foundation, is on the faculty at Madison College, and runs a creative writing program in a men's correctional facility near Madison, Wisconsin.

Spread the word. Far and wide,

William Slaughter

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333. **peter ganick**

30 chalk editions titles. 10 are new. [apologies for cross-posting].

Mon 29 Mar 2010

below is a list of the 30 titles chalk-editions has published *to date. *

*the top ten are brand-new, this is the first time they have been advertised. *

the texts are free to read, free to download, and free to *print-out. we just ask you leave the copyright page intact with each version.*

*some of the newest and most adventurous writing in text format will be found here. *

please take some time with these texts. you will not be disappointed. to read a text, click on a title.

to submit a text for consideration of publication, send an electronic file to Peter Ganick [REDACTED] and Jukka-Pekka Kervinen [REDACTED]

*Jim Leftwich - SO FOR

BY*<<http://www.scribd.com/doc/29105250/Jim-Leftwich-SO-FOR-BY>>

**

*Billy Bob Beamer - WORD DUST

POMES*<<http://www.scribd.com/doc/29028748/Billy-Bob-Beamer-WORD-DUST-POMES>>

**

*Peter Ganick - rehearse

this*<<http://www.scribd.com/doc/29013806/Peter-Ganick-rehearse-this>>

**

*Ivan Arguelles - WHAT ARE PROBABLY MY

MEMOIRS*<<http://www.scribd.com/doc/28974871/Ivan-Arguelles-WHAT-ARE-PROBABLY-MY-MEMOIRS>>

**

*Alan Sondheim -

http:::*<<http://www.scribd.com/doc/28974697/Alan-Sondheim-http>>

**

*Raymond Farr - Two

Texts*<<http://www.scribd.com/doc/28974654/Raymond-Farr-Two-Texts>>

**

Halvard Johnson - THE PERFECTION OF MOZART'S THIRD EYE & Other Sonnets<<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>>

Joel Chace - SCRIPTS TOO SCAFFOLD<<http://www.scribd.com/doc/26145183/Joel-Chace-SCRIPTS-TOO-SCAFFOLD>>
**

John Crouse - ENTRANCES<<http://www.scribd.com/doc/26144648/John-Crouse-ENTRANCES>> **

Jim Leftwich - AT AS ON<<http://www.scribd.com/doc/26143482/Jim-Leftwich-AT-AS-ON>>
**

John M. Bennett - T ICK TICK TIC K<<http://www.scribd.com/John-M-Bennett-T-ICK-TICK-TIC-K/d/25483907>>
**

Lars Palm - fragments from this<<http://www.scribd.com/doc/25107260/Lars-Palm-fragments-from-this>>
**

Thomas Lowe Taylor - "...of shooting stars and brightness."<<http://www.scribd.com/doc/24182946/Thomas-Lowe-Taylor-of-shooting-stars-and-brightness>>
**

Andrew Topel - RE-ECHOES<<http://www.scribd.com/doc/23253381/Andrew-Topel-RE-ECHOES>>
**

Jim Leftwich - OF IF IN<<http://www.scribd.com/doc/22547754/Jim-Leftwich-OF-IF-IN>>
**

Peter Ganick - g=e=i=s=t=l=i=c=h<<http://www.scribd.com/doc/22286605/Peter-Ganick-g-e-i-s-t-l-i-c-h>>

Hugh R. Tribbey - waitinale glasses<<http://www.scribd.com/doc/21912900/Hugh-R-Tribbey-waitinale-glasses>>
**

Lawrence Upton - water lines<<http://www.scribd.com/doc/21912732/Lawrence-Upton-water-lines>>

*Jeff Crouch - furious
peddler*<<http://www.scribd.com/doc/21612809/Jeff-Crouch-furious-peddler>>
**

*Sheila E. Murphy - Reverse
Haibun*<<http://www.scribd.com/doc/21062779/Sheila-E-Murphy-Reverse-Haibun>>
**

*John M. Bennett - Fla g Wh
ale*<<http://www.scribd.com/doc/19686134/John-M-Bennett-Fla-g-Wh-ale>>
**

*zachary count lawrence -
parsing*<<http://www.scribd.com/doc/19580683/zachary-count-lawrence-parsing>>
**

*Sheila E. Murphy -
circumsanct*<<http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct>>
**

*Ivan Arguelles - SECRET
POEM*<<http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM>>
**

*Ivan Arguelles - SATURDAY AFTERNOON IN THE
UPANISHADS*<<http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS>>
**

*Alan Sondheim - Pushing to
Convulsion*<<http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion>>
**

*Jim Leftwich - BEGET
STATESMAN*<<http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN>>

