

# @poetics

*The UB Poetics Discussion Group*

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Archive of Electronic Correspondence

**June 2010**

**249 messages** · Fri 28 May 2010 – Tue 29 Jun 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

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June 2010 turned the thinned room toward two kinds of loss at once — a catastrophe in the Gulf and the deaths of its own — and found, in both, the same instinct: to answer disaster with witness. Two hundred and forty-nine messages moved through the list, and its largest currents ran toward the oil spill blackening the Gulf of Mexico and toward the graves of poets freshly dug. It was a month of mourning on two scales, the planetary and the personal, and the room met each the only way it knows.

The largest live thread was an act of ecological witness. As the Deepwater Horizon well poured oil into the Gulf, the room organized around Poets for Living Waters, a gathering of poems answering the spill — the first, its editors said, in a planned series of actions — poetry enlisted not to fix the disaster, which it could not, but to refuse to look away from it. It was the old faith that the least a poem can do, bearing witness, is not nothing; that a catastrophe unspoken is a catastrophe twice. The room knew perfectly well that no anthology would cap a wellhead, and gathered the poems anyway, on the theory that a culture which stops writing down its disasters has begun, quietly, to consent to them.

The graver losses were closer to home. Leslie Scalapino had died at the end of May, one of the boldest experimental poets of her generation, and the room grieved her in the plainest terms — one mourner remembering that *"She was alive & sweet, so smart & bubbly"*, the person behind the formidable work — while a second thread remembered Peter Seaton, the reclusive Language poet, nearly vanished from public view long before his death. Two experimental originals gone in a single month, one radiant and one hidden.

The quarrel, so far as the gentle month had one, was over how poetry should stand toward the world's emergencies — whether the anthology-as-action does any good, or merely lets poets feel useful while the oil keeps coming. But the room mostly declined the cynicism. Against a spill no poem could stanch and two deaths no elegy could reverse, it chose to write anyway, which is not a naive choice but a stubborn one.

I have set June down exactly as the archive delivered it — the poets gathering against the oil, the radiant Scalapino gone, the hidden Seaton mourned — because it was the month the list held a planetary disaster and two private deaths in the same hands and answered both with witness rather than silence. A room

that responds to a poisoned sea and the loss of its own experimental masters by making anthologies and speaking the dead plainly aloud is a room practicing the one power poetry reliably has: not to repair the damage, but to keep the record, and to insist, against every evidence of futility, that what is lost be at least named.

— *K. M. F.*

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## 1. **Herb Levy**

### **Re: UMM KULTHUM: A Voice Like Egypt**

Fri 28 May 2010

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One of the best singers EVER; thanks for this.

On May 26, 2010, at 12:35 PM, CA Conrad wrote:

*(this post is also up at PhillySound with photos and links:  
<http://PhillySound.blogspot.com>)*

*Sometime in the 1980's my friend Maria Fama invited me over to her South Philly home for dinner. We spent most of our time talking about poetry, but at one point she brought out a record album and said, "I really want you to hear this. Listen to this with me." It was Umm Kulthum. I still remember sitting there with her, exchanging bursts of surprise with her. The recording PIERCED, it had no other solution in mind but to grab you by the neck and force its blade into your gut. As though music is a SOLUTION to the human condition, music and poetry, Umm and her band of poets PIERCING US ONE AT A TIME! It's impossible to find one word to express the love for this experience.*

*Maria made a cassette tape of the album for me. And while that was being made she told me of visiting friends in Cairo back in the 1970's. They said, "Maria we have a surprise, we want to take you to hear Umm Kulthum sing!" Maria like 90 percent of western culture didn't know who Umm Kulthum was. She expected to go to a nightclub, but no, it was an enormous stadium. There were thousands of people. Umm was frail and old by then, but she still had power in her voice. The crowd would jump from their seats and scream at the end of a line of music.*

*All the poets of Egypt and the rest of the Arab world wanted to write for Umm. She remains one of the most celebrated singers in the world. She remains one of the most recorded voices in history. She still remains virtually unknown in America. But the day after seeing Maria I went into a small falafel shop in Philly called BITARS, and I asked the man behind the counter if he had ever heard of Umm Kulthum. "UMM KULTHUM? YES YES OF COURSE I KNOW UMM KULTHUM!" It caused so much excitement! The other man working with him telling him GET THE BAG GET THE BAG! He pulled an enormous, clear plastic bag out of a large drawer FILLED with Umm Kulthum cassette tapes.*

*All through the early 1990's my friends and I would pour over Umm's cassette's, share new ones. Then one day Maria Fama called me to tell me of a documentary coming to Philadelphia about Umm Kulthum. We went. It was so amazing. It remains one of my favorite movie going experiences. The director was there to present a Q&A, a marvelous*

woman who was Israeli-American who said that she made the film for many reasons, but one of them being to build a bridge between Israel and the Arab world.

Last night, 14 years later, I saw it again at my friend Mary Kalyna's house with friend Debrah Morkun. It struck me in the very same way. Goose bumps. Umm CHILLS with excitement and longing, her powerful use of her voice taking you OUT OF THIS WORLD whether you intended to go or not. It's bliss. It's ecstasy, Umm is better than any drug I've ever taken.

I'm a HUGE Umm Kulthum fan all over again today!

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

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

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## 2. **Nate Pritts**

**raymond foye contact info**

Fri 28 May 2010

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back channel, please.

thanks,  
np

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:: Dr. Nate Pritts

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

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The New Busy

is not the old busy. Search, chat and e-mail from your inbox.

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ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\_HMP:042010\_3

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## 3. **Ward Tietz**

**wordimage.net**

Fri 28 May 2010

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I've got a new website at [wordimage.net](http://wordimage.net) containing sample views of my word sculpture installations, performances and works on paper.

Best,

WT

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4. **derek beaulieu**

***new from No press: DANDELION COLLABORATION by Bob Cobbing and Lawrence Upton***

*Fri 28 May 2010*

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No press is proud to announce the (re-issued) publication of

DANDELION COLLABORATION

by Bob Cobbing & Lawrence Upton

published in an edition of 40 hand-sewn copies (of which 20 are for sale) \$5 each (including shipping)

Dandelion Collaboration was commissioned from Bob Cobbing and Lawrence Upton by derek beaulieu. It was made between March and May 2002. It was the last collaborative poetry the two made, writing and rewriting using additive and destructive processes-original writing and inscription collaged with found material, subjected to digital transformation using several PC graphics packages, and analog transformation by photocopier.

for more information, or to order copies, email



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

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5. **Gloria Mindock**

***Cervena Barva Press Announces A chapbook by Gulnar Ali Balata***

*Sat 29 May 2010*

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Cervena Barva Press Announces a New Chapbook

"My Soul Still A Virgin"

by Gulnar Ali Balata

My Soul Still A Virgin by Gulnar Ali Balata

Cover painting by Ghada Habib

Gulnar Ali Balata was born in Iraqi Kurdistan in 1974. She is the author of two books of poems, *Luna* and *Twelve Months* (Hawar Press, 2006) and *Song of the Sad Ruins* (Hawar Press, 2008) published in Duhok, Iraq. Gulnar has had work appear in a number of literary journals, websites and anthologies in Kurdish and Arabic languages which are her first and second languages. She is now busy with her first story, a novel, and a third book of poetry. She received an associates degree in English from Duhok, Iraq. She taught English for three years before she left home in 1996. Gulnar received an associates degree from Bunker Hill Community College in 2009. She currently is working on her bachelors degree in art. Her work has been published in newspapers and magazines in Kurdish and extensively on the Internet. She has been listed as one of the top Kurdish women's voices in modern Kurdish poetry. Her poems have a romantic power. She uses a clean and pure vocabulary.

These are poems of exile, torn from the soil of the author's native Kurdistan. They are poems of the human spirit orphaned. They demand of the reader the care and compassion any orphan requires to retain hope and nurture the promise of return. —T. Michael Sullivan, Director William Joiner Center's Writers' Workshop

Gulnar's poetry speaks in English the language of her native Kurdistan. The mountains, streams, and valleys are both harsh and sensitive barriers in the mist. The ever present partridge reminds us of the country's beauty and beyond them and before them lies its sadness. Gulnar Ali Balata is a wonderful poet whom it has been my great pleasure to work with for the past several years watching her adapt her Kurdish and Arabic poetry to English. —Tom Hooper, Bunker Hill, Community College

My soul still a virgin

The night holds its wings  
Over the side of my expecting heart,  
leaving wilted roses dew  
on the morning star's face  
smiling for the coming morning  
that follows gulls' cheers.

Tears of the sky  
Flow for the grief of the night  
And the vanquished body  
hiding in the corner of the wilderness  
Picks up his broken pieces  
And what's left of his tears  
To seek new.

Preoccupied in abhorrent life  
the maiden spirit with  
its portable undying thirst,  
its mystery of existence  
and sense of its freedom of dreams and hope  
remain after the confiscation of  
waking up in the dewy morning,  
Overlooking from the longing window  
The chirping of birds.

Three-colored autumn leaves  
Squeezed with tears of grief last night  
Despite struggling with the wind  
Despite the rain  
Adhering with tears on my car window  
Smile on my face  
Penetrate my skin  
Dancing with Nightingale's music

Sorrows of the body's reeling roar;  
and the Spirit is still a virgin  
which Lies on the lips of glamour  
Calling the Moon  
Waiting for the morning star.

38 Pages

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My Soul Still A Virgin

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Â

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W. Somerville, MA 02144-3222  
e-mail: XXXXXXXXXX

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Thank you.

Gloria Mindock



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## 6. **Gloria Mindock**

### ***Cervena Barva Press Announces A New Poetry Book by Andrey Gritsman***

*Sat 29 May 2010*

---

Cervena Barva Press Announces a New Book

"Live Landscape"

by Andrey Gritsman

Live Landscape by Andrey Gritsman

Andrey Gritsman is a poet and essayist, born and raised in Russia. He lives in New York City and works as a physician. He has been widely published in Russia, including five collections of poetry. Poems, essays and translations in English have appeared in Manhattan Review, New Orleans Review, Denver Quarterly, Notre Dame Review, Poet Lore, South Carolina Review and many others and were anthologized in Modern Poetry in Translation (UK), in Crossing Centuries (New Generation in Russian Poetry), The Breath of Parted Lips: Voices from the Robert Frost Place and in Stranger at Home: American Poetry with an Accent . Collections of poetry and essays Long Fall was published by Spuyten Duyvil in 2004 and recent poetry collection PISCES by Numina Press. Andrey's work was nominated for the Pushcart Prize in 2005, 2006 and 2007 and was on the short list for the Joyce Osterweil/PEN American Center Prize in Poetry in 2005. He runs the Intercultural Poetry Series in a popular literary club Cornelia Street Café and edits international poetry magazine INTERPOEZIA .

Andrey Gritsman is quite literally a groundbreaking poet. From Moscow to New York is a steep distance but Gritsman makes us aware of the threads that link seemingly disparate occasions. Fresh perceptions create new styles and Gritsman's is more than a synthesis of two cultures: it is an art that probes delusions and pleasures by a poet who has been around some daunting blocks. "Baron Wormser, author of Good Trembling and many other collections of poetry.

Andrey Gritsman's poems are unwavering in their honesty, relentless in their assessment of contemporary life, and clear-eyed in their approach to human love and mortality. We instantly recognize the terrain he is negotiating. Perhaps only Gritsman, with his unprejudiced immigrant's eye, can describe

the empty, arid landscape of the American West. These are poems that peer into the abyss behind the official public happiness of American life, the compulsion to be always hopeful, positive and bubbling over with good spirits. That is to say: they are real poems, and make no accommodation with fanciful dreams. Read â€˜em, and weep. â€”Kurt Brown, poet, editor of several anthologies, founder, Aspen Writersâ€™ Seminar

Gritsmanâ€™s poems are tenderness in transit. They fully inhabit their evoked circumstances so that their significance keeps expanding and resonating before the quality of attention given over to them. He so quickly is able to penetrate to the depths in the poems, it is as though working with a large, oiled, sharp shovel while the rest of us are working with miniature dull and rusty spoons. The use of brevity in some of these poems remind me of my beloved Denise Levertov. His poems are â€œtime-floodedâ€ and remind me that whether we look backward or forward in time always the beloved figures are diminishing, disappearing, and the shadow growing from our own foot soles moves among the company of many other shadows. â€œConstant departure,â€ as he says it, is our state, and all we can do is stand for our count, make our song, and salute each other. â€”Jeanne Marie Beaumont, author of Curious Conduct (BOA Editions)

#### FOR MY FATHER

After you've been gone,  
I've been flying alone back and forth  
above the waters and the continents.  
Both of us: me here and you there  
know too well that this is a waste of time  
and space.

I may be flying, looking for you  
for the rest of my life  
or death, and still never see you.

Nothing can be undone,  
and I can't take it.  
Nor I can take the fact  
that every time I see my close ones, I know,  
it may be the last time I see them.

Don't worry about me. While I fly,  
an angel in uniform attends me,  
gives me some water and bread,  
and smiles to me.

She takes care of me  
until it's time to get out,

get in line for the luggage  
and then to disappear into crowd  
which lives on the exhaust,  
cyclic persistence  
and canned expectations.

The latter is something  
I live on myself, expectation  
melting slowly into waiting  
as I keep on flying  
in the space given  
for the time being.

Cover Art: Natasha Gasteva | ISBN: 978-0-9844732-1-2 | 73 pages Order online  
at <http://www.thelostbookshelf.com/cervenabooks.html>

Live Landscape

\$15.00

Shipping

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\$18.00

Â

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e-mail: 

----- Thank you.

Gloria Mindock



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## 7. **Gloria Mindock**

### ***Cervena Barva Press Announces A New Poetry chapbook by Charles P. Ries***

*Sat 29 May 2010*

---

Cervena Barva Press Announces a New Chapbook

"I'd Rather be Mexican"

by Charles P. Ries

I'd Rather be Mexican by Charles P. Ries

Charles P. Ries lives in Milwaukee, Wisconsin. His narrative poems, short stories, interviews, and poetry reviews have appeared in over two hundred print and electronic publications. He has received four Pushcart Prize nominations for his writing. He is the author of *THE FATHERS WE FIND*, a novel based on memory and five books of poetry. Most recently he was awarded the Wisconsin Regional Writers Association "Jade Ring" Award for humorous poetry. He is the former poetry editor for Word Riot ( [www.wordriot.org](http://www.wordriot.org) ) and a former member of the board at the Woodland Pattern Book Center. Charles is Co-Chairman of the Wisconsin Poet Laureate Commission. He will have a book of poetry published in early 2010: *Girl Friend & Other Mysteries of Love* that will be published by Alternating Current Press, Leah Angstman, Editor. He is a founding member of the Lake Shore Surf Club, the oldest fresh water surfing club on the Great Lakes ( [www.visitsheboygan.com/dairyland/](http://www.visitsheboygan.com/dairyland/) ). You may find additional samples of his work by going to: [www.literati.net/Ries/](http://www.literati.net/Ries/)

El Latino Blanco

Â Â Â Â Â (The White Latin)

I woke up throughout the night  
as the fleas kept biting my toes.  
Just my toes " the rest of me  
didn't seem to interest them.

"El Latino Blanco" the bartender called me as  
I ordered double shots of tequila throughout the night,  
one for me and one for my friend the large white rabbit  
called El Conjito Blanco Grande who sat invisibly next to me,  
as he has next to the other drunks who have used him as an  
excuse to order doubles.

My dreams that night were ones of desolation and consolation. Always in that order. I remember because the fleas kept me on the edge of real time. Maybe they weren't fleas at all, but insect sized psychic miners, biting me to lucidity and injecting me with some sort of drunken-poet-dream-sex-venom. I'm sure I'm

not the first drunken poet to be visited in this way. I'm sure I will not be the last.

As the morning came, the fleas went to sleep and I too drifted away into a deep cold river, waking to a pure blue sky, a massive Mexican hangover and the smell of black coffee served to me by a mescal worm named Little Rico.

Order online at <http://www.thelostbookshelf.com/cervenabooks.html>

I'd Rather be Mexican

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e-mail: [REDACTED]

-----  
Thank you.

Glori Mindock

[REDACTED]

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## 8. **Vernon Frazer**

***Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON  
YOUTUBE//Mallarme/Music & Visual Poetry***

*Sat 29 May 2010*

---

Dear David

Once again, thank you for your kind words. I apologize for my delay in responding; we've had family visiting us this past week.

So far, my knowledge of Sound Poetry has been limited to a short clip of The Four Horsemen. To me, their pieces sounded very much like creative music (free jazz), and I felt that I could have contributed to the group, had I lived in Toronto. I'd like to hear more of their work, but don't know of any available

recordings. I've seen samples of their scores, but have no performances to enable me to follow them.

Your points about scoring work are well taken. Contemporary composers have employed a variety of notational systems. As long as the performers agree on what the notes, direction or images represent, the system employed for organizing sounds will work. Cracks in a sidewalk, if nothing else, could have important rhythmic and textural implications.

I've didn't read "Un Coup de Des" until 2004. Mallarme's use of fonts creates a three-dimensional work, visually and aurally. If I'd read him earlier, he would have been an influence on my work. In my own reading from that period, I've never seen anything comparable to "Un Coup de Des." His language and its movement across the page give me both the image of a hand shaking the dice and the dice rolling across the page to stop at a capitalized word, as though the dice are being thrown even while the throwing hand is shaking them. Movement seems to happen and remain suspended at the same time.

As work on the page, IMPROVISATIONS ultimately creates a very precise "musical notation" using language. Listening to the playback of what I consider a less than successful performance from the work at the Poetry Project in 2005, I discovered that my ear worked; the multiple lines came together in the kinds of "verbal dissonance" I wanted to create in certain passages. Unfortunately, the microphones didn't pick up the voices of the other readers very well. In the process of composing the work, I took the license to employ an "orchestral" approach, allowing me to "play against" the poem while composing it. Space is integral to the work. In addition to rendering the referentiality of any word or phrase "provisional" until the next word or phrase appears, it also allows, in my own "hearing" of the work as a performance, instrumental interludes, in which the reader's silence allows space for musical commentary on the phrases. In readings in which I haven't used other readers I've found other ways to recite the work so that the "problems of performance" find resolution. Certain sections of the poem require the readers to choose how they are going to read the intermingled lines. While I can't recite a five-voice passage "in harmony" during a solo reading, I can read the passage horizontally or vertically. At the Poetry Project, I read "XLVIII" unaccompanied and resolved its multi-voiced "problem of performance" by reading the overlapping passages in one of about five possible sequences. Although the work is precisely "notated," the score does allow room for interpretation. Jim Gardiner, who knows my work very well, has on several occasions performed the work with several readers reciting "cut-ups" of my multi-voices passages and pacing themselves so that however they interpret their lines, all the readers end at the same time.

Concerning my YouTube performance, I think your description of the “poet/performer in action,” is very accurate in that the poem already exists and my performance brings out what is “at once new to me, and yet not unknown” because I take improvisational liberties in the overdubbed recitation and fill the space between textual passages with improvised basslines that give the performed work a different “meaning” than the written text. My performing and presenting the text as a video does create a work encompassing “all forms,” so to speak, but even there, it’s the presentation of all resources available within the performing situation and could be rendered in many different ways while working from the core piece.

Thank you once again for your kind words and informed commentary.