*Jim Leftwich - TIME
JUNK*<<http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK>>
**

*Peter Ganick - recent / how
recent*<<http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how>>

recent>

**

*Jukka-Pekka Kervinen - Bad

Knob*<<http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob>>

**

[↑ Contents](#)

334. **David Kirschenbaum**

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Tue 30 Mar 2010

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Boog City's 63rd issue

Wants to spread the word about your latest offerings and events
and say a great big hello to each and everyone of you

So Help Us Help You (and Help Us, too)
By Placing a Lovely Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

*The printed matter section with Erica Kaufman reviewing
Macgregor Card's and Karen Weiser's first full-length collections;

*Urban Folk music section editor Jonathan Berger
on the Major Matt Mason USA tribute and the
Elastic No-No Band's dual-disc, 45-track magna opera, Fustercluck!!!;

*Poems from Nellie Bridge, Robert Hershon, Austin LaGrone, and Susan Lewis;

*Art from Rebecca Fischer; and

*A Jim Behrle comic.

****Deadlines****

—Space Reservations-Email to reserve ad space ASAP

—Thurs. April 8-Submit Ad or Ad Materials

—Sun. April 11-Distribute Paper

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. There are also discounts available to previous and repeat advertisers.

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

335. **Lisa Samuels**

Home & Away Poetry Symposium 2010

Tue 30 Mar 2010

Those in and near Auckland right now are welcome to the first part of the Home & Away Symposium

<http://www.nzepc.auckland.ac.nz/features/home&away/index.asp>

already underway yesterday with talks by Ann Vickery and Jill Jones and others, more talks today from Ian Wedde, Cath Kenneally, Mark Young and more, and a reading starting at 5:30 today, 31 March, with all these writers plus others in the Old Government House Lounge at The University of Auckland.

The second part of Home & Away will feature New Zealand poets going to Australia in September. It's an exchange program and a fostering of conversations. Check out the web site for more information, including the construction of the Digital Bridge.

Thanks to Michele Leggott, Brian Flaherty, Pam Brown, Martin Edmond, Helen Sword, and all others who have made this Symposium a happening.

[↑ Contents](#)

336. **steve russell**

Fw: The Lannan Literary Symposium and Festival @ Georgetown, April 6 & 7, featuring Dave Eggers, a Tribute to Lucile Clifton, and much more

Tue 30 Mar 2010

----- Forwarded Message -----

From: DCPoetry Events <[REDACTED]>

----- Forwarded Message -----

From: DCPoetry Events <[REDACTED]>

To: [REDACTED]

Sent: Mon, March 29, 2010 8:19:10 PM

Subject: The Lannan Literary Symposium and Festival @ Georgetown, April 6 & 7, featuring Dave Eggers, a Tribute to Lucile Clifton, and much more

The Lannan Literary Symposium and Festival

Literacy Â· Literature Â· Democracy

Georgetown UniversityÂ Â 6 and 7 April 2010

Chris Abani Â· Uwem Akpan

Adam Hochschild

Georgetown's 2010 Lannan Literary Symposium and Festival will explore the most vital and purposeful connections across the themes in its title, Literacy, Literature and Democracy; the Symposium welcomes a rich selection of writers, journalists and activists to the Georgetown campus over the two days following Easter break, Tuesday 6 and Wednesday 7 April, to discuss and to demonstrate how universal access to literacy, critical attention to the urgency of the creative imagination and to the power of the written word, and care for the fragility of authentic democracy must all equally concern citizens working for justice in our contemporary world. Guests to Georgetown include noted writers Dave Eggers, Chris Abani, and Uwem Akpan, SJ, journalist, writer and Mother Jones founder Adam Hochschild, social justice activist Mekonnen Nadingam, poet Thomas Sayers Ellis, and recent Georgetown alums Happy Johnson (COL '07) and Allison Correll (English MA '09). Topics across

two days of readings, roundtables and performances will include local and national literacy projects like Mr. Eggers's 826 Valencia and 826 DC, literary, cultural and practical responses to historic challenges like the rebuilding of New Orleans after Katrina, and the ongoing global refugee crisis, with special focus on vulnerable populations in central Africa; the Symposium concludes with a special tribute to the poet Lucille Clifton by former Maryland poet laureate Michael S. Glaser and readings in her honor by Mr. Ellis and Mr. Abani. Participants from the Georgetown Community will include Professors Deborah Tannen, Maureen Corrigan, and Michael Eric Dyson, as well as Professor Carolyn Forché, the Director of Georgetown's Lannan Center for Poetics and Social Practice. For more information please contact Professor Ricardo Ortiz at [REDACTED].

Schedule:

Tu 6 April/7:30PM/Gaston Hall

A Public Reading and Talk Featuring

Dave Eggers

In Conversation with

Maureen Corrigan and Deborah Tannen

Reception to Follow, Copley Formal Lounge

•

Wednesday 7 April 2010

9:30 to 11am • • • Riggs Library

• Writing Beyond Catastrophe:

Literatures and Cultures of National Revival in Post-Katrina America

A Discussion featuring

Michael Eric Dyson, Dave Eggers, Happy Johnson (2007)

Refreshments Served and Books Available in the President's Room

•

Copley Formal Lounge

• Writing (and Working) Beyond Genocide

Literary, Cultural and Social Activisms in a Changing Africa

Session 1 • 1 to 3pm

readings by

Uwem Akpan, SJ

and

Adam Hochschild

Session 2 Â Â Â 3 to 5PM

A Roundtable Featuring

Mekonndji Nadingam

Allison Correll (MA â€™ 09)

Chris Abani Â· Uwem Akpan

Adam Hochschild

Books Available and Light Refreshments Served

Copley Formal Lounge

Â·

The Fisher Family Colloquium Room

The Rafik Hariri Building

McDonough School of Business

7:30 pm

A Tribute to

Lucille Clifton

Featuring

Michael S. Glaser and Carolyn ForchÃ©

Poetry Readings By

Thomas Sayers Ellis

Chris Abani

Reception and Book Signing to Follow

For more information about upcoming events, or to subscribe to this list, check out our website at <http://www.dcpoetry.com>

Change email address / Leave mailing list: [http://ymlp197.com/u.php?](http://ymlp197.com/u.php?YMLPID=gujyjsgsgbqhg)

YMLPID=gujyjsgsgbqhg

Powered byÂ YourMailingListProvider

[↑ Contents](#)

337. **Dan Glass**

email address fr Rod Smith

Tue 30 Mar 2010

if someone has Rod's contact info, please backchannel.

thx,,,

Dan

[↑ Contents](#)

338. **charles alexander**

Fwd: rental in Lo Que Pasa

Tue 30 Mar 2010

Hi, I'm forwarding this message from an artist/friend in Tucson. It would be great if some poet or couple or family would decide to spend 2 to 3 months in Tucson, maybe even working with me at Chax Press in some way. July through September in Tucson can be hot, but the house has A/C, and Tucson is fairly quiet in the summer, if you're working to finish that book of poems or novel or critical book or whatever. Also a good poetry community, good university library, you're an hour away from Mexico, 5 hours away from the Grand Canyon, 2 hours away from the lovely old mining town now artist hang-out of Bisbee. If you're interested, let me know and I'll quickly forward your interest to Bailey Doogan, owner of the house. But make sure you back-channel me directly at [REDACTED], as I'm not currently seeing all of the poetics list messages. My guess is you should act quickly, as this won't be around for long. I have photos, but can't send them to the poetics e-list.

Charles

Begin forwarded message:

*From: Bailey Doogan <[REDACTED]>
Date: March 30, 2010 9:37:52 AM PDT*

Subject: Fwd: rental in Lo Que Pasa

Hello Friends,

I will be spending the months of July, August, and September in Nova Scotia. I am looking for someone to sublet my house for those three months. The house is a fully-furnished one bedroom in the historic West University neighborhood, 5 minute walk to the Art School, 4th Avenue, and Downtown. Central heating and A/C, a washer/dryer. Walled back yard and patio. This could be ideal as a interim place for a responsible incoming graduate student or new faculty. I am asking \$800 a month which includes all utilities, The price could be negotiable -- the main thing is to have a responsible person taking care of the house.

Let me know if you have any questions.

All best, Peggy Doogan

charles alexander



chax press / poetry & the book arts

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[↑ Contents](#)

339. **Cara Benson**

Moles Not Molar Predictions Event Friday - Philly

Tue 30 Mar 2010

PREDICTIONS: A Book Release Event

on

Moles Not Molar

presents

PREDICTIONS: A Book Release Event

on Friday, April 2nd

at 7:30PM

@ Wooden Shoe Books

704 South Street (at South and 7th St)

ANIMATION, ANIMALS, ANIMA/US!

Animations! Readings! And Choral Performances!

For this special release event for the fourth volume in the Chain Links book series, a number of the contributors to Predictions - who range from climate scientists to animators to poets - will be presenting portions of their contributions to the collection.

Featuring:

CARA BENSON, JASON & DAVID ZUZGA, JULIE SADLER & THE MOLES NOT MOLAR SAYERS!