Vernon

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## 9. **steve dalachinsky** *readings*

*Sat 29 May 2010*

---

June 5

The Brownstone Poets presents:

steve dalachinsky and Bruce Webber

Park Plaza Restaurant

220 Cadman Plaza West near Clark St. & Pineapple Walk

Brooklyn, NY 11201 - 718 - 596 - 5900

Take the A or C to High Street, 2 or 3 to Clark Street,

4, 5, M or R to Court Street, Borough Hall

2:30 P.M. \$3 Donation - plus Food/Drink - Open Mic

curated by Patricia Carragon

---

june 6 poets in collage opening at tribes gallery

285 e 3rd st ave c manhattan

workshop 2-4 pm opening at 4 pm onward -

readings by 10 poets in show

steve dalachinsky yuko otomo bruce webber(curator),

jeff wright, valery oisteaneau (workshop leaders)

star black, lewis warsh, bob heman, aaron howard, nicole peyrafitte

---

steve reads /

June 14 at Local 269 suffolk and houston 7 pm  
w/ the great loren mazzacane connors on guitar

\$10 per set - \$ 7 senior and students / \$15 for 2 -  
\$20 for entire night  
other sets by other folks to follow at 8, 9 and 10 pm

---

Sunday June 20 - 2-5pm  
the Vision Festival presents @ AGathering of Tribes  
285 East 3rd St. (between C & D - 2nd floor)  
donation to Tribes

poetry by

Jeff Wright  
Bob Heman  
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B  
Barry Wallenstein  
Yuko Otomo - Shayna Dulberger  
Jake Marmer / & Alon Nechushtan  
Aaron Howard w/Gwen Krueger & Tomislav Butkovic  
Steve Dalachinsky  
Alexandre Pierrepont  
Tamara Singh  
Tsaurah Litsky  
Steve Ben Israel

Musicians / Improvs

Ellen Christi  
Max Johnson bass  
Andrew Barker drums  
Charles Waters reeds  
plus others to be announced

\$5 donation

---

june 27 6-8pm  
steve dalachinsky and jake marmer  
read on the roof of the educational alliance on e.bdway  
\$10 includes snacks and all the kosher wine you can drink

[↑ Contents](#)

10. **Ruth Lepson**

**Re: Leslie Scalapino (1944-2010)**

Sat 29 May 2010

---

O I am sorry. She was alive & sweet, so smart & bubbly. She let us escape our preoccupations & use our intelligence more widely. I wish I cd thank her now. Told my class she was sick & we read some of her writing this term.

On 5/29/10 5:06 PM, "Charles Bernstein" <[REDACTED]> wrote:

<http://epc.buffalo.edu/authors/scalapino/obit.html>

*<sup>3</sup>Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once.<sup>2</sup>*  
◁ Philip Whalen

*Leslie Scalapino passed away on May 28, 2010 in Berkeley, California. She was born in Santa Barbara in 1944 and raised in Berkeley, California. After Berkeley High School, she attended Reed College in Portland, Oregon and received her B.A. in Literature in 1966. She received her M.A. in English from the University of California at Berkeley in 1969, after which she began to focus on writing poetry. Leslie Scalapino lived with Tom White, her husband and friend of 35 years, in Oakland, California.*

*In childhood, she traveled with her father Robert Scalapino, founder of UC Berkeley's Institute for Asian Studies, her mother Dee Scalapino, known for her love of music, and her two sisters, Diane and Lynne, throughout Asia, Africa and Europe. She and Tom continued these travels including trips to Tibet, Bhutan, Japan, India, Yemen, Mongolia, Libya and elsewhere. Her writing was intensely influenced by these travels. She published her first book *O and Other Poems* in 1976, and since then has published thirty books of poetry, prose, inter-genre fiction, plays, essays, and collaborations. Scalapino's most recent publications include a collaboration with artist Kiki Smith, *The Animal is in the World like Water in Water* (Granary Books), and *Floats Horse-Floats or Horse-Flows* (Starcherone Books), and her selected poems *It's go in horizontal / Selected Poems 1974-2006* (UC Press) was published in 2008. In 1988, her long poem way received the Poetry Center Award, the Lawrence Lipton Prize, and the American Book Award from the Before Columbus Foundation. Her plays have been performed in San Francisco at New Langton Arts, The Lab, Venue 9, and Forum; in New York by The Eye and Ear Theater and at Barnard College; and in Los Angeles at Beyond Baroque.*

*In 1986, Scalapino founded O Books as a publishing outlet for young and emerging poets, as well as prominent, innovative writers, and the list of nearly 100 titles includes authors such as Ted Berrigan, Robert Grenier, Fanny Howe, Tom Raworth, Norma Cole, Will Alexander, Alice*

Notley, Norman Fischer, Laura Moriarty, Michael McClure, Judith Goldman and many others. Scalapino is also the editor of four editions of *O* anthologies, as well as the periodicals *Enough* (with Rick London) and *War and Peace* (with Judith Goldman).

Scalapino taught writing at various institutions, including 16 years in the MFA program at Bard College, Mills College, the San Francisco Art Institute, California College of the Arts in San Francisco, San Francisco State University, UC San Diego, and the Naropa Institute.

Of her own writing, Scalapino says <sup>3</sup>my sense of a practice of writing and of action, the apprehension itself that *Æone* is not oneself for even an instant<sup>1</sup> should not be,<sup>1</sup> is to be participation in/is a social act. That is, the nature of this practice that's to be *Æsocial act*<sup>1</sup> is it is without formation or custom.<sup>2</sup> Her writing, unbound by a single format, her collaborations with artists and other writers, her teaching, and publishing are evidence of this sense of her own practice, social acts that were her practice. Her generosity and fiercely engaged intelligence were everywhere evident to those who had the fortune to know her.

Scalapino has three books forthcoming in 2010. A book of two plays published in one volume, *Flow-Winged Crocodile* and *A Pair / Actions Are Erased / Appear* will come out in June 2010 from Chax Press; a new prose work, *The Dihedrons Gazelle-Dihredals Zoom* will be released this summer by Post-Apollo Press; and a revised and expanded collection of her essays and plays, *How Phenomena Appear to Unfold* (originally published by Potes & Poets) will be published in the fall by Litmus Press.

Her play *Flow-Winged Crocodile* will be performed in New York at Poets House on June 19th at 2pm and June 20th at 7pm by the performance group *The Relationship*, directed by Fiona Templeton and with Katie Brown, Stephanie Silver, and Julie Troost. Dance by Molissa Fenley, music by Joan Jeanrenaud, and projected drawings by Eve Biddle. This production is co-sponsored by Belladonna\* and the Poetry Project.

There will be a memorial event for Scalapino at St. Mark's Poetry Project on Monday, June 21st.

A Zen Buddhist funeral ceremony will be conducted by Abbott Norman Fisher in about a month with the arrangements in a subsequent announcement. Tom requests that in lieu of flowers, Leslie's friends consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of their choice. Condolence cards may be sent to Tom & Leslie's home address,

5744 Presley Way, Oakland, California 94618-1633.

*to make my mind be actions outside only. which they are.  
that collapses in*

*grey-red bars. actions are life per se only without it.*

*(so) events are minute < even (voluptuous)*

*Leslie Scalapino*

[↑ Contents](#)

11. **Peter Quartermain**  
**Re: Leslie Scalapino (1944-2010)**

Sat 29 May 2010

Oh. Shocking news. Will there ever be a moment in this quarter-century when we will not be dismayed and not weep?

=====

Peter Quartermain  
846 Keefer Street  
Vancouver  
BC Canada V6A 1Y7  
[REDACTED] (voice and fax)  
[REDACTED]

=====

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On  
Behalf Of Charles Bernstein  
Sent: 29 May 2010 02:07 PM  
To: [REDACTED]  
Subject: Leslie Scalapino (1944-2010)

<http://epc.buffalo.edu/authors/scalapino/obit.html>

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that collapses in

grey-red bars. actions are life per se only without it.

(so) events are minute - even (voluptuous)

--Leslie Scalapino

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## 12. **Laura Hinton**

### ***Re: Leslie Scalapino (1944-2010)***

*Sat 29 May 2010*

---

I am devastated by this news, as I know many of you are. Leslie Scalapino is one of our greatest, most inventive American poets. I can't put that in the past

tense. I will write more when I get my wits about me. Thank you, Charles, for your posting.

Laura Hinton

--

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>

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### 13. **Joel Weishaus**

#### ***"Splitting the Stone - Toward a Lithopoetics."***

*Sun 30 May 2010*

---

Dear Friends and Colleagues;

This is a new project, one page, please scroll down:

<http://www.cddc.vt.edu/host/weishaus/Splitting/Page.htm>

-Joel

Joel Weishaus

Homepage: <http://web.pdx.edu/~pdx00282>

On-Line Archive:

[www.cddc.vt.edu/host/weishaus/index.htm](http://www.cddc.vt.edu/host/weishaus/index.htm)

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### 14. **steve dalachinsky**

#### ***more sad news peter orlovsky passed away***

*Sun 30 May 2010*

---

may 30 age 77

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### 15. **David Dowker**

#### ***Machine Language***

*Sun 30 May 2010*

---

Announcing the publication by BookThug of

MACHINE LANGUAGE

by David Dowker.

"MACHINE LANGUAGE delves the delic, from the 'pataphysical conjunction of archaic paper tape code, a fragment of Sappho and the Gorgon (apparatus) to writing through (over under sideways around) various texts and subtexts of the post-modern North American rhizome, coding the flows of Black Mountain poetics and so-called 'language poetries,' elliptical traces of neo-surrealist tendencies with reconnaissance syntax and pliant iambs, love's number crunched for the age of surveillance."

Available at BookThug:

<http://www.bookthug.ca/proddetail.php?prod=201002>

&

SPD:

<http://www.spdbooks.org/Product/9781897388518/machine-language.aspx>

David



The Alterran Poetry Assemblage:

<http://epe.lac-bac.gc.ca/003/008/099/003008-disclaimer.html?orig=/100/202/300/alterran/index.html>

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## 16. **derek beaulieu**

***new from No press: SERVANTS OF DUST by Gary Barwin***

*Sun 30 May 2010*

---

No press is proud to announce the publication of

SERVANTS OF DUST

(SHAKESPEARE'S SONNETS 1-20)

by Gary Barwin

With each poem in SERVANTS OF DUST, Barwin strips away all the characters except the punctuation. Each mark is then typed out, creating a new sonnet:

comma  
inverted comma comma  
comma  
colon  
comma comma  
inverted comma inverted comma dash comma  
comma  
comma period  
inverted comma  
comma  
comma comma period  
comma comma  
inverted comma comma period

\*\*

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

\$5 each (including shipping)

for more information, or to order copies, email



derek beaulieu  
2 - 733 2nd avenue nw  
calgary alberta  
canada T2N 0E4



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

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## 17. **Bob Heman**

***Collage Show - Tribes - Opening Reception - Sunday June 6 - 4:00 - 6:00***

*Mon 31 May 2010*

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This Sunday, June 6, from 4:00 to 6:00, will be the "official" opening/reading celebration of:

WALTZING IN QUICKSAND: POETS IN COLLAGE

Star Black, Steven Dalachinsky, Bob Heman, Aaron Howard, Valery Oisteanu, Yuko Otomo, Nicole Peyrafitte, Lewis Warsh, Bruce Weber, Jeffrey Cyphers Wright

Curated by Bruce Weber

May 21-June 27, 2010

TRIBES GALLERY 285 East 3rd St. (betw. Aves. C and D), 2nd Floor Gallery

Hours: Mon. 11-6, Tues.-Fri. 10-6, Sat. 12-8, Sun., 12-5  
preceding the opening, between 2:00 to 4:00 there will be a free collage  
workshop conducted by Jeffrey Cyphers Wright and Valery Oisteanu

if you can't make it down to Tribes to see the show you can click on this  
youtube link

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

for a silent walk through of the show

and on this Twitter link

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

for more info on the pieces in the show

+++

then on Sunday, June 20, three of the collagist poets, Lewis Warsh, Jeffrey  
Cyphers Wright and Bob Heman, will be reading at Tribes at 2:00, to start off  
the afternoon long Visions Festival which will feature poetry and music (a  
donation for Tribes is requested)

+++

Bob Heman



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## 18. **Jeffrey Side**

**Argotist Ebooks' first publication: "Scratching Face" by Jake Berry**

*Mon 31 May 2010*

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Argotist Ebooks' first publication

"Scratching Face" by Jake Berry

Poems by Jake Berry that originally appeared as status updates at Facebook  
between May and September 2009.

Available as a free ebook from Argotist Ebooks:

<http://stores.lulu.com/store.php?fStoreID=2845322>

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## 19. **UbuWeb**

***Students Needed at the Whitney to Recreate Baldessari's 'I Will Not  
Make Any More Boring Art'***

*Mon 31 May 2010*

---

From: WMAA <<[REDACTED]>[REDACTED]> Date: Tue, 25 May 2010  
15:42:50 -0400

Conversation: Re-Performance of 'I Will Not Make Any More Boring Art'

Subject: Re-Performance of 'I Will Not Make Any More Boring Art'

As part of the exhibition "Off the Wall: Thirty Performative Actions" opening June 30th at the Whitney, the Museum is inviting art students to participate in a re-performance of John Baldessari's performance "I Will Not Make Any More Boring Art" (1971). The action will be ongoing in the galleries for several weeks this summer. Attached is the original letter which the artist wrote to the Nova Scotia College of Art and Design proposing the project in 1971 as well as photographs documenting the original performance.

The project entails a number of students coming to the Whitney and writing the sentence "I will not make any more boring art" on one of the walls of the gallery, in columns. Each student can write as few or as many phrases as they like. The artist would like two columns to be completed by the time the exhibition opens on June 30th, and the students will then come in during the day to write on the wall until the wall is completely filled.

We ask that each student who is interested in participating in this project attend a mandatory orientation session with exhibition curator Chrissie Iles at the Museum on Tuesday, June 1st at 4 pm. Students should arrive at the Whitney Museum staff entrance at 33 East 74th Street at 3:45. At this time participants will be able to sign up for their performance time slots and their portrait will be taken. Please RSVP to <[REDACTED]>[REDACTED] as soon as possible.

Thank you for your interest in participating, and I look forward to meeting you at the orientation.

All best,  
Ali Nemerov

--

Ali Nemerov  
Interpretation and Research Assistant  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street  
New York, NY 10021  
[REDACTED]

UbuWeb  
<http://ubu.com>

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20. **David-Baptiste Chirot**

**Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON  
YOUTUBE//Mallarme/Music & Visual Poetry**

*Mon 31 May 2010*

---

Dear Vernon and Murat:

re the white spaces--i jotted this down in notebook, as an other way of thinking of "white space" not as "silence"--but as "white noise"--

white spaces in poem-mallarme's "intervals"--in musical/visual composition--  
("Un Coup de des")--

wondering--think

of white spaces as "white noise"--background sound of the Big Bang

radio-heard in universe--"out of noise arises music"--

neg-entropy

of--chaos/white noise--out of which EMERGE--patterns, rhythms,

poems--music---dissolution--decay--disappearance--back into noise--

and over again--

and again

and

the theme of "emerge/nce" is central to al my works in various media--

this (white noise/chaos)--is just another possibility in considering ways of perceiving via al the senses--those areas out of which things emerge--

("Not to seek, but to find"--the element of the uncanny--rather than beginning with a preconceived manner of apprehending the emergence, what does emerge--of "placing it"--to be open--to what is found--something which maybe "new to me, yet not unknown" as Emerson put it--this is why Mallarme is provisional in his text--"a throw of the dice will never abolish chance"--which is the unknown as it is found--"by chance"--)

a very strange example i just read is--(at once unrelated and related to the subject at hand--perhaps a sort of "negative" or "counter" example!!--as Gombrowicz is indeed a "contrarian"---)--

in Gombrowicz's novel, COSMOS,--in the continual stream of chaos flowing past the narrator--it is repeatedly noted throughout the book--the immediate human "scanning" so to speak--for patterns--for relationships among objects, bits of faces, stains on a wall--a hanged bird, a "hanged" piece of wood, a hanged cat--and, finally--a hanged man--

there is a both a "suspension"-(things, beings, hanging in the air-)-and a "finality" (death)--yet "life goes on"--the narrator goes back home to continue his war with his father-- (which may be of course be read in many ways Freudian, in terms of religion, etc)

Date: Mon, 24 May 2010 15:51:48 -0400  
From: [REDACTED]  
Subject: Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON  
YOUTUBE//Mallarme/Music & Visual Poetry  
To: [REDACTED]

Dear David,

I will have to return to your detailed post, but at this moment I would like to make two points:

"one is a system of sounds which  
"plays" so to speak, on the emotions; the other is Music thought of as a system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality."

It is exactly these "white spaces of the page" which create the visual poem as a spiritual instrument. It is without referentially because, \*at the moment of its emergence\*, this white space does not yet belong to a system; it is emergent.

I disagree with another point you are making. The double possibility you are referring does not lead to "two" performers each doing one. It happens in the reader/performer himself/herself. Therefore it leads to hesitation, to a crisis in reading, to silence.

Ciao,

Murat

On Sat, May 22, 2010 at 9:32 PM, David Chirot <[REDACTED]> wrote:

Dear Vernon:

thank you so much for your response!  
reading it i thought of Mallarme, who i have spent some time studying on my own of late, in part to find out how he arrived at the composition of Un Coup de des (A throw of the Dice), which is often cited as being the "first modern visual poem."

When i first came across some of your Improvisations a few years ago, i was immediately aware of the interrelationships of the visual layouts of the words, phrases, lines to the rhythms and sounds of the words. The sense of the pieces I read reminded me a lot of the improvisations in Free Jazz, among other forms of improvisatory music, as there is a recurring "theme" expressed sonically, or visually or as a recurring idea--or all three at

*once--around and in and out of on top and below of--are played the improvisations which seize upon a particular note or thought or sensation and expand it, adding color to it, dancing with it, expanding or trimming it--and tossing it back to the source, which brings about another improvisation which may go on back and forth for quite some time, or be played with for just a brief passage as passage of both time and of a text, a notation, since improvisations are often built up with layers of allusions, quotations, references, to works outside the piece itself as well*

*to particulars within the work as it is developing. This density which can be achieved by layerings of quotations and then puns upon them which open them out into wholly new series of sounds and visual layouts, of new thoughts which challenge the old which have been quoted, perhaps--this density can be increased or all of a sudden completely dispensed with in a flight of pure lyricism--*

*Often American performed/improvised poetry with music since the Beats say, has been very influenced by Jazz--but often the notations themselves of the words read do not look anything different from a conventionally printed poem*

*which could just as well be read in a non-musical setting. One often finds, post the Beats, poems with visual layouts which seem arbitrary, disconnected*

*from the actual sounds of the words, as though tacked on to generate some "sideshow" interest or suggestion of a "look" meant to be "experimental."*

*What seems to be something very simple actually is quite a bit more complex--a good way to study the notations of sound as visual pieces is to study the notations and scores employed by Sound Poets, as well as in some cases, Visual Poets who use the Visuals to be sounded out as Sound Poetry. Notations in these senses need not even be written as words or even in letters, but using some other system or some completely arbitrary method. Bob Cobbing for example would perform poems by simply feeling a rock in his hands, exploring the textures and shapes and expressing sonically what the fingers, the touch, experienced and found. Walking with Bob, we would use side walk cracks and shadows of trees on the sidewalk as the notations for performance. There being an underlying structure in the pale cement at the same distances of the lines in a sidewalk, not counting the cracks, one has already the basis for a theme around which to improvise--*

*The experience of your work and of some others led me to wanting to find out*

*more about the origins of this interrelationship of the Visual layout of words and punctuation marks on the page with the sounds not only of words as*

*words having meanings, but of words themselves as simply sounds, working and*

*flowing together like music--*

*This is what led me to Mallarme, a poet who i knew someday i would encounter, so had not previously made conscious effort to study him other than reading his poetry until the right time found me and i found it--and this was it--*

*I thought to share with you some of the things I found in my rummaging about  
in my little collection of the poet's works in French and English  
editions--perhpas it may be of interest and use--*

*Mallarme, like a great many French poets beginning with Baudelaire, was very  
much impressed by the conceptions of Wagner, (and wrote a very fascinating  
essay on the composer's work), not only with the idea of the  
"gesamtkunstwerke" (total art work or total work of art; in which many have  
found also the example of a "totalitarian" work of art--)-but also  
examples, materials, which coincided at various levels with the poet's own  
ideas regarding music and poetry. The first expression of these ideas is to  
be found in the "poeme critique" "The Book as Spiritual Instrument." "Poem  
critique" was a new form invented by Mallarme in which the essay and the  
prose poem meet, thus announcing not only a new style of writing, but of  
thinking as well, so that style and thought interact with each other in  
opening up new ways to think and write simultaneously "critically" and  
poetically. Mallarme's essays and poetry, reviews and occasional pieces,  
already mocked and attacked by the critics and public of the day, were seen  
as going beyond all previous outrage with this new form thus marking to  
this  
day Mallarme as a deliberately "obscure," "perversely difficult and  
decadent" and "both vague & hermetic" writer. Emerson noted that "Perhaps  
the blank and ruin we see within Nature in is in our eye;" similarly, one  
might propose that the obscurity, difficult and perversity which the  
readers  
of the time--and many today--find in Mallarme may have been--and be--in  
their own eyes, for, read on the terms which they set forth, Mallarme's  
poemes critiques and poetry are actually very limpid, acutely lucid, and,  
in  
the best French tradition, quite logical.*

*For example, the poeme critique "The Book as Spiritual Instrument" (also  
translated as "The Book as Intellectual Tool") may be thought of as  
referring to the book both as a tool, a device of instrumentality, and as a  
musical instrument. It is in the musical context which Mallarme here first  
envisions the layout of the composition of the musical score which is to be  
"Un Coup de des." Mallarme, like Verlaine, aspired to a sense of language  
that would attain the heights of "music above all things." However this  
sense of Music, in Mallarme, has two facets: one is a system of sounds  
which  
"plays" so to speak, on the emotions; the other is Music thought of as a*

system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality. Given what seems the contradiction between a non-referential structure and one that provokes, elicits, emotional responses which have their own referentialities, the "resolving" achievement of this mini-gesamtkunstwerke is then achieved through the harmonious balance of all the elements within the poem, though in such a way as to leave them open, provisional, rather than being a total enclosure without issue for the elements involved. "A throw of the dice will never abolish chance" as the poem says--

(The structural aspect is part of the huge sea change in the interest in, study and reputation of, Mallarme beginning in the early 1970's as many of Mallarme's ideas and poetics acts, works, anticipate structuralist and post structuralist literary thought in France. It was at this time that Mallarme ascended to his position as THE great experimenter, innovator, poet-thinker of the poem critique of his times, knocking Rimbaud off the throne.)