CARA BENSON is author of (made) with BookThug and Protean Parade (forthcoming, Black Radish Books 2010). She edited the interdisciplinary book Predictions for Chain Links. Other work is included in: Belladonna Elders Series #7 with Anne Waldman and Jayne Cortez, and NO GENDER: REFLECTIONS ON THE LIFE & WORK OF kari edwards (Litmus Press/Belladonna Books). Benson edits the online Sous Rature and teaches poetry in a NY State Prison.

JULIE SADLER is an artist who has lived in rural upstate New York her entire adult life. She has been exploring the technique of collage for over a decade by using the internet as a launching pad. Not allowing her location to be a barrier

to communication, Sadler has collaborated in several round robin projects, been published in books as well as published her own, and participated in the 1000 Journals documentary film. www.magikglasses.com

DAVID ZUZGA, PhD, is a visiting Assistant Professor of Biology at St. Josephs University. He has authored publications in Science, Nature Genetics and Nature Medicine. His research currently focuses on stopping the spread of colon cancer by altering metastatic cytoskeletal architecture through the activation of an intestinal receptor for diarrheagenic bacteria. He lives in a very old house in Collingswood, NJ with his wife, two sons and a sometimes chaotic menagerie of pets.

JASON ZUZGA is a PhD student in English at the University of Pennsylvania. His poetry and nonfiction have appeared in journals such as The Yale Review, jubilat, Spork, VOLT, LIT, Cue, and The Seneca Review. He received an MFA in poetry and nonfiction from the University of Arizona, was a recipient of a Provincetown Fine Arts Work Center residency for 2001-2002 and was the 2005-2006 James Merrill Writer-in-Residence. He is the nonfiction editor of FENCE. ----

About PREDICTIONS:

As is painfully obvious for many a religious leader and many a psychic, predicting the future is an indeterminate business. The work collected in PREDICTIONS takes that indeterminacy as a starting point and celebrates it. A futurist points to how the question of the future, once a matter for dreamers and philosophers, has moved to the center of development and scientific agendas. Several artists, well aware that accelerating changes to the environment require that we learn quickly, suggest how art might help us to understand and to rethink the interface between old technologies and new technologies in this time of environmental crisis. A writer and a scientist team up to tell an alternate story of evolution. And a poet writes, "Predictions acquire full meaning when they apply to the, until then, unimaginable." Edited by Cara Benson, with contributors Paul Raskin, Bart Bridger Woodstrup, Julie Sadler, David Zuga, Jason Zuga, and Monica de la Torre.

Link to the series:

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

To the venue:

<http://www.woodenshoebooks.com/home.html>

Review of the book at Brooklyn Rail by Anna Elena Eyre:

<http://www.brooklynrail.org/2010/02/books/interdisciplinary-predictions-pretext>

Book itself available at SPD, of course!

<http://www.spdbooks.org/Product/9781930068452/predictions-chainlinks.aspx>

<http://www.necessetics.com> {homepage}
<http://www.necessetics.com/sousrature.html> {journal}

[↑ Contents](#)

340. **Sam Ladkin**

Fool's ERRAND Festival - 1st April 2010, UCC, Ireland

Tue 30 Mar 2010

Dear All,

I am delighted at how generous people have been with their time in making a scratch performance of Burdocks possible (the musicians are listed at the bottom), and delighted to have these fine people in the same place at the same time for a day of it.

All are welcome.

Yours truly,
Sam Ladkin

Fool's ERRAND...

Connolly A, Western Road, UCC

April 1st 2010

<http://www.ucc.ie/en/VisitorstoUCC/Transportmapsandparking/Maps/East%20Campus.pdf>

*

*

16:00 - 17:00 *Michael Kindellan & Fergal Gaynor*

* *Poems

17:30 - 18:30 *Chris Goode & Jonny Liron*

Mixed Ape: *FOLLY SEEING ALL THIS*

* *

20:00 - 21:00 *Fluxus* with *Vicky Langan** & Paul Hegarty *

* *

plus a cast of tens for

Christian Wolff's BURDOCKS

FREE ENTRY

All are welcome

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

Courtesy *UCC English Literature Society*.

* *

...Errant FOOLS

Any queries contact: [REDACTED]

All star cast for Burdocks includes:

John Godfrey

Paul Hegarty

Danny McCarthy

Francis Heery

Athoulis Tsiopani

Sadhbh O'Flynn

Eimear O'Donovan

Eimear O'Donovan

Ruti Lachs

Eoin O'Connor

David O'Regan

Marja Gaynor

Mick O'Shea

Vicky Langan

Andrea Ofnodiscernablesurname

Jennifer Schwartz

Kevin Terry

Sponsored by the *UCC English Literature Society*.

<http://www.facebook.com/group.php?gid=158991857645>

Various links:

<http://www.ucc.ie/en/english/>

<http://www.ucc.ie/french/>

<http://www.music.ucc.ie/>

<http://www.artsadmin.co.uk/projects/associate-artist.php?id=32>

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

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

<http://www.barquepress.com/notlove.html>

<http://www.soundeye.org/people/fergal-gaynor>

<http://renewablemusic.blogspot.com/2006/09/landmarks-18.html>

<http://www.dannymccarthy.ie/>

<http://www.dotdotdotmusic.com/>
<http://www.myspace.com/mickoshea>
http://www.music.ucc.ie/index.php?/staff/detail/john_godfrey/
<http://www.soundeye.org/>

**

[↑ Contents](#)

341. **twshaner**

Correction: Kit Robinson reads in Eugene this Saturday, April 3

Tue 30 Mar 2010

A New Poetry @ DIVA presents

Kit Robinson

Jen Tynes

Ce Rosenow

Saturday, April 3, 7:30

DIVA (Downtown Initiative for the Visual Arts)

110 W. Broadway

Eugene, Oregon



www.divacenter.org

[↑ Contents](#)

342. **Susan Webster Schultz**

recent Tinfish Editor blog posts

Tue 30 Mar 2010

- * On Teaching the Difficulties
- * The Decline and Fall of a State University, or, An...
- * Epic Simile (Fail): Political Rhetoric and the Hea...
- * Writing Off of DICTEE: A Lesson Plan
- * Words Off the Wall [Pre-Write Tour of Honolulu's C...

<http://tinfisheditor.blogspot.com>

Enjoy!

Susan M. Schultz

Blog purveyor

[↑ Contents](#)

343. **cris cheek**
post_moot 2010
Tue 30 Mar 2010

[↑ Contents](#)

344. **Shankar, Ravi (English)**
Call For Submissions: Poems wanted for a Sammy Cahn anthology
Wed 31 Mar 2010

Call For Submissions

Call for Submissions for a proposed anthology of new short works commemorating the centenary of the lyricist's birth.

SAMMY CAHN (1913-1993), the Academy- and Emmy-Award-winning lyricist of many of the standards commonly referred to as the "Great American Songbook," as well as the writer who "put more words into Frank Sinatra's mouth than any other," was very vocal in his disagreement with the policy that writers are not able to copyright the titles of their compositions.

In honor of the upcoming centenary of his birth in 2013, and with a loving wink at his titular annoyence, Dr. Gilbert L. Gigliotti of Central Connecticut State University is soliciting new poems, flash fiction, flash non-fiction, and micro-plays, each with the same title as one of his song lyrics. The new pieces need not refer to the songwriter's lyrics nor be similar in theme or style to the originals; the editor only seeks a variety of literary approaches toward – and treatments of – Cahn's titles. Among some of his most widely recognizable songs include Call Me Irresponsible, Come Fly With Me, Let It Snow! Let It Snow! Let It Snow!, and Until the Real Thing Comes Along — just to name a very few.

Please send your submission by 1 July 2010 to [REDACTED] or:

Dr. Gilbert L. Gigliotti
Department of English
Central Connecticut State University
1615 Stanley Street
New Britain, CT 06050

Gilbert L. Gigliotti is a Professor of English at Central Connecticut State University and the editor of a pair of anthologies published by Entasis Press of Washington, DC, Sinatra: But Buddy I'm a Kind of Poem (2008) and Ava Gardner: Touches of Venus (2010).

Ravi Shankar
Ed., <http://www.drunkenboat.com>
Poet-in-Residence
Associate Professor
CCSU - English Dept.



[↑ Contents](#)

345. **Tim Peterson**

EOAGH Reading Series 4/4: Lamoureux, Vermeulen, and Wong

Wed 31 Mar 2010

EOAGH Reading Series:

Mark Lamoureux, Cheryl Clark Vermeulen, and Angela Veronica Wong

Sunday, April 4 at 2PM

at Unnameable Books

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MARK LAMOUREUX's work has appeared in numerous venues both online and in print. His first full-length collection, *Astrometry Orgonon*, was released by BlazeVOX books in 2008. Another collection is due out from the Black Radish Books Collective in 2010.

Read Mark Lamoureux's poem "Merce Cunningham: Nearly Ninety" in EOAGH Issue 5:

<http://chax.org/eoagh/issuefive/lamoureux.html>

CHERYL CLARK VERMEULEN is the author of the poetry chapbook *Dead-Eye Spring* (Cy Gist Press) and peddler of a manuscript called *Walking Opposite the Parade*. Vermeulen teaches writing at Massachusetts College of Art and Design and at the New England Conservatory of Music. Her poems can be found in *Third Coast*, *EOAGH*, *Inertia Magazine*, *Dispatx*, and *DIAGRAM*, and her translations in the anthology *Connecting Lines: New Poetry from Mexico*.