(This relates, I think, with your sense of improvisations, in which there is always an opening, a series of possibilities, of choices that are actively present and there to be ignited at any moment by the poet--it also means that the poet and the poem in itself can be seen/heard/felt/thought with as being two players, improvising back and forth, rather than the poem being a static set of notations on which the poet improvises--for the real challenge and meaning of improvisation is that two or more poets/players are exchanging ideas, references, allusions, rhythms, notes, back and forth, each one encouraging and pushing the other to continually be expanding the bursts of improvisations playing off of the central theme which runs through out the poem/music, pushing each other to ever greater and more exhilarating experiments, realizations, spontaneous illuminations or sudden expressions of the extreme tension which exists when the balance begins to stray and the theme is on the verge of being lost beneath too much "bric-a-brac"--signalling one or the other of poets/players to get a grip on it and steer the improvisations back towards the "center of gravity" so to speak. By this I mean that in your poems, what I find is that the "other" poet/player is the poem itself, as when you are improvising--it is with the challenges presented by the poem as it exists at that very moment--the poem is at once "a part of you" and "apart from you" --it has its own independence, so to speak, as it is playing, improvising with you. In other words, it is a manifestation of the uncanny of which Emerson said: "It is

*new to me yet not unknown."*

*In "The Book as Spiritual Instrument/Intellectual Tool," which appeared in the June 1895 issue of La Revue blanche, 18 months before "Un Coup de des" appeared in the journal Cosmopolis (which employed an English typesetter whose work impressed Mallarme), the poet writes:*

*"Poetry, close to the idea, is Music par excellence--doesn't admit inferiority . . . Why couldn't a line--a spurt of grandeur, a considerable thought or emotion, a sentence in bold type that continues for pages, one line per page in graduated placement--keep the reader breathless, calling upon his powers of enthusiasm, for the length of the boo; along with little groups of secondary importance, explanatory or derivative--a sowing of frills."*

*Composing the "Editor's Note" himself for the issue of Cosmopolis in which "Un Coup des des" first appeared, Mallarme expands and clarifies this idea:*

*"In this work which is of an entirely new kind, the poet has attempted to create music using words. A sort of general leitmotif running throughout the poem provides it with unity. Accessory themes are grouped around it. The nature of the letters employed and the position of the blank spaces are designed to replace notes and intervals."*

*You note your thinking of your work in the context of multi-media--here one finds the dream of French poets of the 19th century when first discovering Wagner and his works, his gesamtkunstwerke. Verlaine and Mallarme's aspiration to "Music above al else" are close to your own sensibility. While Verlaine--who in French is absolutely breathtaking in the sheer music of many of his best poems--stayed with the conventional forms of the French poetry of his day, Mallarme saw the way to the Visual layout, like a musician composing a score, as a means of emphasizing the multi-vocal aspects and passages of the poem. The uses of space as an interval, in a sense "fills" what seems to be "blank" with the interval of silence, anticipating Cage's use of silence, among others--silence plays a role, is a sonic/visual element and event all its own, rather than simply being a bystander at the "action" of the letters and words as is so often the case. Silence, then, enters in also as duration--a new way of "keeping time" within the rhythms of the poem--attending to the silence sharpens the ear to the entrance of the sounds, themselves also as visual events, forms--the entire page becomes a site/sight/cite of activation, the prompter of a performance which, beginning with the mouth, extends to the whole body as an expressive instrument being played by the poet--thus the desire for a multi media performance, in which dance, gestures, acting, music, backdrops etc etc become a part of this activated poem--*

*The interrelationships among the Visual and the Sonic being performed leads to this activation of the body--and to the desire for a kind of multi media theatrical space--or simply a performance outdoors, improvising with sidewalk cracks, tree shadows moving in the wind--*

*It is not simply a question of the gesamtkunstwerke as a total work of art, but of the entire body of the poet/performer as the site/sight/cite of a multi-media of performance score/visual poem/poem, of sound making, of gesture, dance, the body itself as a "written character" come to life as a form of "character"--the body itself becoming the gesamtkunstwerke--*

*In your works one feels and hears and sees in the minds eye and in the visual layouts on the page the presence of the body of poet/performer in action, alive and improvising with the poem itself as an other body, an other entity, "at once new to me, and yet not unknown."*

*This to me was the great excitement in seeing your videos, as they present in action al that the poem is performing on the page, the video presents the realization, the activation of al the elements so that one can experience fully what is the confirmation of al that the visual layouts on the page so vividly represent that it is but a step from the page to the performance, even before one has seen the performance--so that seeing the performance is a confirmation of al that one has found made possible on the page--*

*many many thanks again Vernon!*

*On Thu, May 20, 2010 at 7:07 AM, Vernon Frazer <[REDACTED]> wrote:*

*David*

*Many, many thanks to you in return for your kind words.*

*In 1985, when I heard Ted Enslin read, I realized that hearing poets recite their work, their rhythms and inflections, enabled me to understand it more quickly.*

*I've often felt that my own work needed a mixed-media presentation--recitation, music and a readable text-- to enable the reader to relate to my work in the fullest way possible. The Poetry Band I had about 20 years ago covered some of that ground. After*

*the Poetry Band ended, my poetry started to incorporate the contrapuntal and polytonal melodies I used to hear around me when I performed with the band, only in the form of language. So I started writing what I've called "orchestrated text."*

*In IMPROVISATIONS I mentioned the late Julius Hemphill's Coon Bidness because many of the multi-voiced lines in teh book seem to come togeher in the way the saxophones did on his recording.*

*I'm very pleased that the performance helped you see how my work fits together.*

*Sometimes I think I'm a musician in a writer's body. When Ottone M.*

*Riccio*

*did a spin on*

*Pound by saying, in effect, poetry is music made with language, I began to*

*write from*

*that sensibility and poetry came much more easily to me than it had before.*

*So, when you (or anybody, I guess) look at my work, knowing that music of some kind is*

*always at its core would (I hope) help "explain" the text.*

*Again, I thank you for your praise of my work and for posting this.*

*You've*

*certainly made*

*my day.*

*Best,*

*Vernon*

*guidelines*

---

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.  
[http://www.windowlive.com/campaign/thenewbusy?](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_2](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

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## 21. **Joel Weishaus**

### **Leslie Scalapino**

Mon 31 May 2010

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Charles:

The death of Leslie is a loss to the whole species.

I'm very sorry to hear this.

Warm Regards,

Joel

Date: Sat, 29 May 2010 17:06:46 -0400

From: Charles Bernstein <[REDACTED]>

Subject: Leslie Scalapino (1944-2010)

<http://epc.buffalo.edu/authors/scalapino/obit.html>

*"Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once."*

— Philip Whalen

*Leslie Scalapino passed away on May 28, 2010 in Berkeley, California. She was born in Santa Barbara in 1944 and raised in Berkeley, California. After Berkeley High School, she attended Reed College in Portland, Oregon and received her B.A. in Literature in 1966. She received her M.A. in English from the University of California at Berkeley in 1969, after which she began to focus on writing poetry. Leslie Scalapino lived with Tom White, her husband and friend of 35 years, in Oakland, California.*

*In childhood, she traveled with her father Robert Scalapino, founder of UC Berkeley's Institute for Asian Studies, her mother Dee Scalapino, known for her love of music, and her two sisters, Diane and Lynne, throughout Asia, Africa and Europe. She and Tom continued these travels including trips to Tibet, Bhutan, Japan, India, Yemen, Mongolia, Libya and elsewhere. Her writing was intensely influenced by these travels. She published her first book *O and Other Poems* in 1976, and since then has published thirty books of poetry, prose, inter-genre fiction, plays, essays, and collaborations. Scalapino's most recent publications include a collaboration with artist Kiki Smith, *The Animal is in the World like Water in Water* (Granary Books), and *Floats Horse-Floats or Horse-Flows* (Starcherone Books), and her selected poems *It's go in horizontal / Selected Poems 1974-2006* (UC Press) was published in 2008. In 1988, her long poem *way* received the Poetry Center Award, the Lawrence Lipton Prize, and the American Book Award from the Before Columbus Foundation. Her plays have been performed in San Francisco at New Langton Arts, The Lab, Venue 9, and Forum; in New York by The Eye and Ear Theater and at*

*Barnard College; and in Los Angeles at Beyond Baroque.*

*In 1986, Scalapino founded O Books as a publishing outlet for young and emerging poets, as well as prominent, innovative writers, and the list of nearly 100 titles includes authors such as Ted Berrigan, Robert Grenier, Fanny Howe, Tom Raworth, Norma Cole, Will Alexander, Alice Notley, Norman Fischer, Laura Moriarty, Michael McClure, Judith Goldman and many others. Scalapino is also the editor of four editions of O anthologies, as well as the periodicals Enough (with Rick London) and War and Peace (with Judith Goldman).*

*Scalapino taught writing at various institutions, including 16 years in the MFA program at Bard College, Mills College, the San Francisco Art Institute, California College of the Arts in San Francisco, San Francisco State University, UC San Diego, and the Naropa Institute.*

*Of her own writing, Scalapino says "my sense of a practice of writing and of action, the apprehension itself that 'one is not oneself for even an instant' – should not be,' is to be participation in/is a social act. That is, the nature of this practice that's to be 'social act' is it is without formation or custom." Her writing, unbound by a single format, her collaborations with artists and other writers, her teaching, and publishing are evidence of this sense of her own practice, social acts that were her practice. Her generosity and fiercely engaged intelligence were everywhere evident to those who had the fortune to know her.*

*Scalapino has three books forthcoming in 2010. A book of two plays published in one volume, Flow-Winged Crocodile and A Pair / Actions Are Erased / Appear will come out in June 2010 from Chax Press; a new prose work, The Dihedrons Gazelle-Dihredals Zoom will be released this summer by Post-Apollo Press; and a revised and expanded collection of her essays and plays, How Phenomena Appear to Unfold (originally published by Potes & Poets) will be published in the fall by Litmus Press.*

*Her play Flow-Winged Crocodile will be performed in New York at Poets House on June 19th at 2pm and June 20th at 7pm by the performance group The Relationship, directed by Fiona Templeton and with Katie Brown, Stephanie Silver, and Julie Troost. Dance by Molissa Fenley, music by Joan Jeanrenaud, and projected drawings by Eve Biddle. This production is co-sponsored by Belladonna\* and the Poetry Project.*

*There will be a memorial event for Scalapino at St. Mark's Poetry Project on Monday, June 21st.*

*A Zen Buddhist funeral ceremony will be conducted by Abbott Norman Fisher in about a month with the arrangements in a subsequent announcement. Tom requests that in lieu of flowers, Leslie's friends consider a charitable donation in her memory to: Poets in Need, PO Box*

5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of their choice. Condolence cards may be sent to Tom & Leslie's home address, 5744 Presley Way, Oakland, California 94618-1633.

*to make my mind be actions outside only. which they are.  
that collapses in*

*grey-red bars. actions are life per se only without it.*

*(so) events are minute — even (voluptuous)*

*--Leslie Scalapino*

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## 22. **Daniel Godston** **World Listening Day**

*Mon 31 May 2010*

You are invited to participate in the first World Listening Day, which happens on Sunday, July 18, 2010. The purposes of World Listening Day are: . to celebrate the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology; . to raise awareness about issues related to the World Soundscape Project, World Listening Project, World Forum for Acoustic Ecology, and individual and group efforts to creatively explore phonography; . and to design and implement educational initiatives which explore these concepts and practices.

World Listening Day is being organized by the World Listening Project, in partnership with other organizations. July 18 was chosen as the date for World Listening Day because it is the birthday of the Canadian composer R. Murray Schafer. Schafer is one of the founders of the Acoustic Ecology movement. The World Soundscape Project, which he directed, is an important organization which has inspired a lot of activity in this field, and his book *Soundscape: The Tuning of the World* helped to define many of the terms and background behind the acoustic ecology movement.

The World Listening Project invites you to participate in World Listening Day. Here are several possibilities -- . You can set aside some time when you pay

attention to your soundscape. . You can organize a soundwalk or a listening party when people play field recordings. . You can organize a performance event that involves field recordings and other artistic expressions that explore our soundscape and how we can listen to our sonic environment. . You can facilitate an educational event that relates to acoustic ecology, field recordings, or a similar topic. . You can contact organizations that are participating in World Listening Day, to see if you can get involved that way.

World Listening Day includes the following organizations and projects:

American Society for Acoustic Ecology

Auroral Borealis Listening Group

Berg 26 (Berlin)

Chicago Phonography

Citizen Sound

Community Sound [e]Scapes

Fruit for the Apocalypse - "The Stepney Soundscape"

Hellenic Association for Acoustic Ecology - "A Listening

Demonstration-Performance and Sunset Silence Meditation" (Corfu, Greece)

Im Namen des Raumes

KKWNE (Paris)

Midwest Society for Acoustic Ecology

New England Phonographers Union

OISTAT Sound Design Working Group

Seattle Phonographers Union

SixtySecond Theatre

"Sonic Survey of Weymouth seaside" (Dorset, England)

Sound Studies / Berlin University of the Arts

"Sounds Like Radio" (WDBX FM)

Wild Sanctuary

World Forum for Acoustic Ecology

World Listening Project

For more info, please email [REDACTED]. Updates regarding more participants and projects will be announced soon.

Links:

<http://www.worldlisteningproject.org/?p=667>

<http://www.sfu.ca/~truax/wsp.html>

<http://www.chicagoartistsresource.org/music/node/26550>

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23. **Rob McLennan**

**[REDACTED]: Bywords June15 deadline]**

Mon 31 May 2010

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To current and former Ottawa residents, workers and students:

June 15, 2010 is the deadline to submit poetry for the July, 2010 issue of Bywords.ca.

**\*\*Please consult the guidelines on [www.bywords.ca](http://www.bywords.ca)\*\* then send poems to [REDACTED].**

Judge for this year's John Newlove Poetry Award is Jason Camlot. Send poems!

Thanks to everyone who has submitted poems.

For poetry, literary events, news, links and hard-to-find poetry collections and chapbooks by Ottawa writers, please go to [www.bywords.ca](http://www.bywords.ca).

Amanda Earl  
Managing Editor  
[www.bywords.ca](http://www.bywords.ca)  
PO Box 937  
Station B  
Ottawa, On  
K1P 5P9

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://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://www.abovegroundpress.blogspot.com) \* <http://robmcclennan.blogspot.com/>

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24. **Eleni Stecopoulos**

**ARMIES OF COMPASSION, from Palm Press**

Mon 31 May 2010

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Happy to announce my new book, Armies of Compassion (Palm Press, 2010), beautifully designed by Michael Cross.

<http://www.palmpress.org/armiesofcompassion.html>

Available from SPD:

<http://www.spdbooks.org/Product/9780984309900/armies-of-compassion.aspx?rf=1>

This startling work brings something necessary to American poetry: a visceral poetics that transforms diagnosis into a performative linguistic probe in the

service of the disturbed body. The body politic's symptoms and signs are the foundation for Eleni Stecopoulos's aversive lyrics, whose beauty lies not in the unbearing of a device but in the bearing of our discomfiture in the world and the potency of our imaginary realignments. *Armies of Compassion* is a talisman, antidote to what ails, spells woven against an engulfing night.

—

Charles Bernstein

The poems of *Armies of Compassion* are riveting, threnodic, deeply investigative of our "hieroglyphs of breath" and body. They cut to the marrow of kinetics and philology, our psyche's doubt, our cellular breakdowns and theatricalities, our ironies and euphemisms, our endless war, pinning evocative Latin and Greek terms to greater mythic dimension and healing ritual. Eleni Stecopoulos is one of our deepest and most rigorous poets whose ethos and intelligence challenge and light up the mind. I am thrilled by out of what ruins and darkness and inspired lexical examination come these rare beauties. —

Anne Waldman

"Philosophy never confesses / its delicate condition" writes Eleni Stecopoulos, as she takes on the inherently vulnerable role of investigative poet, asking whether the body, personal and politic, is irrevocably split off in its systemic afflictions. In this book Stecopoulos deploys the paradoxical force/fragility of poetry at all too familiar sites of our abjection. She does this with historically aware wisdom and humor. Can words help, not as palliative or consolation, but as source of transfiguring energy? "Levitating girls" hover over "lines gathering / all the intelligence" of an intellectually astute imagination steeped in, among many aesthetic legacies, that of ancient Greece, where the fact "that the god descends on creaking pulleys in no way undermines the apparition." This poet has the guts and strategy (persistent courage) of what she calls "choric goals... waiting in the echo / for a tone," subtending towards love. — Joan Retallack

Eleni Stecopoulos is among a constellation of contemporary U.S. poets effectively correlating somatics (the everyday practices and conditions of bodies) with geopolitics, through a radical and emergent lyricism. In *Armies of Compassion*, the poet's body becomes a site allegorizing disasters of "immunity": the principle disaster being the Hegelian-trap which over-identifies 'self' as 'other' and the other as potential outbreak. As the epigraph to "Autoimmunity," from Antonin Artaud's *Theater and Its Double*, reads: "The Grand-Saint-Antoine did not bring the plague to Marseille. It was already there." Which is to say: what plagues us is not alterity, but the dangerous fiction that 'self' and 'other' are not in fact coconstitutive, and that identities rather than relationships persist. Discoursing with both ancient and contemporary healing practices, and calling into question the hegemony of

modern Western medicine, Stecopoulos opens the field for what bodies can do liberated from the disciplinary triage of military, capital, and clinic. Like Artaud, Robert Duncan, and Hannah Weiner before her, language experiment follows from bodily necessity and contingency. Conditioned by despair, there is somehow hope in "guts." Having guts (courage), but also attending their literal fact (the innards determining how we act, thus will be).

—Thom Donovan

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Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.  
[http://www.windowlive.com/campaign/thenewbusy?](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_1](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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25. **Rob McLennan**

*jwcurry is appealing for relief again.*

*Mon 31 May 2010*

---

jwcurry is appealing for relief again. Consider buying some of his books so he can live in his apartment!

check out this older post, here;

<http://robmcclennan.blogspot.com/2009/09/urgent-note-from-roland-prevost-save.html>

rob

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

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26. **Samuel Wharton**

*Fwd: sawbuck 4.2*

*Mon 31 May 2010*

---

dear readers & contributors~

happy memorial day!

also there's a new sawbuck <<http://www.sawbuckpoetry.blogspot.com>> for you to read, with poems from:

Adam Shlager

A.M. Brant

Charles Springer  
Dean Faulwell  
Emma Bolden  
Kiely Sweatt  
Lisa Cole  
Mark Neely  
Rebecca Mertz  
Scott Abels

hope you enjoy & have a great summer!

~samuel wharton, editor

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27. **CA Conrad**  
***Tammany, around***

*Mon 31 May 2010*

---

Chief that is, Chief Tammany. Where we will meet.  
The (Soma)tic Poetry Workshop, details at this link:  
<http://myforehead.blogspot.com>

--

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

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

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28. **David-Baptiste Chirot**  
***save jwcurry & Room 302 Books!***

*Tue 1 Jun 2010*

---

Last week jw sent me one of his famous single spaced many many paged letters and talked a bit about his situation--

i think he's one of the great geniuses of poetry, publishing, critiques, Visual Poetry, Sound Poetry & is also engaged in creating the entire bibliography of bp Nichol

some of jw's works will be in a forthcoming web anthology of Visual Poetry i was invited to curate

please help this great artist--!

--david baptiste chirot

NOTE: THE FOLLOWING IS FROM ROB MCLENNAN'S GREAT BLOG

An urgent note from Roland Prevost: save jwcurry & Room 302 Books!

john curry, certainly a world class poet living in our community, is presently facing almost certain eviction.

Stephen Brockwell alerted me of this precarious situation, by phone, and asked if I would get the word out, most recently at the TREE Reading Series on September 22, where we were able to scare up enough to cover one of his 5 months' owed rent & save his telephone service.

curry's been in constant production of his own and hundreds of others' work since 1979. he's mainly ineligible for grants. His bookstore is mainly an unused resource. His archive documenting the growth of avant-garde writing in Canada is one of the key collections in the country. Nicky Drumbolis has said: "curry and his work are the best-kept secret in Canada."

Since time is of the essence, if curry's to avoid eviction, there are a few ways you can help:

Start to use his goddamn store!

Room 302 Books is the only bookstore in Canada ever to focus specifically on the avant-garde and "overlooked outsiders," specializing in concrete/visual/sound poetries (mainly Canadian) with a stock of over 20,000 mainly rare titles, including "elusive ephemera," and probably the only source of most of jwcurry's various imprints and titles (which number in the thousands). curry's current lists finally focus on his own work as artist & publisher, virtually the first time everything that's (still) available has been made commonly available. You can purchase bookstore IOUs (or set up an account) today in any amount for those who'd like to do that.

Subscribe to Curvd H&z, curry's serial imprint. "donor" subscriptions (please indicate) of \$100 or more get ½ the stash in a sampling of available titles from various of his imprints immediately, the remaining ½ put on account for forthcoming titles.

Donate outright. I would like to encourage you to donate something so as to keep this excellent bookstore, publisher, archive and artist alive, and at the same time help prevent curry's eviction from his apartment. For those who'd like to purchase bookstore IOU's, I'd ask you to write (#302-880 Somerset Street West, Ottawa Canada K1R 6R7) or call him at [REDACTED]. Please contribute as you can. The New Busy is not the old busy. Search, chat and e-mail from your inbox. Get started. Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. See how.

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The New Busy  
think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail.  
<http://www.windowlive.com/campaign/thenewbusy?>

tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\_HMP:042010\_5

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29. **Deborah Poe**

***Fwd: Call for anecdotes for an upcoming Sarabande book***

*Tue 1 Jun 2010*

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Forwarding on request (apologies for x-posting)

Here's the call:

\*Call for anecdotes for an upcoming Sarabande book\*

Jeffrey Skinner and Leslie McGrath are working on a project about the careers of poets and literary prose writers. How do poets and other literary writers move ahead in their careers (other than via their blazing talent?) This is your chance to share the anecdotes you've only told your closest friends. We're interested *\*only\** in the stories, not in names and places. We offer anonymity and gratitude in exchange. And, if we use your anecdote, a free copy of the resulting book. \*\*

Please email your anecdotes to [REDACTED] by July 1, 2010 under the heading "Book Anecdote."

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30. **William Allegrezza**

***Series A: Durgin and Bouilly this Wednesday***

*Tue 1 Jun 2010*

---

Come to Series A this Wednesday to hear two great poets.

June 2, 7:00-8:00 p.m.

Patrick Durgin

Jenny Bouilly

At the Hyde Park Art Center.

5020 S. Cornell Avenue

Chicago, IL

BYOB. Parking. Public Transit.

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

\*\*The reading starts on time at 7 since the HPAC closes at 8.

Bill Allegrezza

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31. **Mary Jo Malo**

***Gulf waters***

*Tue 1 Jun 2010*

---

My contribution, "DOWN IN THE PARISH," can be read here:

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

Recently I've discovered the holistic work of physicist-philosopher, David Bohm, and am amazed by the intricate flow and interrelation among all forms of matter. Decades ago he saw the segmented, mechanistic view of reality as a dangerous justification for unrestrained technology. Bohm further realized our entire system of thought is incoherent. He believed fresh perspectives are attainable only through imagination and the potential inherent in an artist's inescapable need to create.

When working in the energy sector, specifically the heavy electrical apparatus industry, I became aware of studies to determine the effect of electromagnetic radiation on children. I also learned too many utilities recklessly generate electricity using coal, gas, and nuclear power. We must end our reliance on toxic energy supplies and quickly transition to safe, renewable energy, or this planet will be uninhabitable for most species. Reduce, reuse, recycle, bicycle, and use mass transit!

I no longer apologize for writing poetry using metaphors drawn from nature.

Mary Jo Malo

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32. **Will Larsen**

***This Sunday: Staviana Stanescu Reading, 2pm***

*Tue 1 Jun 2010*

---

The Renaissance Society presents

\*Saviana Stanescu

"NY THRU AN IMMIGRANT I or (r)EVOLUTION

(Flagstories and other personal histories)"

Sunday, June 6, 2:00 pm\*

\*You are invited for The Renaissance Society's last event of the year - a reading by Saviana Stanescu, followed by a reception with light refreshments in the gallery.\*

Stanescu was a college student in 1989 when she participated in the Romanian "revolution" and the so-called "end of communism". Now, after almost 20 years she witnesses the so-called "end of capitalism" in New York. This

autobiographical performative lecture explores her immigrant experience in New York through the lens of a personal dichotomy East-West and a permanent negotiation between the old and new set of values.

Playwright, poet, screenwriter, teacher, journalist, curator, Stanescu does it all. Her work is often characterized by a black humor and a sense of the absurd that is distinctly Eastern European. She wrote the screenplay for Dog Luv which is featured in the exhibition Seductiveness of the Interval. She has won numerous awards and her plays have been widely presented internationally and in the US. Recent New York productions include: Aliens with Extraordinary Skills, Waxing West, and Yokasta Redux (co-authored with Richard Schechner). She teaches at New York University.

\*The reading will take place in Swift Hall room 106, at The University of Chicago, 1025 East 58th Street (on the Main Quadrangle of the University, directly east of Cobb Hall). The reception will be at The Renaissance Society, 5811 South Ellis Avenue, 4th floor, Cobb Hall. FREE\*

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### 33. **Nic Sebastian**

#### ***Ten Questions on Poets and Technology: Chris Hamilton-Emery***

*Tue 1 Jun 2010*

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The internet, Facebook, Twitter, blogs, websites, iPad, iPod, podcasts, digital video, computers and who knows what else. What do they all mean for the poet? For Poetry? UK poet Chris Hamilton-Emery responds this week to Ten Questions on Poets and Technology - <http://bit.ly/anbQ7A>. Best wishes, Nic Sebastian <http://verylikeawhale.wordpress.com>

---

The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. [http://www.windowsslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_4](http://www.windowsslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4)

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### 34. **V. Joshua Adams**

#### **\*\*\* NEW ISSUE OF CHICAGO REVIEW \*\*\***

*Tue 1 Jun 2010*

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\*\*\*

CHICAGO REVIEW is pleased to announce the publication of issue 55:2, featuring:

POETRY by Simon Jarvis, Jean Valentine, Kristina Jipson, Pierre Joris, Elizabeth Winder, Susan Stewart, Andrew Zawacki, Rob Halpern, and Stéphane Mallarmé  
(Translated by Peter Manson)

FICTION by Gary Lutz, Erika Mikkalo, and Matt Briggs

ESSAYS by Jennifer Moxley, Durs Grünbein and John Wilkinson

plus REVIEWS and a NOTE

To order or subscribe, visit:

<http://humanities.uchicago.edu/orgs/review/>

\*\*\*

CHICAGO REVIEW  
5801 S. Kenwood Ave.  
Chicago, IL 60637

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### 35. **Jonathan Morse**

#### ***What happens when a photographer looks at a poet?***

*Wed 2 Jun 2010*

---

Setting the stakes high with a great photographer, Edward Weston, I ask that question in a blog post at

<http://jonathan-morse.blogspot.com/2010/05/tycoon-classic-studio-pose.html>

Jonathan Morse  
University of Hawaii at Manoa

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### 36. **Maryrose .**

#### ***Open Call: PolyVocal***

*Wed 2 Jun 2010*

---

Anyone interested in joining us? Contact me or James (below)

Dear friends,

We at the Spare Room are asking you to participate in an afternoon of poetry for voices Sunday July 18.

In our business of bending literary tradition, we are working against the notion of literature as solitary act. We will be spending an afternoon in Portland, Oregon, out of doors, performing and sharing works of poetry composed or arranged for multiple voices. In doing so, we are looking back to the Greek Chorus, Louis Zukofsky's "A"-24, Canada's Four Horseman, and others, but you

are as much encouraged to bring your own work, or re-imagine the work of others.

This is an open call, do pass it on.

Please let us know if you plan on attending, & any other information we might find useful for promoting the event.

Thank you.

James Yeary, for Spare Room



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### 37. **Paul Siegell**

#### ***youtube'd book trailer: wild life rifle fire***

*Wed 2 Jun 2010*

---

hello!

when you have a moment,  
and  
when your speakers are on...

wild life rifle fire's up on YouTube: <http://bit.ly/aLaNz2>

whaddaya think?

1,000 thanks for viewing,  
paul>  
<http://paulsiegell.blogspot.com>

(gigantic thanks to those kind enough to post, fwd, embed, etc. - huge!)

...thank you, Reb Livingston:  
<http://wewhoareabouttodie.com/2010/05/30/poetry-attentionbeam-8/>

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### 38. **Camille Martin**

#### ***new at Rogue Embryo***

*Wed 2 Jun 2010*

---

Fresh posts on my blog:

1) Charles Borkhuis' "Write What I Say"  
<http://rogueembryo.wordpress.com/2010/06/02/charles-borkhuis-write-what-i-say/>

2) in-flight collage

<http://rogueembryo.wordpress.com/2010/05/23/in-flight-collage/>

Cheers!

Camille

Camille Martin

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

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.com>

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39. **Edward Foster**

***GREAT BOOK EVENT NOT TO BE MISSED***

*Wed 2 Jun 2010*

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40. **Tribbey, Hugh R.**

***new book***

*Wed 2 Jun 2010*

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My book Mime Box has been recently published by Chalk Editions at

<http://chalkeditions.co.cc>

Thanks,

Hugh Tribbey

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41. **CA Conrad**

***FUCK DEATH!***

*Wed 2 Jun 2010*

---

for Leslie Scalapino & Peter Orlovsky

Down, down, down into the darkness of the grave

Gently they go, the beautiful, the tender, the kind;

Quietly they go, the intelligent, the witty, the barve.

I know. But I do not approve. And I am not resigned.

--Edna St. Vincent Millay

It makes me angry that we die. I'm on Edna St. Vincent Millay's side with this one! FUCK DEATH! I am not resigned and will not intend to ever be so! Dying is a growing grief for the living. A humiliating and treacherous sadness in piecemeal THIS WORLD!

It was very sad to hear of the passing of Leslie Scalapino and Peter Orlovsky. I had the weirdest things happen with both of their works, not weird really because everything we think weird or coincidental will probably be revealed one day as the softest magic imaginable, meaning WE HAVE NO IDEA HOW BIG THE magic faucet roars beyond this world. But I recently stumbled across Leslie Scalapino's AMAZING book *Crowd and not evening or light* JUST before hearing that she had died. And have since reread it, and loved it all over again. I despise religion which drives customs, which evaporates autonomy, and SCALAPINO also OPENLY felt the same way over and over again in her poems. Like this great stanza:

people finding out what  
they are -- because they don't have any  
custom any longer -- we don't  
not from suffering -- though going on  
or their finding out, the women having been enslaved  
the men dead -- custom -- suffering  
made to be that

And today I wish I knew Peter Orlovsky's poems as much as I do Scalapino's. I heard him read in Philadelphia many years ago at the Painted Bride Arts Center. It was Lamont Steptoe who brought him here I believe, but I'm not 100 percent sure. The first person who ever mentioned him to me was Molly Russakoff.

Today Molly and I went deep into Fairmount Park together. We had a picnic for Peter. She had dated him at Naropa back in the 1970's at the same time that Allen Ginsberg was dating him. We had oranges and wine and dark chocolate and kale and blue corn, and ate, and offered some for Peter under the massive cottonwood tree in the park today. It was beautiful, this. This sharing and being together, being grateful for our lives and WE MUST be grateful for our lives we know.

JUST before I found out that Peter died last week I was in the Rittenhouse Library, sitting in front of the poetry section reading from the marvelous anthology *OUT OF THIS WORLD* (St. Mark's Poetry Project), and a book title's spine jumped out at me: *WHEN I WAS COOL*. I forget the author, but Molly knew him as well, in fact the book was about going to Naropa, and the author was there when Molly was there. When Peter Orlovsky was teaching there, and Ted Berrigan, and it sounded like a great time.

But I opened *WHEN I WAS COOL* to a page with Orlovsky's picture, and a caption which read something like, "On the first day of class Peter Orlovsky said, 'raise your hand if you think pussy tastes like strawberry jam'" or something like that.

WITH LOVE TO THE LIVING. I mind dying, I mind very much! I do not  
approve, and am not resigned!  
CAConrad

--

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

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

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42. **Alan Sondheim**

***Nigerian oil damage (fwd - the US is catching up)***

*Thu 3 Jun 2010*

---

<http://www.guardian.co.uk/world/2010/may/30/oil-spills-nigeria-niger-delta-shell>  
- Alan

==

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

webpage <http://www.alansondheim.org>

music archive: <http://www.espdisk.com/alansondheim/>

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43. **Hilary Clark**

***Re: new from No press: DANDELION COLLABORATION by Bob  
Cobbing and Lawrence Upton***

*Thu 3 Jun 2010*

---

Hi,

Forwarding message.

Hope your spring/summer is going well.

H.

*No press is proud to announce the (re-issued) publication of*

*DANDELION COLLABORATION  
by Bob Cobbing & Lawrence Upton*

*published in an edition of 40 hand-sewn copies (of which 20 are for sale)  
\$5 each (including shipping)*

*Dandelion Collaboration was commissioned from Bob Cobbing and Lawrence Upton  
by derek beaulieu. It was made between March and May 2002. It was the last  
collaborative poetry the two made, writing and rewriting using additive and  
destructive processes-original writing and inscription collaged with found*

*material, subjected to digital transformation using several PC graphics packages, and analog transformation by photocopier.*

*for more information, or to order copies, email*

██████████

*derek beaulieu  
2 - 733 2nd avenue nw  
calgary alberta  
canada T2N 0E4*

██████████

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

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#### 44. **Laura Hinton**

##### **Re: Leslie Scalapino (1944-2010)**

*Thu 3 Jun 2010*

---

In mourning Leslie Scalapino's death and in celebrating her multi-genre poetry, I am coordinating a "Streaming / Reading Memorial" on my blog site, Chant de la Sirene. Four pieces have thus far been posted this week. We are looking forward to more:

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

Anyone who wishes to send in a short piece about Leslie, on the topic of reading / re-reading her work, please backchannel me ( ██████████ ).

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>

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## 45. **Poetry Project**

### ***Events at The Poetry Project***

*Thu 3 Jun 2010*

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The Poets Potluck is tomorrow!

Friday, June 4, 10 PM

Poets Potluck VI

Come say goodbye to Ed & Nicole and make mark of the end of their co-Friday Night Series run before the Poetry Project's annual summer-time pause. Bring your best gal, or a casual gentleman or two, your ma's macaroni salad, and a choice tippie, like grandma's punch or grandpa's whiskey, to wash it all down. There will be poems read, songs sung and early summertime romantic merriment for all. See you there, of course.

Also, if you have a new book you should send a copy to Poets House for their showcase:

2010 Poets House Showcase

June 28 to July 31

Opening Reception: Monday, June 28, 6:00-8:00pm

BE SURE YOUR BOOKS ARE INCLUDED!

Book Submission Deadline<Thursday, June 10, 2010

If your book was published in April 2009 or later, make sure it is a part of the 18th Annual Poets House Showcase, a display of all the poetry books published in the U.S. each year. Send books to Poets House Librarian Maggie Balistreri (10 River Terrace, New York NY, 10282; [REDACTED]) as soon as possible. For more details about the Showcase, visit [www.poetshouse.org/showcase.htm](http://www.poetshouse.org/showcase.htm)

The Poets House Showcase takes place at @ Poets House, 10 River Terrace (at Murray St.), [REDACTED] /[www.poetshouse.org](http://www.poetshouse.org)

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](http://www.poetryproject.org)

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

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

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

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46. **Tim Peterson**

***EOAGH Reading Series 6/6: Javier, Lee, and Marinovich***

*Fri 4 Jun 2010*

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EOAGH Reading Series 6/6:

PAOLO JAVIER, SUEYEUN JULIETTE LEE, and FILIP MARINOVICH

Sunday, June 6 at 2 PM

At Unnameable Books

600 Vanderbilt Avenue, Brooklyn, NY

FREE

\*

PAOLO JAVIER is the author of the forthcoming chapbooks *The Feeling Is Actual* (creature press, summer 2010) and *Megton Gasgan Krakoom* (cy gist press, summer 2010). A 2010 Millay Colony Artist-in-Residence, he publishes *2nd Ave Poetry*, and lives in Queens.

Read "FORMAL APOLOGY TO MY ASSHOLE," "Maybe I'm All Of This" and "MCCARTHY AT HEART" by Paolo Javier in Issue 5:

<http://www.chax.org/eoagh/issuefive/javier.html>

Read an excerpt from Javier's play "Lunatic" in Issue 4:

<http://chax.org/eoagh/issuefour/javier.html>

\*

SUEYEUN JULIETTE LEE grew up 3 miles from the CIA. She currently lives in Philadelphia, where she edits Corollary Press, a chapbook series devoted to multi-ethnic innovative writing. Her books include *That Gorgeous Feeling* (Coconut Books) and *Underground National* (Factory School).

Read "from in an american mirror" by Sueyeun Juliette Lee in Issue 5:

<http://www.chax.org/eoagh/issuefive/lee.html>

\*

FILIP MARINOVICH is a poet living in New York, New York. His books are "ZERO READERSHIP" (Ugly Duckling Presse 2008), and the forthcoming "A TRAVELLING PART" (Ugly Duckling Presse 2011). He has published poems in Critiphoria, EOAGH #3 and #5, The Brooklyn Rail, and Aufgabe. Good evening Everybody.

Read "HONORABLE ONE," "BARETTE," and "Descriptions Automatique" by Filip Marinovich in Issue 3:

<http://chax.org/eoagh/issue3/issuethree/marinovich.html>

Read "AMERICA DEATH IN NEW YORK" by Marinovich in Issue 5:

<http://chax.org/eoagh/issuefive/marinovich.html>

\*

#### HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

\*

#### UPCOMING EOAGH READING SERIES EVENTS:

Susie Timmons and Michael Gottlieb (Faux | Other event)

Sunday, June 13 @2PM

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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#### 47. **Nicholas Karavatos**

***at Show & Tell Gallery in Portland, OR on Monday, June 7 at 7:00pm***

*Fri 4 Jun 2010*

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"3 Friends Mondays: Caffeinated Art" welcomes poets Nicholas Karavatos, Chris Cotrell, & Carolyn Brazda to the Show & Tell Gallery in Portland, Oregon on Monday, June 7 at 7:00pm.

NICHOLAS KARAVATOS is included in the anthology Punk Rock Saved My Ass (Ukiah: Medusa's Muse, 2010) and the latest issue of West Wind Review (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled No Asylum (Arcata, 2009).