Read "The Gate," "Placement," and "Bricked-in Window" by Cheryl Clark Vermeulen in EOAGH 5:

<http://chax.org/eoagh/issuefive/vermeulen.html>

ANGELA VERONICA WONG Angela Veronica Wong is the author of two chapbooks, *All the Little Red Girls* on Flying Guillotine Press and *to know this* on Cy Gist Press. She lives in Manhattan and is working on a young adult book.

Read a selection from "Inbetweenness" by Angela Veronica Wong in EOAGH 4:
<http://chax.org/eoagh/issuefour/wong.html>

UPCOMING EOAGH READING SERIES EVENTS:

David Shapiro and Joanna Fuhrman

Sunday, April 18 @2PM

Sueyuen Juliette Lee, Paolo Javier, and Filip Marinovich

Sunday, May 9 @2PM

Charles Borkhuis and Andrew Levy

Sunday, May 23 @2PM

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

[↑ Contents](#)

346. **David Chirot**

"Saudi woman blasts clerics in TV contest poem"

Wed 31 Mar 2010

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* *

* *

Dear Friends and fellow poets

I was struck by the responses to the welcome news of "Saudi Woman Poet Blasts Clerics on TV," and some of the surprise re the immense role poetry plays in the Muslim world.

I have written 2 essay/reviews on line (see below) re the non-reception as it were by American non-readers/readers of the "non-literarily translated" Guantanamo "non" Poets" which examine "non-welcoming" responses of American poets and poetics to the Guantanamo "non-poetry." Read in such a context, the responses to the Saudi Woman Poet on American-style "American Idol" TV reveal further ironies in the American receptions of poetry in the Muslim world.

*Below the essay/reviews are found very important articles, with videos and in one case at least, poetry, and links, which concern the treatments and reception of women and their actions--or the limited lack thereof, as in the Sciences--in areas of the world in which the Americans are directly involved, especially in the case of Dr **Aafia Siddiqui, who with her three children was kidnapped and for many years "disappeared." It is now revealed that Dr Siddiqui was held for years and brutally tortured, sexually assaulted and humiliated before her rendition to the US by US Agents in the prison of Baghram Airbase, where President Obama just made a surprise appearance a few days ago to yet again extoll "the Right War" being carried out by drones, troops and corruption in Afghanistan and along and inside the Pakistani border. As an American General put it earlier this week, the US has killed an incredible number of Afghans--almost all of them civilians.*

*I also admire the courage of the Saudi poet, not only because of "blasting the clerics," but also in a very real sense indirectly blasting on American-style "American Idol" TV the regime which is one hundred percent backed and paid for by American tax payer and Big Oil dollars, just as the US funds the Israeli State which will not allow Palestinian recipients of American sholarships to study in the US. *

The issues of poets and poetics when mixed with "good" and "bad" poets in situations which are at heart bought and paid for with US tax payer (including tax paying poets') dollars are far more complex and contradictory than "yay/good" or "nay/bad" responses allow for . . .

Just recently here Murat and I were discussing the Ed Foster poem title "Poetry Has Nothing to Do with Politics;" I think perhaps such examples as given here give pause to investigate further how much it may be that the receptions of poetry may be affected by "politics."

-david

<http://davidbaptisetchirot.blogspot.com>, <http://chirotzerozine.blogspot.com>

<http://nosobrasotros.blogspot.com>

*

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* *

1. Poems and Poetics <<http://poemsandpoetics.blogspot.com/>> - 4 visits -
Mar 28 Outsider Poems, A Mini-Anthology in Progress (14): *David Baptiste

Chirot *, Non-Poetry for *...* When poetry is written by non-*poets* and read by non-readers. *...* The "blank and ruin" of the Poems from *Guantanamo* is in the American reader's *...* poemsand*poet*ics.blogspot.com/ -

Cached<[http://74.125.113.132/search?](http://74.125.113.132/search?q=cache:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantamo+poets&cd=3&hl=en&ct=clnk&gl=us&client=firefox-a)

[q=cache:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/](http://74.125.113.132/search?q=cache:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantamo+poets&cd=3&hl=en&ct=clnk&gl=us&client=firefox-a)