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

CHRIS COTTRELL was born in Portland, Oregon but grew up on Maui. His fiction, reviews and poetry have appeared in The Scene, Alchemy, Willamette Week, Portland Review (which he now edits), Clackamas Literary Review, Nervy Girl! and Alembic (formerly Mercury). Cottrell has been awarded the 2009 Shelley Reece award and the PSU/Literary Arts Writers in the Schools Residency and Internship for 2009-2010. He is the one of the first poetry MFAs from Portland State.

CAROLYN BRAZDA was the finalist for the 2008 and 2009 Academy of American Poets Award. She lives and writes in Portland, OR.

<http://showandtellygallery.org/>

Monday, June 7, 2010

7:00pm - 9:00pm

Show & Tell Gallery

201 SE 12th Avenue

Portland, OR

Nicholas Karavatos' next reading/book-signing is sponsored by Tebot Bach at Golden West College, Community Room 102, Huntington Beach, CA on Friday, June 25 \_\_\_\_\_ The

New Busy is not the old busy. Search, chat and e-mail from your inbox.

<http://www.windowlive.com/campaign/thenewbusy?>

[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_3](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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48. **Alan Sondheim**

**conference - video demo - brightens nicely -**

*Fri 4 Jun 2010*

---

conference - video demo - brightens nicely -

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

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49. **amy king**

***Weeping over this ...***

*Fri 4 Jun 2010*

---

I suppose this is the beginning of the "spill" effects (caution: gruesome) --

[http://www.boston.com/bigpicture/2010/06/caught\\_in\\_the\\_oil.html](http://www.boston.com/bigpicture/2010/06/caught_in_the_oil.html)

~~~

In related news, new poems up at Poets for Living Waters:

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

Poets for Living Waters is a poetry action in response to the BP oil disaster in the Gulf of Mexico begun on April 20, 2010, one of the most profound human-made ecological catastrophes in history.

The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

~~~

<http://amyking.org>

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50. **Mary Kasimor**

***Re: Weeping over this ...***

*Fri 4 Jun 2010*

---

I just posted this on Facebook. Yes, I feel like crying, too. These animals are so vulnerable.

Mary

--- On Fri, 6/4/10, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Weeping over this ...

To: [REDACTED]

Date: Friday, June 4, 2010, 12:36 PM

I suppose this is the beginning of the "spill" effects (caution: gruesome) --

[http://www.boston.com/bigpicture/2010/06/caught\\_in\\_the\\_oil.html](http://www.boston.com/bigpicture/2010/06/caught_in_the_oil.html)

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In related news, new poems up at Poets for Living Waters:

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~~~

<http://amyking.org>

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51. **amy king**

***OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.***

*Fri 4 Jun 2010*

---

"

Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:

"British Petroleum (BP) rep Randy Prescott made a comment, "Louisiana isn't the only place that has shrimp."

His office number is [REDACTED] his email is [REDACTED]. Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"

Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!

EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send --

<http://www.congress.org/soapbox/alert/15111301>

~~~

WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act

Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate. I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes,

"The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. I'll leave you with the words of Thomas Fuller, "We never know the worth of water till the well is dry." Please help with this project so that future generations don't remember us for the wrong reasons. Thanks for your time and thoughtfulness—the clock is not stopping, neither should we. Sincerely,  
<http://www.congress.org/soapbox/alert/15111301> ~~~ MORE INFO President Obama says US needs energy bill to help end fossil fuel dependency --  
<http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-US-needs-energy-bill-to-help-end-fossil-fuel-dependency> Obama Points a Finger at GOP --  
<http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html> ~~~ The energy portions of the law are intended to promote rapid development of renewable energy sources and increase energy efficiency in buildings, appliances, and other sectors of the economy. The president said he hoped that the clean-energy-related portions of the bill will inspire Americans the same way that President Kennedy's goal to put a man on the moon did in the 1960s. "I hope this investment will ignite our imagination once more in science, medicine, energy and make our economy stronger, our nation more secure, and our planet safer for our children," Obama said before signing the bill. The major energy-related portions of the law were largely left intact after Congressional debate. Overall, the plan will more than triple the amount of spending on clean-energy programs, said Daniel Weiss, a fellow at the Center for American Progress. MORE DETAILS HERE -- [http://news.cnet.com/8301-11128\\_3-10165605-54.html](http://news.cnet.com/8301-11128_3-10165605-54.html)

[↑ Contents](#)

## 52. **Mark Johnson**

### **Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

---

Source for the quote? Nobody I know has been able to find one.

On Fri, Jun 4, 2010 at 3:05 PM, amy king <[REDACTED]> wrote:

"

*Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:*

*"British Petroleum (BP) rep Randy Prescott made a comment, "Louisiana isn't the only place that has shrimp."*

*His office number is [REDACTED] his email is [REDACTED].*

*Give him a call or send an email. Tell him 'BP isn't the only place that has*

*fuel either!"*

*Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!*

*EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send -- <http://www.congress.org/soapbox/alert/15111301>*

*~~~*

*WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act*

*Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate. I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes, "The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. I'll leave you with the words of Thomas Fuller, "We never know the worth of water till the well is dry." Please help with this project so that future generations don't remember us for the wrong reasons. Thanks for your time and thoughtfulness—the clock is not stopping, neither should we. Sincerely,  
<http://www.congress.org/soapbox/alert/15111301>*

*~~~*

*MORE INFO*

*President Obama says US needs energy bill to help end fossil fuel dependency --*

*<http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-US-needs-energy-bill-to-help-end-fossil-fuel-dependency>*

*Obama Points a Finger at GOP --*

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*tml~~~The<[http://online.wsj.com/article/](http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html)*

*SB10001424052748703561604575282593380918512.html%7E%7E%7EThe>energy portions of the law are intended to promote rapid development of renewable energy sources and increase energy efficiency in buildings, appliances, and other sectors of the economy.*

*The president said he hoped that the clean-energy-related portions of the bill will inspire Americans the same way that President Kennedy's goal to put a man on the moon did in the 1960s.*

*"I hope this investment will ignite our imagination once more in science,*

*medicine, energy and make our economy stronger, our nation more secure, and our planet safer for our children," Obama said before signing the bill. The major energy-related portions of the law were largely left intact after Congressional debate. Overall, the plan will more than triple the amount of spending on clean-energy programs, said Daniel Weiss, a fellow at the Center for American Progress.*  
MORE DETAILS HERE -- [http://news.cnet.com/8301-11128\\_3-10165605-54.html](http://news.cnet.com/8301-11128_3-10165605-54.html)

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53. **amy king**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

---

<http://www.nola.com/news/gulf-oil-spill/index.s>

NOLA reported it here:

[http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give\\_us\\_back\\_the\\_gulf\\_and\\_our.html](http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_and_our.html)

But if it's not substantiated, oh my: I hope we do not inadvertently offend any of BP's representatives!

~~

ALIAS -- <http://amyking.org>

---

From: Mark Johnson <[REDACTED]>

To: [REDACTED]

Sent: Fri, June 4, 2010 3:37:57 PM

Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Source for the quote? Nobody I know has been able to find one.

On Fri, Jun 4, 2010 at 3:05 PM, amy king <[REDACTED]> wrote:

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*Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"*

*Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!*

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[↑ Contents](#)

54. **amy king**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

---

And then there's the Chief Executive of BP -- on the record at CNN -- characterizing the fallout, on repeat, as "very, very modest."

"I think the environmental impact of this disaster is likely to have been very, very modest ... But everything we can see at the moment suggests that the overall environmental impact will be very, very modest."

Ahem.

<http://archives.cnn.com/TRANSCRIPTS/1005/18/acd.01.html>

~~

ALIAS -- <http://amyking.org>

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Fri, June 4, 2010 3:51:30 PM

Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

<http://www.nola.com/news/gulf-oil-spill/index.s>

NOLA reported it here:

[http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give\\_us\\_back\\_the\\_gulf\\_and\\_our.html](http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_and_our.html)

But if it's not substantiated, oh my: I hope we do not inadvertently offend any of BP's representatives!

~~

ALIAS -- <http://amyking.org>

---

From: Mark Johnson <[REDACTED]>

To: [REDACTED]

Sent: Fri, June 4, 2010 3:37:57 PM

Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Source for the quote? Nobody I know has been able to find one.

On Fri, Jun 4, 2010 at 3:05 PM, amy king <[REDACTED]> wrote:

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*"British Petroleum (BP) rep Randy Prescott made a comment, "Louisiana isn't the only place that has shrimp."*

*His office number is [REDACTED] his email is [REDACTED].  
Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"*

*Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!*

*EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your  
Zip Code and send -- <http://www.congress.org/soapbox/alert/15111301>*

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*WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act*

*Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate. I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes, "The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. I'll leave you with the words of Thomas Fuller, "We never know the worth of water till the well is dry." Please help with this project so that future generations don't remember us for the wrong reasons. Thanks for your time and thoughtfulness--the clock is not stopping, neither should we. Sincerely,  
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#### MORE INFO

*President Obama says US needs energy bill to help end fossil fuel dependency --*

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*energy portions of the law are intended to promote rapid development of renewable energy sources and increase energy efficiency in buildings, appliances, and other sectors of the economy.*

*The president said he hoped that the clean-energy-related portions of the bill will inspire Americans the same way that President Kennedy's goal to put a man on the moon did in the 1960s.*

*"I hope this investment will ignite our imagination once more in science, medicine, energy and make our economy stronger, our nation more secure, and our planet safer for our children," Obama said before signing the bill.*

*The major energy-related portions of the law were largely left intact after Congressional debate. Overall, the plan will more than triple the amount of spending on clean-energy programs, said Daniel Weiss, a fellow at the Center for American Progress.*

*MORE DETAILS HERE -- [http://news.cnet.com/8301-11128\\_3-10165605-54.html](http://news.cnet.com/8301-11128_3-10165605-54.html)*

[↑ Contents](#)

#### 55. **Christopher Rizzo**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

*Fri 4 Jun 2010*

---

Brett Michael Dykes reported it in Yahoo! News article:

[http://news.yahoo.com/s/ynews/20100603/ts\\_ynews/ynews\\_ts2390](http://news.yahoo.com/s/ynews/20100603/ts_ynews/ynews_ts2390)

I Googled "Louisiana isn't the only place that has shrimp." Google fixed the spelling error and I found the above article in 30 seconds.

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[REDACTED]> wrote:

*<http://www.nola.com/news/gulf-oil-spill/index.s>*

*NOLA reported it here:*

*[http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give\\_us\\_back\\_the\\_gulf\\_an](http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_an)*

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*But if it's not substantiated, oh my: I hope we do not inadvertently offend any of BP's representatives!*

~~

ALIAS -- <http://amyking.org>

---

*From: Mark Johnson <[REDACTED]>  
To: [REDACTED]  
Sent: Fri, June 4, 2010 3:37:57 PM  
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.*

*Source for the quote? Nobody I know has been able to find one.*

*On Fri, Jun 4, 2010 at 3:05 PM, amy king <[REDACTED]> wrote:*

*"*

*Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:*

*"British Petroleum (BP) rep Randy Prescott made a comment, "Louisiana isn't the only place that has shrimp."*

*His office number is [REDACTED] his email is [REDACTED].  
Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"*

*Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!*

*EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send -- <http://www.congress.org/soapbox/alert/15111301>*

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as  
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passed an energy bill already but legislation has stalled in the Senate.  
I  
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this nation to fully embrace a clean energy future." Don't give Big Oil  
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with  
this project so that future generations don't remember us for the wrong  
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#### MORE INFO

President Obama says US needs energy bill to help end fossil fuel  
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<http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-US-needs-energy-bill-to-help-end-fossil-fuel-dependency>  
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renewable energy sources and increase energy efficiency in buildings,  
appliances, and other sectors of the economy.

The president said he hoped that the clean-energy-related portions of the  
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56. **Mark Johnson**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

"Widely quoted this week..." No source.

But hey, since the right doesn't fact-check, why should we?

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[REDACTED]> wrote:

<http://www.nola.com/news/gulf-oil-spill/index.s>

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ALIAS -- <http://amyking.org>

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*From: Mark Johnson <[REDACTED]>  
To: [REDACTED]  
Sent: Fri, June 4, 2010 3:37:57 PM  
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.*

*Source for the quote? Nobody I know has been able to find one.*

*On Fri, Jun 4, 2010 at 3:05 PM, amy king <[REDACTED]> wrote:*

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*Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:*

*"British Petroleum (BP) rep Randy Prescott made a comment, "Louisiana isn't the only place that has shrimp."*

*His office number is [REDACTED] his email is [REDACTED] .  
Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"*

*Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!*

*EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send -- <http://www.congress.org/soapbox/alert/15111301>*

*~~~*

*WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act*

*Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has*

*passed an energy bill already but legislation has stalled in the Senate.*

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this nation to fully embrace a clean energy future." Don't give Big Oil  
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*"We never know the worth of water till the well is dry." Please help  
with  
this project so that future generations don't remember us for the wrong  
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*President Obama says US needs energy bill to help end fossil fuel  
dependency --*

*[http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-  
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57. **Mark Johnson**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

"In the wake of reports..." Sigh.

On Fri, Jun 4, 2010 at 3:58 PM, Christopher Rizzo <[REDACTED]> wrote:

*Brett Michael Dykes reported it in Yahoo! News article:*

*[http://news.yahoo.com/s/ynews/20100603/ts\\_ynews/ynews\\_ts2390](http://news.yahoo.com/s/ynews/20100603/ts_ynews/ynews_ts2390)*

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*ALIAS -- <http://amyking.org>*

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58. **amy king**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

---

Good thing Mark posted

Thanks, Christopher. Seriously, my bad.

Good thing Mark posted the call to arms! I'm certain he's doing so much more than fact checking too this poor BP representative's quote - you know, like reacting to the actual spill, calling attention to the effects of it, putting pressure

on his senators to do something, sympathizing with the residents of one of the poorest states going right now and how they can't sustain a living, the lack of outrage, etc.

Cheers,

Amy

~~

ALIAS -- <http://amyking.org>

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From: Christopher Rizzo <[REDACTED]>

To: [REDACTED]

Sent: Fri, June 4, 2010 3:58:58 PM

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His office number is [REDACTED] his email is [REDACTED] .  
Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"

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“We never know the worth of water till the well is dry.” Please help with this project so that future generations don’t remember us for the wrong reasons. Thanks for your time and thoughtfulness”the clock is not stopping,

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59. **amy king**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

*Fri 4 Jun 2010*

---

Yes, you're right, Mark. Since that poor BP Executive has been so maliciously maligned, I'm countering the quote about the shrimp with one made by the BP Executive himself, all nice and documented at CNN, to further inspire and re-direct your energy and call to arms:

"I think the environmental impact of this disaster is likely to have been very, very modest ... But everything we can see at the moment suggests that the overall environmental impact will be very, very modest."

<http://archives.cnn.com/TRANSCRIPTS/1005/18/acd.01.html>

Does that not sufficiently get your goat? Or am I the only one capable of such a feat?

Amy

~~

ALIAS -- <http://amyking.org>

---

From: Mark Johnson <[REDACTED]>

To: [REDACTED]

Sent: Fri, June 4, 2010 3:59:21 PM

Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

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60. **amy king**

***SAVE THE GULF! -- BENEFIT POETRY & MUSIC FESTIVAL -- June 27th -- Petaluma, CA -- Grahn, Meltzer, Doubiago, Cherkovski and More!***

*Fri 4 Jun 2010*

---

SAVE THE GULF -- MUSIC & POETRY FESTIVAL

A Benefit for The Louisiana Bucket Brigade

SUNDAY, JUNE 27, 2010 2:00 – 5:00 p.m. The Phoenix Theater, 201

Washington St., Petaluma [REDACTED] <http://www.thephoenixtheater.com/>

POETS INCLUDE: DAVID MELTZER, JUDY GRAHN, SHARON DOUBIAGO, NEELI CHERKOVSKI.

Also: Geri DiGiorno, Terri Carrion, Pat Nolan, Bill Vartnaw, Katherine Hastings, Michael Rothenberg, Zack Fortune, David Madgalene and Sonoma County Poet Laureate Gwynn O'Gara MUSIC BY ANNE CAROL and PETALUMA'S FABULOUS HIGH CLASS! ADMISSION: \$5 – \$5,000! NO ONE TURNED AWAY All proceeds go to The Louisiana Bucket Brigade, a non-profit 501(C)3 environmental health and justice organization tracking the impact of the BP oil spill and preventing the impact from being "swept under the rug". Donations are tax-deductible. Checks accepted.

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

<http://oilspill.labucketbrigade.org>

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61. **Mark Johnson**

**Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.**

Fri 4 Jun 2010

You care more than I do! Now I can rest easy.

On Fri, Jun 4, 2010 at 4:06 PM, amy king <[REDACTED]> wrote:

*Good thing Mark posted*

*Thanks, Christopher. Seriously, my bad.*

*Good thing Mark posted the call to arms! I'm certain he's doing so much more than fact checking too this poor BP representative's quote - you know, like reacting to the actual spill, calling attention to the effects of it, putting pressure on his senators to do something, sympathizing with the residents of one of the poorest states going right now and how they can't sustain a living, the lack of outrage, etc.*

*Cheers,*

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*ALIAS -- <http://amyking.org>*

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ALIAS -- <http://amyking.org>

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*WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act*

*Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as*

*animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response*

*to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more*

*clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate.*

*I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes, "The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and*

*Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. I'll leave you with the words of Thomas Fuller,*

*"We never know the worth of water till the well is dry." Please help with this project so that future generations don't remember us for the wrong reasons. Thanks for your time and thoughtfulness—the clock is not stopping, neither should we. Sincerely,*  
*<http://www.congress.org/soapbox/alert/15111301>*

~~~

*MORE INFO*

*President Obama says US needs energy bill to help end fossil fuel dependency --*

*<http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-US-needs-energy-bill-to-help-end-fossil-fuel-dependency>  
Obama Points a Finger at GOP --*

[http://online.wsj.com/article/SB10001424052748703561604575282593380918512.h](http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html)  
[tml~~~The<http://online.wsj.com/article/](http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html)  
[SB10001424052748703561604575282593380918512.html%7E%7E%7EThe](http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html)  
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[http://online.wsj.com/article/SB10001424052748703561604575282593380918512.h](http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html)  
[tml%7E%7E%7EThe](http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html)

*energy*

*portions of the law are intended to promote rapid development of renewable energy sources and increase energy efficiency in buildings, appliances, and other sectors of the economy.*

*The president said he hoped that the clean-energy-related portions of the*

*bill will inspire Americans the same way that President Kennedy's goal to*

*put a man on the moon did in the 1960s.*

*"I hope this investment will ignite our imagination once more in science,*

*medicine, energy and make our economy stronger, our nation more secure, and*

*our planet safer for our children," Obama said before signing the bill.*

*The major energy-related portions of the law were largely left intact after*

*Congressional debate. Overall, the plan will more than triple the amount*

*of*

*spending on clean-energy programs, said Daniel Weiss, a fellow at the Center*

*for American Progress.*

*MORE DETAILS HERE --*

[http://news.cnet.com/8301-11128\\_3-10165605-54.html](http://news.cnet.com/8301-11128_3-10165605-54.html)

*guidelines*

*guidelines*

*guidelines*

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62. **Vernon Frazer**

***Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON  
YOUTUBE//Mallarme/Music & Visual Poetry***

*Fri 4 Jun 2010*

---

David

I like the "white noise" idea.

In a sense, it renders the universe more kinetic, always in motion, so that even "silence" may not be an absolute silence but a suspension of the kinetic elements that creates spatial and rhythmic tension, and an element of uncertainty.

As I envision "Un Coup de Des," my sense of the hand shaking the dice continuing throughout the poem suggests to me a continuation of energy, not a cessation. In effect, the space on the page would fill with the tension and anticipation aroused while awaiting the toss. In a universe in constant motion, e.g. from energy to matter and back, the continual flux of energy and matter would render the outcome of the poem/toss "provisional".

Vernon

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63. **Daniel Godston**

***Mingus Awareness Project***

*Fri 4 Jun 2010*

---

Mingus Awareness Project 2010

a benefit concert for ALS support and research

Wednesday, June 23, 2010 (8 p.m.)

On June 23, a group of musicians will gather at The Jazz Showcase to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

MAPtet will perform music by Charles Mingus, Duke Ellington, Rahsaan Roland Kirk, and Eric Dolphy, as well as original compositions --

Jon Hey -- piano

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet

Fred Jackson -- alto saxophone

Jon Godston -- soprano saxophone

Raphael Crawford -- trombone

Tom Berg -- baritone saxophone

Cory Biggerstaff -- upright bass

Brian Jones -- drums

Admission: \$20 / \$15 for students

Attendees will have the opportunity to participate in a raffle to win items. All proceeds will go to benefit the Les Turner ALS Foundation.

Mingus Awareness Project is organized by the Borderbend Arts Collective, in partnership with the Les Turner ALS Foundation. The Borderbend Arts Collective is a 501(c)(3) organization whose mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community.

Amyotrophic Lateral Sclerosis (ALS), commonly known as Lou Gehrig's disease for the New York Yankees baseball icon, is a progressive neuromuscular disorder that causes atrophy throughout the body, ultimately leading to total paralysis. Brain cells cease sending messages to muscles, which slowly prohibits patients' movement and their ability to communicate. Onset commonly occurs between ages 35 to 65, and is slightly more prevalent in men. There is currently no cure for ALS, but treatment and interventions can help alleviate some symptoms, improve quality of life and prolong survival by delaying respiratory failure. The clinical progression can vary widely; however, patients typically live with the disease two to five years after the onset of symptoms. ALS knows no racial, cultural or socioeconomic boundaries and follows no pattern.

The Les Turner ALS Foundation, founded in 1977 is recognized internationally and is the only independent publicly supported non-profit organization in the Chicago-area devoted solely to the treatment and elimination of ALS. The Foundation is affiliated with Northwestern University Feinberg School of Medicine where it supports a large multidisciplinary clinical program and two

world-class scientific research laboratories. The Foundation's comprehensive patient services include support group meetings; professional in-home consultation services; communications and durable medical equipment programs; respite care grants; and educational programs.

The Jazz Showcase

Dearborn Station, in Chicago's historic Printers Row neighborhood

806 S. Plymouth Ct.

Chicago, IL 60605

██████████

<http://www.mingusawarenessproject.org>

<http://www.kintera.org/autogen/home/default.asp?ievent=427785>

<http://www.borderbend.org>

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

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64. **Peter Quartermain**

***Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.***

*Fri 4 Jun 2010*

---

Mark wrote:

> But hey, since the right doesn't fact-check, why should we?<

Tsk tsk.

Since that remark can now be sourced, it can be used against "we" no matter how sardonic or satiric it may have been meant. Whatever you do re this disaster, DON'T shoot from the lip. Careless lips kill wildlife. Careful lips demolish politicians and their cronies.

And, as Amy says, ACT.

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████

(voice and fax)

██████████

=====

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

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

Behalf Of Mark Johnson

Sent: 04 June 2010 12:59 PM

To: [REDACTED]

Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

"Widely quoted this week..." No source.

But hey, since the right doesn't fact-check, why should we?

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[REDACTED]> wrote:

> <http://www.nola.com/news/gulf-oil-spill/index.s>

> NOLA reported it here:

>

>

>

[http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give\\_us\\_back\\_the\\_gulf\\_and\\_our.html](http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_and_our.html)

>

> But if it's not substantiated, oh my: I hope we do not inadvertently

> offend any of BP's representatives!

>

> ~ ~

>

> ALIAS -- <http://amyking.org>

>

>

>

>

> From: Mark Johnson <[REDACTED]>

> To: [REDACTED]

> Sent: Fri, June 4, 2010 3:37:57 PM

> Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

>

> Source for the quote? Nobody I know has been able to find one.

>

>

> On Fri, Jun 4, 2010 at 3:05 PM, amy king <[REDACTED]> wrote:

>

> > "

> > Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:

> >

> > "British Petroleum (BP) rep Randy Prescott made a comment, "Louisiana

> isn't

> > the only place that has shrimp."  
> >  
> > His office number is [REDACTED] his email is [REDACTED] .  
> > Give him a call or send an email. Tell him 'BP isn't the only place that  
> has  
> > fuel either!""  
> >  
> > Of course, you can pressure your senators to pass Obama's new Clean  
> Energy  
> > Bill too!  
> >  
> > EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES -  
Just enter your  
> > Zip Code and send -- <http://www.congress.org/soapbox/alert/15111301>  
> >  
> > ~~~~  
> >  
> > WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act  
> >  
> > Dear Representatives Schumer and Gillibrand: The first law of ecology  
> > states that everything is connected to everything else. People as well  
> as  
> > animals depend on a healthy balance of the ecosystem for survival. An  
> > appreciation of this systemic connectivity requires a meaningful  
response  
> to  
> > the current crisis. As we watch the recent BP disaster unfold and the  
> > effects make their way into our own Atlantic ocean, it is becoming  
> ever-more  
> > clear that protected waters are more imperative than ever. The House  
> has  
> > passed an energy bill already but legislation has stalled in the Senate.  
> I  
> > strongly urge you to let your senators know -- right now -- that enough  
> is  
> > enough! President Obama notes, "The time has come, once and for all,  
for  
> > this nation to fully embrace a clean energy future." Don't give Big Oil  
> and  
> > Dirty Coal a bailout. Please support this bill and protect our chance to  
> > build a clean energy future. I'll leave you with the words of Thomas  
> Fuller,

> > "We never know the worth of water till the well is dry." Please help  
> with  
> > this project so that future generations don't remember us for the wrong  
> > reasons. Thanks for your time and thoughtfulness-the clock is not  
> stopping,  
> > neither should we. Sincerely,  
> > <http://www.congress.org/soapbox/alert/15111301>  
> > ~~~  
> > MORE INFO  
> > President Obama says US needs energy bill to help end fossil fuel  
> > dependency --  
> >  
>  
<http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-US-needs-energy-bill-to-help-end-fossil-fuel-dependency>  
> > Obama Points a Finger at GOP --  
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<http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html>  
ml%7E%7E%7EThe>energy  
> portions of the law are intended to promote rapid development of  
> > renewable energy sources and increase energy efficiency in buildings,  
> > appliances, and other sectors of the economy.  
> > The president said he hoped that the clean-energy-related portions of  
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> > bill will inspire Americans the same way that President Kennedy's goal  
to  
> > put a man on the moon did in the 1960s.  
> > "I hope this investment will ignite our imagination once more in  
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> > medicine, energy and make our economy stronger, our nation more secure,  
> and  
> > our planet safer for our children," Obama said before signing the bill.

> > The major energy-related portions of the law were largely left intact  
> after  
> > Congressional debate. Overall, the plan will more than triple the amount  
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> > spending on clean-energy programs, said Daniel Weiss, a fellow at the  
> Center  
> > for American Progress.  
> > MORE DETAILS HERE -- [http://news.cnet.com/8301-11128\\_3-10165605-54.html](http://news.cnet.com/8301-11128_3-10165605-54.html)  
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65. **Jim Rosenberg**  
***For Neda -- A Film by Antony Thomas***  
*Fri 4 Jun 2010*

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<<http://www.youtube.com/watch?vô8SinuEHlk>>

Also

<<http://www.guardian.co.uk/world/2010/jun/04/iran-protest-victim-neda-gha-soltan-film>>

---

Jim Rosenberg

<http://www.well.com/user/jer/>

Internet: [REDACTED]

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66. **David Dowker**

***The Alterran Poetry Assemblage***

Sat 5 Jun 2010

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The Alterran Poetry Assemblage can now only be found at Library and Archives Canada:

<http://epe.lac-bac.gc.ca/003/008/099/003008-disclaimer.html?orig=/100/202/300/alterran/index.html>

David



\*

MACHINE LANGUAGE is available from BookThug:

<http://www.bookthug.ca/proddetail.php?prod=201002>

& SPD:

<http://www.spdbooks.org/Product/9781897388518/machine-language.aspx>

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67. **Aldon Nielsen**

***ALA Photos at Heat Strings Blog***

Sat 5 Jun 2010

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For pics from this year's ALA in San Francisco, along with a link to the reading by C.S> Giscombe, drop by the Heat Strings Blog:

<http://www.calstatela.edu/academic/english/ala2/>

--

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

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68. **Aldon Nielsen**

***ALA in San Francisco - Correction***

*Sat 5 Jun 2010*

---

Opps -- that link was to the ALA web site.

The link to Heat Strings is:

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

--

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

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69. **Jeffrey Side**

***Two poems in Jacket***

*Sun 6 Jun 2010*

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Two poems in Jacket:

<http://www.jacketmagazine.com/40/side-2-poems.shtml>

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70. **Jake Marmer**

***Bernstein, Goldsmith, and Soft Gig this Tuesday***

*Sun 6 Jun 2010*

---

Hi all,

I have the honor of curating this gig - please come and spread the word:

Jewish Art for the New Millennium: Avant-Garde Poetry and Music  
Charles Bernstein, Kenneth Goldsmith, and Jamie Saft  
Curated by Jake Marmer

Tue June 8th, 8:00 pm  
Sixth Street Synagogue  
325 East 6th (b/n 1st and 2nd Ave)  
Cover: \$8 (includes a free drink)  
RSVP on Facebook: <http://www.facebook.com/event.php?eid=125609840793872>

Sixth Street Synagogue, Foundation for Jewish Culture, and the Forward present the first in a new series of innovative cultural evenings at Sixth Street Synagogue. The “Jewish Art for the New Millennium” series is aimed to showcase cutting edge Jewish artists, who represent their identity in most original, innovative ways.

The first night features three artists who represent different generations, genres and aesthetics. Multi-instrumentalist musician Jamie Saft, poet Charles Bernstein and writer/poet Kenneth Goldsmith team up for an evening of intellectually provocative words and music as each performs separately and then join forces for conversation.

Charles Bernstein is a rebel voice in the world of poetry and poetic theory. Author of a number of acclaimed poetry collections including this year’s “All the Whiskey in Heaven: Selected Poems” (Farrar, Straus, and Giroux). He is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania. For this event, he will be reading from *Shadowtime* (Green Integer, 2005), his libretto in/on/around/about Walter Benjamin, for an opera by Brian Ferneyhough, which was performed in 2005 at the Lincoln Center Festival (CD from NMC & I-Tunes; more info: <http://epc.buffalo.edu/authors/bernstein/shadowtime/>).

Kenneth Goldsmith’s writing has been called “some of the most exhaustive and beautiful collage work yet produced in poetry” by Publishers Weekly. Goldsmith is the author of ten books of poetry, founding editor of the online archive UbuWeb ([ubu.com](http://ubu.com)), and the editor of *I’ll Be Your Mirror: The Selected Andy Warhol Interviews*, which was the basis for the opera, “Trans-Warhol” the same year that an hour-long documentary on his work, “Sucking on Words” premiered. More about Goldsmith can be found at: <http://epc.buffalo.edu/authors/goldsmith/> and [http://en.wikipedia.org/wiki/Kenneth\\_Goldsmith](http://en.wikipedia.org/wiki/Kenneth_Goldsmith).

Jamie Saft is a virtuoso pianist, keyboardist, producer, and composer from New York and a mainstay of the Downtown scene. Saft’s stylistic versatility, multi-instrumentalist capabilities, and production skills have been featured with The

Beastie Boys, Bad Brains, The B-52's, Laurie Anderson, John Zorn, John Adams, Donovan, Bobby Previte, Dave Douglas, Antony and the Johnsons, and scores of other artists. See more of his work here: <http://www.jamiesaft.com/>.

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## 71. **Rachel Loden**

### ***Chernoff, Loden, de la Perrière: Moe's in Berkeley this Thursday June 10***

*Mon 7 Jun 2010*

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Please come check us out and say hello. . . .

THURSDAY, JUNE 10, 7:30

Poetry Flash at Moe's Books

MAXINE CHERNOFF, RACHEL LODEN & DONNA de la PERRIERE

MOE'S BOOKS, 2476 Telegraph Avenue, Berkeley, [REDACTED], [moesbooks.com](http://moesbooks.com).

Parking at the Durant/Channing Garage, one block north of Moe's, just west of Telegraph.

Poetry Flash: [REDACTED], [www.poetryflash.org](http://www.poetryflash.org).

Maxine Chernoff is both a poet and novelist. *The Turning* is her newest book of poems, praised by Aaron Shurin who says, "Maxine Chernoff's poems are born in the ache of the world in need of itself. Amid the false papers of emptied language, this writing envisions 'a home inside the neutral gleam,' where the heart of the authentic resides." She's published six books of fiction, including *Signs of Devotion*, which was a New York Times Book Review Notable Book. With Paul Hoover she edits *New American Writing*, and with him she co-translated *Selected Poems of Friedrich Hölderlin*, which won the 2009 PEN USA Translation Award.

Rachel Loden's new book of poems is *Dick of the Dead*, which was a finalist for the California Book Award. A poem from the collection was recently featured in the Washington Post's "Poet's Choice" column, and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, *Hotel Imperium*, was one of the San Francisco Chronicle's ten best poetry books of the year. She is the recipient of a Pushcart Prize, an &NOW award, a California Arts Council fellowship, and a grant from the Fund for Poetry.

Donna de la Perrière is the author of *True Crime* (Talisman House, 2009) and the forthcoming *St. Erasure* (Talisman House, 2011). The recipient of a 2009 Fund for Poetry award, she teaches in the MFA and undergraduate creative writing programs at California College of the Arts and San Francisco State

University, and curates the Bay Area Poetry Marathon reading series at San Francisco's The Lab gallery and performance space.

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72. **Chad Sweeney**

***My review in Jacket: Michael Farrell's A Raider's Guide***

Mon 7 Jun 2010

I thought this was an interesting book, worth checking out, A Raider's Guide by Australian poet, Michael Farrell. The review just up at Jacket.

Cheers, CS

<http://jacketmagazine.com/40/r-farrell-rb-sweeney.shtml>

First paragraph:

Michael Farrell's A Raiders Guide makes of language a playground of moving parts, of slides and ladders and radio chatter. Farrell composes at the level of the phrase, using parataxis and accretion rather than subordinated sentence structures to build his sonic textures via juxtaposition, non-grammatical fragments, portmanteau, codes, homophonic play, and poliglot disco-balls. The phrases tease at narrative, then refute it, establishing a dizzying surface texture, an experience in reading that rewards participation. Sentences swivel at their hinges, or refract at oblique angles, an effect of rupture reminiscent of William Burroughs's cutups: "Before doing anything too drastic, advertising at the launderette, the sheep wasn't dead yet." In tone the poems recall the flaneuring Frank O'Hara's "I do this I do that" poems, but Farrell's zones of reference construct language events rather than a mapping of place.

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73. **Jeffrey Side**

***The second ebook from Argotist Ebooks is "Iron W" by Rich Curtis.***

Mon 7 Jun 2010

The second ebook from Argotist Ebooks is "Iron W" by Rich Curtis.

Description:

A series of thirty-five poems composed from found text. The found source material was a copy of the book Ironweed, by William Kennedy, that has been ripped in half, with the half that was attached to the spine of the book being used here.

Available as a free ebook here:

<http://stores.lulu.com/store.php?fAcctID=36590601>

74. **amy king**

***TOMORROW -- Poets for Living Waters Action--World Ocean Day --  
Tues, June 8th @ Unnameable Books***

Mon 7 Jun 2010

---

Poets for Living Waters Action -- In Honor of WORLD OCEAN DAY

Tuesday, June 8th @ 7 p.m. Unnameable Books

600 Vanderbilt Ave (between Dean St & St Marks Ave)

Brooklyn, NY 11238

Trains -- 7th Ave (Q, B) // Grand Army Plaza (2, 3) // Clinton-Washington Aves

(C) Readings from Poets for Living Waters and of work by Leslie Scalapino,

Muriel Rukeyser, and Lorine Niedecker <http://poetsgulfcoast.wordpress.com/>

Poets included are BEYER, BOZICEVIC, BROLASKI, COOLEY, IJIMA, KING and

MOHABIR ~~~~~ Tamiko Beyer's poetry has appeared in The Collagist,

Little Red Leaves, Sonora Review, and elsewhere. She serves as the poetry

editor of Drunken Boat and leads community writing workshops with the New

York Writers Coalition. She is a founding member of Agent 409: a queer, multi-

racial writing collective, a Kundiman Fellow, and an M.F.A candidate at

Washington University in St. Louis. Find her online at [wonderinghome.com](http://wonderinghome.com) and

blogging at [kenyonreview.org](http://kenyonreview.org). Ana Brolaski was born in Zagreb, Croatia in

1977. She emigrated to NYC in 1997. Her first book of poems is Stars of the

Night Commute (Tarpaulin Sky Press, November 2009), a Lambda

Literary Award finalist. Her fifth chapbook, Depth Hoar, will be published by

Cinematheque Press in 2010. With Amy King, Ana co-curates The Stain of

Poetry reading series in Brooklyn. She works at the Center for the Humanities

of The Graduate Center, CUNY. Julian T. Brolaski is the recent editor of NO

GENDER: Reflections on the Life & Work of kari edwards with erica kaufman

and E. Tracy Grinnell (Litmus Press 2009), and author of the chapbook A Buck

in a Corridor (flynpyntar 2008/9), gowanus atropolis (forthcoming, Ugly

Duckling 2011) and Advice for Lovers (forthcoming, City Lights 2011). Brolaski

lives in Brooklyn where he is an editor at Litmus Press, curates vaudeville

shows and plays country music with The Low & the Lonesome. New work is on

the blog [hermofwarsaw](http://hermofwarsaw) and [@juandenowherr](http://juandenowherr). Nicole Cooley grew up in New

Orleans. These poems are from her collection, Breach, just published by

Louisiana State University Press that focuses on Hurricane Katrina

and its aftermath. Her fourth book of poems Milk Dress will appear with Alice

James Books this November. She has published two other books of poems and a

novel. She directs the new MFA Program in Creative Writing and Literary

Translation at Queens College-City University of New York. Brenda Iijima's

books include revv. you'llation (Displaced Press), If Not Metamorphic

(Ahsahta Press), Animate, Inanimate Aims (Litmus Press) and Around Sea (O

Books). At present, she is writing an informal encyclopedia on animals used as surrogates by humans. She runs Portable Press at Yo-Yo Labs (<http://yoyolabs.com>) from Prospect Heights, Brooklyn. Amy King's most recent book is *Slaves to Do These Things* (Blazevox), and forthcoming, *I Want to Make You Safe* (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett. She also teaches English and Creative Writing at SUNY Nassau Community College. With Ana Bozicevic, King co-curates the Brooklyn-based reading series, *The Stain of Poetry*. For more information, please visit <http://amyking.org>. Rajiv Mohabir teaches English as a Second Language in Queens, New York, and is currently pursuing an MFA in Creative Writing at Queens College. He is a VONA (Voices of Our Nations Arts Foundation) alumnus. Rajiv's poems have appeared in *Trikone*, *EOAGH*, *Ghoti*, and *Saw Palm* magazines. Pudding House Press named him a "Poet of Note" in their 2009 chapbook competition and published his chapbook *nabad-eye me* in 2010. <http://poetsforlivingwaters.com/> <http://poetsgulfcoast.wordpress.com/>  
PLEASE FORWARD - Thank you!

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## 75. amy king

### *Poets for Living Waters -- New Poems and Eco-Statements Up by ....*

*Mon 7 Jun 2010*

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BROOKS HAXTON \*\* ANGELA SORBY \*\* T. CLAYTON WOOD \*\* RON SILLIMAN \*\* TAMIKO BEYER \*\* JUDITH BARRINGTON \*\* JAMES WAGNER \*\* JULIAN T. BROLASKI \*\* LISANNE THOMPSON \*\* JAN HELLER LEVI \*\* SAM SCHILD \*\* ALISON PELEGRIN \*\* STEPHANIE STRICKLAND \*\* CYNTHIA LAWSON JARAMILLO \*\* PAUL RYAN \*\* NICOLE COOLEY \*\* RODRIGO TOSCANO \*\* JOSEPH P. WOOD \*\* GORDON MASSMAN \*\* TARA BETTS \*\* FADY JOUDAH \*\* PHILIP METRES \*\* JEFF NEWBERRY \*\* KIRSTEN KASCHOCK \*\* PATRICK DURGIN \*\* ALICIA OSTRICKER \*\* CARLY SACHS \*\* KATE SCHAPIRA \*\* BILL MARSH \*\* EVIE SHOCKLEY and FRANZ WRIGHT

Poets for Living Waters is a poetry action in response to the BP oil disaster in the Gulf of Mexico begun on April 20, 2010, one of the most profound human-made ecological catastrophes in history. Former US poet laureate Robert Pinsky describes the popularity of poetry after 9/11 as a turn away from the disaster's overwhelming enormity to a more manageable individual scale. As we confront the magnitude of this recent tragedy, such a return may well aid us.