[+david+baptiste+chirot+guantamo+poets&cd=3&hl=en&ct=clnk&gl=us&client=firefox-a](http://74.125.113.132/search?q=cache:tb3EKdzZsYJ:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantamo+poets&cd=3&hl=en&ct=clnk&gl=us&client=firefox-a)>- Similar<[http://www.google.com/search?hl=en&client=firefox-a](http://www.google.com/search?hl=en&client=firefox-a&hs=0hu&pwst=1&rls=org.mozilla:en-US:official&q=related:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantanamo+poets&sa=X&ei=NxSzS868G4O88ga3ir3eAQ&ved=0CBYQHhZAC)

[US:official&q=related:poemsandpoetics.blogspot.com/](http://www.google.com/search?hl=en&client=firefox-a&hs=0hu&pwst=1&rls=org.mozilla:en-US:official&q=related:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantanamo+poets&sa=X&ei=NxSzS868G4O88ga3ir3eAQ&ved=0CBYQHhZAC)

[+david+baptiste+chirot+guantanamo+poets&sa=X&ei=NxSzS868G4O88ga3ir3eAQ&ved=0CBYQHhZAC](http://www.google.com/search?hl=en&client=firefox-a&hs=0hu&pwst=1&rls=org.mozilla:en-US:official&q=related:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantanamo+poets&sa=X&ei=NxSzS868G4O88ga3ir3eAQ&ved=0CBYQHhZAC)> 2. Poems and Poetics: Outsider Poems, A Mini-Anthology in Progress

...<<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>> Outsider Poems, A Mini-Anthology in Progress (14):

*David Baptiste Chirot *, Non-Poetry for Non-Readers (Poems from

Guantánamo) *...* Even giving the *poets* a "break" for writing in traditions foreign to Americans, and their being translated *...*

poemsand*poet*ics.blogspot.com/.../outsider-poems-mini-anthology-in.html-

Cached<[http://74.125.113.132/search?](http://74.125.113.132/search?q=cache:3sFfoUTiIyQJ:poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html+david+baptiste+chirot+guantamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=firefox-a)

[q=cache:3sFfoUTiIyQJ:poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-](http://74.125.113.132/search?q=cache:3sFfoUTiIyQJ:poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html+david+baptiste+chirot+guantamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=firefox-a)

[in.html+david+baptiste+chirot+guantamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=firefox-a](http://74.125.113.132/search?q=cache:3sFfoUTiIyQJ:poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html+david+baptiste+chirot+guantamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=firefox-a)>

Show more results from

poemsandpoetics.blogspot.com<[http://www.google.com/search?](http://www.google.com/search?q=david+baptiste+chirot+guantamo+poets&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a#>)

[q=david+baptiste+chirot+guantamo+poets&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a#>](http://www.google.com/search?q=david+baptiste+chirot+guantamo+poets&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a#>)

3. KAURAB Online :: A Bengali Poetry Webzine :: Translation Site<<http://www.kaurab.com/english/books/guantanamo.html>>

The circumstances of the *poets*, the Pentagon supervision of censorships, *...* With the *Guantanamo* Poems, as Flagg Miller suggests in his excellent preface, *...* *David Baptiste Chirot* is an amazing litterateur, artist, reader and critic. *...*

[www.kaurab.com/english/books/guantanamo*.html](http://www.kaurab.com/english/books/guantanamo.html) -

Cached<[http://74.125.113.132/search?](http://74.125.113.132/search?q=cache:OtkLaOypEu0J:www.kaurab.com/english/books/guantanamo.html+david+baptiste+chirot+guantamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=firefox-a)

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4. *David*.*Baptiste Chirot* // Word For/Word: A Journal of New Writing *...* <<http://www.wordforword.info/vol13/dbc.htm>>

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*JFAC Horrified by New Abuse Revelations, Aafia Siddiqui Forced to Walk Naked Over the Qur'an

FOR IMMEDIATE RELEASE

March 30th 2010

Contact: [REDACTED]

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AAUW Presentation of Why So Few? Women in Science, Technology, Engineering, and Mathematics Now Available Online

More Info

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AAUW Presentation of Why So Few? Women in Science, Technology, Engineering, and Mathematics Now Available Online AAUW's newest research report, *Why So Few? Women in Science, Technology, Engineering, and Mathematics*, was featured in an event at George Washington University on March 25. The research findings were presented by co-authors Catherine Hill, Andresse St. Rose, Christianne Corbett, and scholar Shelley Correll, whose work was profiled in the report. In addition, AAUW Executive Director Linda Hallman moderated a panel discussion that featured leaders in a variety of STEM-related fields and focused on how to move this research to practice.