The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry

will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

This online periodical is the first in a planned series of actions. Further actions will include a print anthology and a public reading in Washington DC.

If you would like to submit work for consideration, please send 1-3 poems, a short bio, and credits for any previously published submissions to --

██████████.

Editors: Amy King & Heidi Lynn Staples <http://poetsgulfcoast.wordpress.com/>

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76. **Jared Schickling**  
*poets for poets for living waters?*

Mon 7 Jun 2010

---

apologies for sending twice, forgot to sign ---

poets for poets for living waters?

I've been biting my tongue on this one,

wondering—how does

this “poets for living waters” project function in relation to the Gulf

disaster? (disclaimer, I sent poems to

the project two weeks ago and haven't heard back) How

does the project participate in this defining moment of human history, to be regarded or remembered or not as such? From

all appearances this is a juried,

refereed, and star-studded cast, even solicited. I've

counted 39 published poets so far, “features” and the lesser “open mics.” I suspect the response to the call for work has been more than modest, with 371

Facebook “likes” already, though, of course, I could be wrong. 39 voices,

chosen, as, ostensibly, representative, appropriate, “good,” something—as a

poetic project, fine. But as the event itself, which in itself is not, mmmm,

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this poetic project is meant to be an adaptation to it, a

profound it, then why is it forced to occur according to certain

standards of

certain typical poetic projects? Why is

the project so predictable when the enormity of the otherworldly

stupidity and

all too worldly impacts all bound up with the gaping hole?

Whatever thoughts on Poets Against the War,

for example, as an ongoing response, it has the virtue of inclusion going for it, as do the events necessitating it. The initial print volume was vast and varied to the point of blur and impotence, perhaps, and the barely selective online venue furthers this pathetic end (I'm not deriding this here—its structure seems appropriate to the task). To the point that the irony in the title makes sense—how do you call something like it at a time like it “poets” “against” anything? How pathetic! More accurate, and a little less charged, then, would be “poetry” against... I guess, my question, what will be the actual produce from “poets for living waters?” What opportunity is it truly presenting, or realizing, “for” whom and for what? Jared

---

The New Busy  
is not the old busy. Search, chat and e-mail from your inbox.  
[http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_3](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)

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### 77. **Jeffrey Side**

***The third ebook from Argotist Ebooks is “How to Live a Life” by Martin Stannard.***

*Mon 7 Jun 2010*

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The third ebook from Argotist Ebooks is “How to Live a Life” by Martin Stannard.

Description:

As may be inferred from the title, this poem by Martin Stannard is published in the hope that it will assist the complete idiot to understand the basic problems of living a life, and also help him or her to overcome them.

Available as a free ebook here:

<http://stores.lulu.com/store.php?fAcctID=36590601>

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78. **Jonathan Morse**

***Jonathan Morse blogs about fur, food, and desire***

*Tue 8 Jun 2010*

---

at

<http://jonathan-morse.blogspot.com/2010/06/aspiration-things-help-us-visualize.html>

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79. **Fluffy Singler**

***New blogs***

*Tue 8 Jun 2010*

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I'm terrible about remembering to do this, but I have been writing my little heart out and I have several new blogs, including:

Qwest Bundling: For Misfits and Psychopaths (funny)

Gulf Requiem - poem (not funny)

BP, Boycotts and the American Lifestyle (not funny)

On non-sense poetry and spoken word (semi-sensical and rambling as always)  
(Unintentionally funny)

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

Fluffy

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80. **Bob Heman**

***11th BIG CLWN WR EVENT - JUNE 18th - Westbeth***

*Tue 8 Jun 2010*

---

11th Big CLWN WR Event

Friday, June 18, 2010

7:00-10:00 P.M.

Westbeth Community Room

155 Bank Street / 57 Bethune St.

NYC

FREE ADMISSION!!!

featuring

Basil King

&

Liza Wolsky

with special performances by  
R. Nemo Hill, Evie Ivy, Judy Kamilhor,  
Elinor Nauen, Carolyn Ota, Adriana Scopino,  
Moirra T. Smith, George Spencer, Phyllis Wat,  
Nathan Whiting & Christina Robson

& a special treat from  
Mindy Levokove

hosted by Bob Heman, editor of CLWN WR  
&

The Westbeth Artists Residents Council Literary Arts Committee

Westbeth is an artists' housing complex in the far West Village convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block b/w Washington and West Streets, then up steps to inner courtyard. 155 Bank St. is mid-block b/w Washington and West Streets, enter outer courtyard and up ramp to inner courtyard.

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81. **amy king**

***poets for poets for living waters?***

*Tue 8 Jun 2010*

---

We've been up and running for exactly two weeks, since May 25th Jared,  
We've been up and running for exactly two weeks, since May 25th (two  
Tuesdays ago). Poems continue to be posted daily with no end-date scheduled.

I'm sorry you don't think writing poetry in response to this disaster is a  
worthwhile enterprise. Perhaps you could write to your senator instead:

EMAIL YOUR SENATORS -- ACTION

Pressure your senators to pass Obama's new Clean Energy Bill too!

EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just  
enter your Zip Code and send -- [http://www.congress.org/](http://www.congress.org/soapbox/alert/15111301)  
[soapbox/alert/15111301](http://www.congress.org/soapbox/alert/15111301)

~~~

WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act

Dear Representatives Schumer and Gillibrand: The first law of ecology states  
that everything is connected to everything else. People as well as animals  
depend on a healthy balance of the ecosystem for survival. An appreciation of  
this systemic connectivity requires a meaningful response to the current crisis.

As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate. I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes, "The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. I'll leave you with the words of Thomas Fuller, "We never know the worth of water till the well is dry." Please help with this project so that future generations don't remember us for the wrong reasons. Thanks for your time and thoughtfulness -- the clock is not stopping, neither should we. Sincerely,  
<http://www.congress.org/soapbox/alert/15111301>

OR you could attend one of the many readings organized and scheduled for World Ocean Day across the U.S. today - <http://www.facebook.com/pages/Poets-for-Living-Waters/122504444439606>

Further, the word "against" is not located in the title or description:

"Poets for Living Waters is a poetry action in response to the BP oil disaster in the Gulf of Mexico begun on April 20, 2010, one of the most profound human-made ecological catastrophes in history. The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

This online periodical is the first in a planned series of actions. Further actions will include a print anthology and a public reading in Washington DC.

Please submit 1-3 poems, a short bio, and credits for any previously published submissions to -- [REDACTED]"

Best,

Amy

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

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82. **amy king**

**TONIGHT -- Poets for Living Waters Action -- World Ocean Day --  
Tues, June 8th @ Unnameable Books**

Tue 8 Jun 2010

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Poets for Living Waters Action -- In Honor of WORLD OCEAN DAY Tuesday,  
June 8th @ 7 p.m.

Unnameable Books

600 Vanderbilt Ave (between Dean St & St Marks Ave)

Brooklyn, NY 11238

Trains -- 7th Ave (Q, B) // Grand Army Plaza (2, 3) // Clinton-Washington Aves  
(C)

Readings from Poets for Living Waters and of work by Leslie Scalapino, Muriel  
Rukeyser, and Lorine Niedecker <http://poetsgulfcoast.wordpress.com/>

Poets included are BEYER, BOZICEVIC, BROLASKI, COOLEY, IJIMA, KING,  
LEVITSKY and MOHABIR

~~~~~

Tamiko Beyer's poetry has appeared in The Collagist, Little Red Leaves,  
Sonora Review, and elsewhere. She serves as the poetry editor of Drunken Boat  
and leads community writing workshops with the New York Writers Coalition.  
She is a founding member of Agent 409: a queer, multi-racial writing collective,  
a Kundiman Fellow, and an M.F.A candidate at Washington University in St.  
Louis. Find her online at [wonderinghome.com](http://wonderinghome.com) and blogging at  
[kenyonreview.org](http://kenyonreview.org).

Ana Borić was born in Zagreb, Croatia in 1977. She emigrated to NYC  
in 1997. Her first book of poems is Stars of the Night Commute (Tarpaulin Sky  
Press, November 2009), a Lambda Literary Award finalist. Her fifth chapbook,  
Depth Hoar, will be published by Cinematheque Press in 2010. With Amy King,  
Ana co-curates The Stain of Poetry reading series in Brooklyn. She works at the  
Center for the Humanities of The Graduate Center, CUNY.

Julian T. Brolaski is the recent editor of NO GENDER: Reflections on the Life &  
Work of kari edwards with erica kaufman and E. Tracy Grinnell (Litmus Press  
2009), and author of the chapbook A Buck in a Corridor (flynpyntar 2008/9),  
gowanus atropolis (forthcoming, Ugly Duckling 2011) and Advice for Lovers  
(forthcoming, City Lights 2011). Brolaski lives in Brooklyn where he is an editor  
at Litmus Press, curates vaudeville shows and plays country music with The  
Low & the Lonesome. New work is on the blog [hermofwarsaw](http://hermofwarsaw) and  
[@juandenowherr](http://juandenowherr).

Nicole Cooley grew up in New Orleans. These poems are from her collection, *Breach*, just published by Louisiana State University Press that focuses on Hurricane Katrina and its aftermath. Her fourth book of poems *Milk Dress* will appear with Alice James Books this November. She has published two other books of poems and a novel. She directs the new MFA Program in Creative Writing and Literary Translation at Queens College-City University of New York.

Brenda Iijima's books include *revv. you'llution* (Displaced Press), *If Not Metamorphic* (Ahsahta Press), *Animate, Inanimate Aims* (Litmus Press) and *Around Sea* (O Books). At present, she is writing an informal encyclopedia on animals used as surrogates by humans. She runs Portable Press at Yo-Yo Labs (<http://yoyolabs.com>) from Prospect Heights, Brooklyn.

Amy King's most recent book is *Slaves to Do These Things* (Blazevox), and forthcoming, *I Want to Make You Safe* (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett. She also teaches English and Creative Writing at SUNY Nassau Community College. With Ana Bozicevic, King co-curates the Brooklyn-based reading series, *The Stain of Poetry*. For more information, please visit <http://amyking.org>.

Rachel Levitsky is, most recently, the author of the Delete Press chapbook, *Renoemos*. Her full length book *NEIGHBOR*, was published by Ugly Duckling Presse in 2009. A novel, *The Story of My Accident is Ours* will soon be published by Futurepoem. Four mini-essays on *The Poetics of Confinement* are online at <http://poetryproject.org/tag/rachel-levitsky>. She teaches Writing and Literature at Naropa University's Summer Writing Program, Bard Prison Initiative and Pratt Institute. She co-curates *Belladonna Series*--an exploration of feminist avant-garde writing.

Rajiv Mohabir teaches English as a Second Language in Queens, New York, and is currently pursuing an MFA in Creative Writing at Queens College. He is a VONA (Voices of Our Nations Arts Foundation) alumnus. Rajiv's poems have appeared in *Trikone*, *EOAGH*, *Ghoti*, and *Saw Palm* magazines. Pudding House Press named him a "Poet of Note" in their 2009 chapbook competition and published his chapbook *nabad-eye me* in 2010.

<http://poetsforlivingwaters.com/>  
<http://poetsgulfcoast.wordpress.com/>

Readings in other states listed on our Facebook page --  
<http://www.facebook.com/pages/Poets-for-Living-Waters/122504444439606>