Although some technical difficulties interrupted parts of the live streaming, a clean feed is now available at <http://www.aauw.org/research/whysofew.cfm> <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/JTJZMHQBYD/4948710361>> . *New AAUW Research Generates Wide Media Coverage, Attention* AAUW's *Why So Few? Women in Science, Technology, Engineering, and Mathematics* received significant press attention with stories in *Time* <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/HLPBMHQBYE/4948710361>> *, the *New York Times* <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/OULLMHQBYF/4948710361>>, the *Washington Post* <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/MHRKMHQBYG/4948710361>>, *Voice of America* <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/DZUFMHQBYH/4948710361>> *, the *Chronicle of Higher Education* <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/ACCKMHQBYI/4948710361>>, and the *Martinez News-Gazette* <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/GUXBMHQBYJ/4948710361>> *. To see the complete list of headlines, visit the AAUW website newsroom <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/BNZQMHQBYK/4948710361>> . * * * * *Take Action!* Read AAUW's position on Science, Technology, Engineering, and Mathematics Education. <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/EUOEMHQBYL/4948710361>>

----- The grassroots liaisons in AAUW's Leadership Corps program will be reaching out to AAUW branch leaders to provide mentoring and assistance. Whether you are a member of an AAUW branch (an officer or not) or a member-at-large interested in becoming involved with other AAUW members, please fill out the online form here <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/HEBTMHQBYM/4948710361>> to indicate areas of branch programming or administration for which you would like assistance. * * *Washington Update <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/NGXQMHQBYN/4948710361>> * is AAUW's free, members-only weekly e-bulletin offering an insider's view on the legislative process, the latest policy news, resources for advocates, programming ideas, and updates from the Public Policy and Government Relations Department. Subscribe today <<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/DBMXMHQBYO/4948710361>> !

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Become part of the AAUW national community and break through barriers for women and girls. Join now<<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/MNDUMHQBQ/4948710361>> .

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[image: Truthdig]<[Dear Reader,](http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CGI9wsS7oFkcQr5yQS2f69tNQqrf7cSms6wrrgDAi1oa2htRNvESdfPkjrmSqbh7JfSY5EHCZrLdWIrT4PAnojCMiGvRVUyk7ZUfcYk-unKJw==> Drilling beneath the headlines DAILY.</p></div><div data-bbox=)

A number of reputable organizations are rallying support to get the U.S. government on board the international campaign to extend full human rights to women, and your continued support is much needed. Violence against women and girls is pandemic throughout the world, crossing all boundaries of political, social and religious differences. An international standard to repel such violence is long overdue, and this appeal for passage of a congressional standard from the venerable International Rescue Committee<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLPQtb91ieg0KIXG6X-k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRsw

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u--gGlbK0ye4YATfWITDRTF8YOU5NcWA=>, which has been a leader in human
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Robert Scheer
Editor in Chief, Truthdig

* * *

[image: IRC]<[http://r20.rs6.net/tn.jsp?
et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLP
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Stop Violence Against
Women<[http://r20.rs6.net/tn.jsp?
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*<[http://r20.rs6.net/tn.jsp?
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Dear Friend,

In the aftermath of the earthquake in Haiti, women and girls are vulnerable to
exploitation and abuse as they struggle to survive and protect their families.
Stand up for women in Haiti - and other women around the world who face
unspeakable violence. *Watch our video and sign the IRC petition asking
Congressional leaders to protect and empower
women.*<<http://r20.rs6.net/tn.jsp?>

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We must ensure a safer, more secure future for women and girls. The International Violence Against Women Act is a critical first step by helping survivors, protecting those still vulnerable and preventing further violence through international aid programs and foreign policy efforts.

Empower women by *signing our
petition*<<http://r20.rs6.net/tn.jsp?>

et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLP
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u--gGlbK0ye4YATfWITDRTF8YOU5NcWA=>to

stop violence against women around the world. We have a responsibility
to

support those who are threatened and abused.

Sincerely,

Robyn Yaker

Emergency Gender Based Violence Coordinator, International Programs

International Rescue Committee

[image: Submit the

Petition]<<http://r20.rs6.net/tn.jsp?>

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[image: IRC Footer]<<http://r20.rs6.net/tn.jsp?>

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*Forward email<<http://ui.constantcontact.com/sa/fwtf.jsp?>

m=1101208527696&ea=david.chirot%40gmail.com&a=1103221334089> *

[image: AAUW Breaking through Barriers]

[↑ Contents](#)

347. **amy king**

"Charge Hell with a Bucket of Water"

Wed 31 Mar 2010

<http://amyking.wordpress.com/2010/03/31/œcharge-The Links -->

<http://amyking.wordpress.com/2010/03/31/œcharge-hell-with-a-bucket-of-water-œliz-carpenter/>

[↑ Contents](#)