PLEASE FORWARD - Thank you!

~~~~~

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83. **Christophe Casamassima**

***Add your link to the new furniture press books site***

*Tue 8 Jun 2010*

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If you'd like to be included in the links page of furniturepressbooks.com, please send me a link and a short description of the site.

Thanks!

Christophe Casamassima

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84. **Mitch Taylor**

***MUTHAFUCKA TWO: NEW POETRY + ART***

*Tue 8 Jun 2010*

---

The second issue of MUTHAFUCKA, an irregular  
Dear Readers + Writers +

The second issue of MUTHAFUCKA, an irregular, locationless journal of the arts, is now available. Featuring:

Poems by Alice Notley, Dot Devota, Phil Cordelli, Norma Cole, Quinn Latimer, Matthew Klane, Hoa Nguyen, Lucas Farrell, Lisa Lightsey, Lewis Warsh, Ron Horning, Caitie Moore, Thom Donovan, Trey Sager, Brenda Iijima, Youna Kwak, Karena Youtz and Etel Adnan. Translations of Angel Escobar (by Kristin Dykstra), Mohammed Khair-Eddine (by Pierre Joris), Kazuko Shiraishi (by Tomoyuki Endo and Forrest Gander), Michel Deguy (by Wilson Baldrige) and Amelia Rosselli (by Vanja Skoric Dewan and Deborah Woodard). A drum score by John Niekrasz. Collages by Sarah Lariviere. A two-channel installation by Anthony Hawley. Cover art by Sam King.

Edited by Mitch Taylor.

Side-stapled with two-layer transparency/cardstock cover. 120 pages. 100 copies. \$10.

Available

here! The first issue (2009) is available here. Please join us, and thank you!

Mitch Taylor

editor, Muthafucka

Muthafacebook

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85. **David Chirot**

***Re: poets for poets for living waters?***

*Tue 8 Jun 2010*

---

Dear Jared & Everyone:

still recovering from an operation so am a bit behind on email--though have followed this the last few days--

"poets for living waters"--

i thought immediately also of another assault on "living waters"-- the Israeli commando attack on a humanitarian aid flotilla in International Waters--

when the starving people of Somalia, whose coastline for fishing is toxic, being used as an international waste dump for the powerful-- attack a ship, they are called "pirates"-- their country being of course "linked to terrorism" also in the eyes of the usa--

of course, when humanitarian aid workers are attacked in international Waters by state commandos-- they must be "terrorists" too--

the "living waters"--  
whose "living waters?"--

think how each day, "living waters," beings, humans, reefs, plants, ways of life, rivers, streams, ponds, lakes, puddles, rain drops--are killed off by toxic dumping, toxic oil and toxic anti-humanitarianism--

the "living waters" --think on all the "living" and dying waters of the world--

and of how many ways they are made toxic-

all the poets of the world need "living waters"--

without "living waters" --  
for all--

there won't be "living poets"--

nor poems for "living waters"--

that's my non-poem--

david-bc

On Mon, Jun 7, 2010 at 5:45 PM, Jared Schickling <[REDACTED]>wrote:

*apologies for sending twice, forgot to sign ---*

*poets for poets for living waters?  
I've been biting my tongue on this one,*

wondering—how does  
this “poets for living waters” project function in relation to the Gulf  
disaster? (disclaimer, I sent poems to  
the project two weeks ago and haven’t heard back) How

does the project participate in this defining moment of human  
history, to be regarded or remembered or not as such? From

all appearances this is a juried,  
refereed, and star-studded cast, even solicited. I’ve

counted 39 published poets so far, “features” and the lesser “open  
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modest, with 371  
Facebook “likes” already, though, of course, I could be wrong. 39 voices,  
chosen, as, ostensibly,  
representative, appropriate, “good,” something—as a poetic project,  
fine. But as the event itself, which in itself is  
not, mmmm, poetry, but so much more, so far beyond? If

this poetic project is meant to be an adaptation to it, a  
profound it, then why is it forced to occur according to certain  
standards of  
certain typical poetic projects? Why is  
the project so predictable when the enormity of the otherworldly  
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all too worldly impacts all bound up with the gaping hole?

Whatever thoughts on Poets Against the War,  
for example, as an ongoing response, it has the virtue of inclusion  
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it, as do the events necessitating it.

The initial print volume was vast and varied to the point of blur  
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less charged, then, would be “poetry” against...

I guess, my question, what will be the actual  
produce from  
“poets for living waters?” What opportunity

*is it truly presenting, or realizing, "for" whom and for what?*

*Jared*

---

*The New Busy is not the old busy. Search, chat and e-mail from your inbox.*

*[http://www.windowsslive.com/campaign/thenewbusy?  
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_3](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3)*

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86. **Francesco Levato**

***Redletter Reading Series: Francesco Levato, June 18th***

*Tue 8 Jun 2010*

---

Redletter Reading Series

June 18, 2010, 7pm

Featuring a reading of new poetry and translations by Francesco Levato.

Woodland Pattern Book Center

720 East Locust Street

Milwaukee, WI 53216

Poet, translator, and new media artist Francesco Levato is the author of three books of poetry: "Elegy for Dead Languages;" "War Rug," a book length documentary poem; and "Marginal State." He has translated into English the books of Italian poets Tiziano Fratus, "Creaturing," and Fabiano Alborghetti, "The Opposite Shore." His work has been published internationally in journals and anthologies, both in print and online, including "Drunken Boat," "The Progressive," "Versal," and many others. His cinépoetry has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

Redletter is a reading series featuring local and regional poets and writers on the third Friday of each month, and is curated by Chuck Stebelton. The program begins at 7pm with an open mic hosted by Melissa Czarnik, followed by one or two featured readers. The cost is \$3, or \$2 for open mic readers.

Directions:

[http://www.woodlandpattern.org/about\\_us/where\\_when.shtml](http://www.woodlandpattern.org/about_us/where_when.shtml)

More information:

<http://www.woodlandpattern.org/gallery/redletter.shtml>

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87. **Alan Sondheim**

***Oil, our pasts***

*Wed 9 Jun 2010*

---

Oil, our pasts

Our battles and our contemporaries are doomed, in twenty years, we will hardly be memories or pioneers.

These animals are instruments of oil, collapsing in the debris of other lives which had given birth to them.

Hopeless this technology, despair is hopeless, death hopeless, life hopeless, above all life is hopeless.

Hopeless life must be lived until it is no longer present at life, hopeless death, in twenty years or among many pasts.

Hopeless the pasts unaccounted for, in ten years who among us shall meet or come into their own among others already forgotten.

Our worlds are already gone, gone the battles of pasts, gone the futures, our mouths full of worlds already gone, past lives ...

<http://www.alansondheim.org/oil.mov>

On this vista the curtain may be drawn. Neither poet nor seer can look beyond. Nature, who is unconscious in her immorality, entrancing in her beauty, savage in her cruelty, imperial in her prodigality, and appalling in her convulsions, is not only deaf, but dumb. There is no answer to any appeal. The best we can do, the best that has ever been done, is to recognize the implacability of the laws that rule the universe, and contemplate as calmly as we can the nothingness from which we are come and into which we shall all disappear. The one consolation that we hold, though it is one which may be illusory too, consists in the belief that when death comes, fear and hope are at an end. Then wonder ceases; the insoluble no longer perplexes; space is lost; the infinite is blank; the farce is done.\*

Their agony, their dying breaths, their inconceivable twisting, in thirty years, none will remember us among emptied halls, what suns, what lights, what glories already gone among them

\*Edgar Saltus, *The Anatomy of Negation*, 1889.

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88. **Nic Sebastian**

***Ten Questions on Poets and Technology: Cati Porter***

Wed 9 Jun 2010

---

Cati Porter responds this week to Ten Questions on Poets and Technology - <http://bit.ly/c0lj5W>.

Best wishes,

Nic Sebastian <http://verylikeawhale.wordpress.com>

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Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

<http://www.windowslive.com/campaign/thenewbusy?>

[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_2](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

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89. **amy king**

***Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)***

Wed 9 Jun 2010

---

In the face of an unprecedented ecological disaster with

Dear Jared,

In the face of an unprecedented ecological disaster with ongoing likely-to-be-global catastrophic consequences, Amy King and I have turned to poetry. We have called for people to write poems. Thousands of people have done just that, and we have published those poems. We have also called for people to organize poetry readings. People around the world have done just that, and we have too. But 500,000+ gallons of oil a day roil into the Gulf of Mexico choking marshes and bays, with coastlines destroyed and economies wrecked, and in response--poems? You want to know what the poetry will produce. You bring up a reasonable question, and I think you do so in a fair enough way. You refrain from personal attack. You feel the same outrage and genuine concern about the escalating disaster, I think, that most of us feel.

Let me decline the opportunity to outline the documented relevance of poetry for therapeutic purposes in grief work or assert the need to shape cultural consciousness through the collection of historical documentation recording marginalized voices and, instead, explore the possibilities of concurring with your implied accusation. In the effort to stop the slow and pointless and avoidable (though now increasingly unavoidable) death of a 300 million year old richly diverse ecosystem, a demise perpetrated by an indifferent, corrupt, and even sinister global power, a death within a larger systemic crisis already underway in the oceans, the Poets for Living Waters project is useless.

I embrace this uselessness. It is my only hope. I think the demand that an activity have a use is endemic to the thinking behind our current ecological crisis. The expectation that a poem be of use, that a person be of use, that one's life be of use or have a purpose--is an expression of the assumption that all the rest of the natural world is to be of use. This is basically the "instrumental view" we have inherited from the Greeks and Judeo-Christian thought--the instrumental view ecologists pretty much all agree bears fundamental responsibility for this current mass extinction, this heartbreak era of ecocide.

At a candlelight vigil on World Ocean Day, which I attended on the Gulf of Mexico in Santa Rosa Beach, Florida, desperate folks talked about making changes to reduce their carbon footprints--putting timers on their hot water heaters, carpooling, lobbying for clean energy--all reasonable enough intentions. But others implied and I would argue the problem is, at least partly, much more basic. The problem is located in our assumption of what our lives mean or rather that they mean. We want meaningful lives. We strive for bigger, better, more abundant lives full of evidence that we have in fact been useful, purposeful, day-planner-packed alive, have improved on the lots of our forebearers. In this mode, we'll keep demanding the energy reserves to get us all those important places we need to be. And companies will keep drilling to get the energy we buy. What if instead we accept our lives as meaningless? What if we collectively ask how we can be radically useless? What if instead of purposeful lives, we simply appreciate, engage, value, and insist on shared access to the joy offered by a sensorial conversation with our fellow transient creatures in a living world?

We are ourselves each a living world. Poetry can teach us this. And it is the news without which many die everyday. We are also ourselves each a world used instrumentally. Poetry can teach us this too. Alice Notley says, "I am, we're, the flower of suppression. / Much of one is suppressed / towards being another kind of one / other colors, petal arrangements, scents / you can only have one scent." I believe Notley is describing the way in which we literally embody the forces that quantify and objectify the world, turning natural processes into human products.

Notley is describing the way in which our entire mind/body system, including both our conscious and unconscious minds, are shaped for the purposes of economic forces. When we are suppressed, our conscious mind is shut off from our unconscious, in a culture privileging a mode of quantifiably productive thought for which we receive wages. Most unconscious material is drowned out while also being reconstituted by a daily torrent of profit motivated mass media. This torrent keeps us unconsciously motivated to behave in ways that produce profits for others. Importantly, our unconscious is most exploitable when its

processes are kept hidden through their devaluation and through our profound dissociation from sensorial engagement.

We could perhaps reclaim our lives from the forces that use them as resources for profit. How much time do we spend consciously conversing with our unconscious, challenging our mind's collection of profit-motive materials, cultivating a healthy consciousness? How often do we bridge the two parts of our minds and our bodies? Generally speaking, Iâ€™d guess the majority of US citizens simply do not consciously bridge these two parts on a daily basis at all and spend a large chunk of time dissociated from their immediate surroundings. Gregory Bateson has described poetry as a bridge between the conscious and unconscious parts of the mind, helping to give voice to our nondirective, nonpurposive modes of thought. What if everyone wasted an hour a day writing pointless poems?

Perhaps it's fair to say that a nonpurposive mode needs much more emphasis in order to stop the work ethic and belief in growth that are destroying the planet. Jed Rasula in an interview recently published in Brenda Iijimaâ€™s ) ((eco(lang(uage) (reader)) proposes not attempting activism that aims to take down a monolith like BP but instead thinking of activism as â€œa series of transient occasions.â€ I like this idea. What I understand Rasula to imply is that our very embrace of transience is itself activism. I also think he points to a systemic model of change, suggesting that the local chemical reactions of an event unfold within the larger system, evolving into changes not perceived or foreseen by the individuals local to the event. Itâ€™s also a profoundly nonheroic model.

I do think we want to examine what sort of systemic reactions any of our actions might be likely generating. With respect to the online anthology, these poems seem to be facilitating grief work, and they are arriving in from diverse enough quarters to serve as part of the historical record. But that work is not the purpose of the site. It is a generative outgrowth. The larger project claims to â€œcreate venues for poetry in support of healthy ocean communitiesâ€™. That is a use. The venues function to distribute the poetry. But, to repeat your question, what does all this poetry produce? Even though I would enjoy and likely learn from exploring how poetry plays a role in the evolution of meaning-making through the creation of new contexts, I'd rather for the moment agree poetry makes nothing happen. I hope that Iâ€™ve suggested that the Poets for Living Waters project, in part by its promotion of the useless, is potentially an effective agent for change.

All the erring quest,

Heidi Lynn Staples

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90. **Jeffrey Side**

***The new ebook from Argotist Ebooks is "Moisture Surges" by Francis Raven.***

*Wed 9 Jun 2010*

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The new ebook from Argotist Ebooks is "Moisture Surges" by Francis Raven.

Description:

"Moisture Surges" by Francis Raven is a book of poems about water. There are three main sections divided by two conversations/plays and book-ended by a prologue and an appendix. The three main sections are: (1) a section on the metaphysics of water, (2) a section on the biology and life of water and (3) a section on human's interaction with water. The prologue is a sonnet and the appendix includes resources about water. The two conversations/plays that break up the main sections are: (1) a play about the water shortage in the west that alludes to Plato's "Apology" and (2) a roundtable conversation with real philosophers on a possible philosophy of water.

Available as a free ebook here:

<http://stores.lulu.com/store.php?fAcctID=36590601>

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91. **CA Conrad**

***POETS FOR LIVING WATERS***

*Wed 9 Jun 2010*

---

A BIG THANK YOU for inspiring our LORINE NIEDECKER event yesterday in Philadelphia.

Details with links and pics are here: <http://UrchinPoetry.blogspot.com>

CAConrad

JULY 11th (Soma)tic Poetry Workshop

details at: <http://myforehead.blogspot.com/>

--

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

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

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92. **Jared Schickling**

***Re: Poets For Living Waters***

*Wed 9 Jun 2010*

---

Amy,

Write to your senators—and reps, state folk, convince dad and sis, etc and et al—yes, indeed, here and elsewhere.

Also, that there is no “against” in the title or description—unwritten, but heard—how to be “for” something but not against something?

Otherwise you’re misconstruing what I said. Red herring. “I’m sorry you don’t think writing poetry in response to this disaster is a worthwhile enterprise.” That’s not it, at all. Factually wrong. (Though, I don’t really begin with whether or not it’s worthwhile; practicing poetry ain’t my choice, and poet must respond; after that...) “An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis.” How does the project constitute a meaningful response? I’m hard-pressed to see that—it’s my honest question, not conviction. Invoking the fact of connectivity doesn’t mean the connected thing is or will be of healthful connection. I mean, I understand the impulse, the need for poetry to respond. Yes. My question is, how does the structure of the standard submission review curatorial etc. process for a poetry journal lead to something actually useful in response to now’s material and paradigmatic catastrophe(s)? How does the channeling of the event through (for the sake of?) this aesthetic space turn the necessary attention away, finally, from poets, poetics, and poems, toward the thing itself? Rather, does/will the opposite occur? If so what’s the problem with that? Does the thing present an opportunity for poets—what is the opportunity, choices? Are certain familiar approaches to poetic production bound to certain ruinous ways of thinking and living? How do poetry communities and practitioners increasingly contribute to the increasingly destructive power and inevitability called capital? My honest question, how does Poets For Living Waters, in its form, not partake of the whole system of capitalist imperative and production? How is the project, beyond what it admirably desires to be, “for” water—or earth, air—and not “for” water-earth-air-for-poems (or worse, poets)? If the project attempts an honest response to the need and problem of poetry responding, then these questions seem more than specialized quibbling over Poetry in the face of ( ).

It would be interesting, and useful, if there were a rubric for measuring the actual long-term impacts of this project, and others, against desired outcomes.

Sincerely,

Jared

---

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.  
[http://www.windowslive.com/campaign/thenewbusy?](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_1](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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93. **Susan Webster Schultz**  
***new on Tinfish Editor's Blog***

*Wed 9 Jun 2010*

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The Tinfish Editor's blog has been given over recently to dementia blogging, which is (alas) not without its poetry. See the last three or four entries at <http://tinfisheditor.blogspot.com>

best wishes to everyone

Susan M. Schultz  
purveyor

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94. **Laura Hinton**  
***Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)***

*Wed 9 Jun 2010*

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Jared writes:

\*I guess, my question, what will be the actual  
produce from

"poets for living waters?" What opportunity  
is it truly presenting, or realizing, "for" whom and for what?\*

I think these are important questions. What do we \*produce,\* what "produce"  
is "made" by our efforts? Does it come down to \*form\*?

Because I also think that what Heidi Lynn Staples implies in her argument below, especially in her reference to Notley's words, effectively suggests that "poetry" -- in its most refreshing and opening up -- of the language of the brain? -- can behave like an organism that resists the current world's toxicity, in an ironic turning of the physics and matter involved (now floating in the Gulf of Mexico and perhaps on its way by now up the northern Atlantic via the Gulf Stream...).

Heidi eloquently writes that all is connected, and (in reference to Notley), that poetry is perhaps:

\*the way in which we literally embody the forces that quantify and objectify the world, turning natural processes into human products.\*

The questioning of use / use value / the capital-corporate model is important in Heidi's written defense of these Poets / Living Waters political-poetic events. Maybe language comes first. Then, the corporation. So -- does it make sense to

turn ourselves back to the deep structure of the language? To renew it, reinvigorate it, with new language, new thought -- as means to critique the current culture of damage and greed?

But do we not, as poets, and or intellectuals, and/or feminists / environmentalists, too often find ourselves relying upon the same language, the same principles, that the corporate-style model is the most overt manifestation of? -- when we host "events" on behalf of what is essentially a consciousness-raising effort but it becomes too exclusive and/or a plug for our own work? By this, I mean in that we kow-tow to the designs of hierarchy, the premise of non-inclusion.

I got the call we all got here on Poetics Lists a couple of weeks ago to volunteer to be involved in this particular NYC event; I immediately backchanneled and offered to help. I received no answer back. I would have loved to have been involved in any way possible, including arranging chairs. But I never heard back. Perhaps this is just a blip? Perhaps everyone else who backchanneled was responded to?

But I, at least, become a bit concerned when I get the final announcement replete with poet bios, that the event wasn't created out of a sincere, truly collective spirit.

Part of the corporate "use" model and promulgated now on Facebook plugs is plugging one's own career. We all can use that model -- we live in the world of "social networking." But when it comes to the Gulf spill, such a horrific tragedy and loss of life (non-homo-sapiens sapiens, but perhaps just at the moment), I agree with Jared: I wonder what this will "produce".

To CHANGE that model, we need to reach out -- beyond the comfort of our own shores. And our own small tributaries. Waters expand the globe. Perhaps just a call for everyone to show up would be a better way to build a movement of poets against the war on the environment. A powerful show-up, a real poetry-protest.

I do believe that poetry -- its reading, its teaching, its writing, rereading -- can help us do something different, to heal ourselves and our ways. But we have to \*listen.\*

This is my opinion.

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>

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95. **amy king**

***New Reviews @ Jacket and @ Wet Asphalt***

*Wed 9 Jun 2010*

---

"...ultimately what I think King is concerned with here is the nature of becoming by moving against time as a sort of point of resistance, what she is not interested in is sustaining such artificial constructs as the Master Slave dialectic itself, or of the notion of dialectical development altogether. Rather, in reading this book, what I have the sense of is an attempt to collapse all such structures as inherently stultifying. King repeatedly invokes inversions of typical imagery that could be read in such a manner, for example making "gods from the dust." And she is clearly aware as she works that there will be those readers who will try to fit her work into such a mode. Some of what she writes even seems like a direct challenge to such an attempt, at one point again returning to the notion of theft and calling "language the arm of behavior" again not so much collapsing thesis and antithesis, but denying that relationship from first principles..."

--Continued at Wet Asphalt

<http://www.wetasphalt.com/content/happy-fact-amy-kings-slaves-do-these-things>

~~~~~

"Amy King's poems are dense and energetically written. They are often fragmented collages of narratives which are in no way narratives in the usual sense. They express a great deal of movement of the mind, written with a strong imagination and unexpected twists..."

--Continued at Jacket Magazine

<http://jacketmagazine.com/40/r-king-rb-lurie.shtml>

~~~~~

## THE UGLY AMERICANS

Last night I dreamt Maria Santiago  
dissolves when she sweeps and stocks  
a Manhattan bodega, her borrowed whisper

lingers on the backs of patrons,  
â€

--Continued at Jacket Magazine

<http://jacketmagazine.com/40/king-amy-americans.shtml>

~~~~~

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96. **amy king**

***Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)***

*Wed 9 Jun 2010*

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Laura,

First, I never saw your email to participate! I'm sorry, but it did slip through whatever cracks exist. I did, however, receive a few backchannels of interest that I responded to and added people to the "exclusive" list as they expressed interest to read. You and I have certainly corresponded in the past, and I'm not sure why, when you didn't receive a reply, you didn't simply send a second email expressing your interest directly to me. The announcement also was an invitation. Those who emailed me they were attending were asked to bring something to read. I didn't receive an email from you yesterday or Monday; only this one after the fact today.

I was away for a week or so prior but was also checking email on my handheld and threw this "exclusive" list together within the last 48 hours based on those who had expressed interest. Again, I really don't understand this idea that if your email went unreplied to, you assumed you were being ignored instead of simply sending out a second query, especially directly to me since we "virtually" know each other and have corresponded numerous times in the past. You would have been more than welcome to attend, read, organize chairs, hold up signs, heckle, or anything else you felt compelled to do. I recall even forwarded something to Wompo the other day at your bequest, and yet, you didn't mention being "ignored" when you asked me to do that favor. No one "owned" this reading, as is being implied - I simply asked and organized.

Heidi spent hours putting together a sheet of suggestions and advice she sent to everyone offering to organize a reading; she also spent hours corresponding online with those volunteers about the tragedy and what she hoped this kind of action might be like. Last night, I read for two minutes and introduced everyone else, who read for about five to ten minutes. During and after the reading, we all talked about what is happening, how we feel, what might be done, etc. It was a gathering, an open gathering. It felt like such - the tone was

in implied as well as overt. Of course, nothing was resolved (do any poetry readings ever resolve anything??), but we came together, not before our tv screens, but in person; we listened and we talked. Others in other states, and in the one you and I are in, took the initiative to organize for World Oceans Day (ours was not the only one in NYC yesterday!). No one forbidden; everyone was encouraged. We parted feeling a mix of emotions, which was better than the usual media effect that leaves the majority of us feeling angry and impotent.

As for equating such a gathering and our efforts with the site with perpetuating the capitalist model, I don't get it, and yes, am affected by such criticism. It feels like a punch in the gut. Heidi and I are two people reading through submissions for the last two weeks, posting as quickly as we can in between our jobs and family responsibilities. No work has been rejected. We are eager and anxious to post as much as possible during our free time. And we have been on a daily basis, including corresponding with poets sending in work and poets organizing readings elsewhere and announcing their poetry and statements as they go up as best as we can. We feel honored to do this work and are solidly invested in it. We are learning. If others feel like it's not a worthwhile project, they can A) ignore our efforts to give voice and space -- and/or B) create another action according to their own standards. No one owns the license to respond to this tragedy. I've always felt if you don't see something done the way you like, why not do it the way you prefer? I certainly don't rely on the mainstream to give me space and voice; if you see this project that way, why would you? On my end, I find it worthwhile to put some of my efforts into getting folks' poems into the world, especially in the face of a tragedy like this, and I work towards drawing attention to their efforts. That's what we're doing, the best way we can at the moment with the resources, energy and time we have.

No one was banned last night from attending any of the readings across the states, and everyone was welcome to honor World Oceans Day as they desired. Many of us did. You could have just "shown up," as you note! Why not?!

As for plugging my own work, I have done so unabashedly and without apology for a long time now in specific poetry venues like listservs, on my own blog, my Facebook page, etc, whether I'm working on a separate project like this, editing a journal (as I'm currently doing times two at the moment), running a reading series, taking care of family, or just teaching my classes (my students are never instructed to read my work -- and when they discover it, I discourage their interest until the semester ends). Conflating my efforts here with blatant self promotion seems obvious and divisive, at best. My grandma always encouraged her little southern belle towards modesty ("Pretty is as pretty does"), but I never learned that age old lil' lady lesson and have never apologized for such "selfishness!"

Assuming the worst unfortunately seems to be the default setting in this thread. If you want a poetry protest, why not join one of the readings last night? If you see an error, why not offer constructive advice? What model would you use? Are you willing to put something together? Another professor from NYC couldn't attend last night, but wants to organize a reading at her college shortly - you are welcome to do the same! I'd be happy to attend! And for future events, we hope you will participate. If we don't answer the phone, ring again! For the record, everyone is welcome!!

Best,

Amy

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

From: Laura Hinton <[REDACTED]>

I got the call we all got here on Poetics Lists a couple of weeks ago to volunteer to be involved in this particular NYC event; I immediately backchanneled and offered to help. I received no answer back. I would have loved to have been involved in any way possible, including arranging chairs. But I never heard back. Perhaps this is just a blip? Perhaps everyone else who backchanneled was responded to?

But I, at least, become a bit concerned when I get the final announcement replete with poet bios, that the event wasn't created out of a sincere, truly collective spirit.

Part of the corporate "use" model and promulgated now on Facebook plugs is plugging one's own career. We all can use that model -- we live in the world of "social networking." But when it comes to the Gulf spill, such a horrific tragedy and loss of life (non-homo-sapiens sapiens, but perhaps just at the moment), I agree with Jared: I wonder what this will "produce".

To CHANGE that model, we need to reach out -- beyond the comfort of our own shores. And our own small tributaries. Waters expand the globe. Perhaps just a call for everyone to show up would be a better way to build a movement of poets against the war on the environment. A powerful show-up, a real poetry-protest.

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97. **amy king**

***Re: Poets For Living Waters***

*Wed 9 Jun 2010*

---

Dear Jared,

I appreciate your concern and challenge.

From Heidi:

Dear Jared,

I appreciate your concern and challenge. I would be genuinely interested in considering specific ideas about how to make this mobilization of poets in response to the crisis meaningful. I would love to consider specific, practical ideas related to the form of events, publication of materials, etc. We are striving to have an open, diverse, wild space. When considering this request for ideas, please keep in mind that as it stands:

1. We publish pretty much everything we receive. Eventually! 2. We celebrate and support all responses to calls for organizers. Anyone who did not hear back probably had their email drop into the ether, which has happened to numerous people. Folks send their materials and then for whatever reason, yahoo drops the mail into the nowhere. If you don't hear from us PLEASE RESEND! We are very concerned about each person who writes and appreciative of their interest. 3. We are not able to give the project the time its urgency would suggest is appropriate. We are volunteers with full demanding lives. For example, I'm still getting organized after an international move late last fall, am studying for comprehensive exams in two weeks, and have a three and a half year old and no local family help. The site receives around 100 emails a week, which add up really fast. Amy was out of town for a few days. Some days I just need to study or else I'll disappear into this disaster and my effort to respond, of which this 'listening', which is how I understand the site, is a part. In my own self interest, I shouldn't really even be writing this email. But I recognize the validity of these concerns and am hoping that by pooling together and streaming apart and flowing together again our resources as a poetry community, we can generate many meaningful responses to this crisis.

Thanks for your interest and the seriousness with which you take poetry.

All the very best wishes,

Heidi

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

From: Jared Schickling <[REDACTED]>

To: [REDACTED]

Sent: Wed, June 9, 2010 1:10:23 PM

Subject: Re: Poets For Living Waters

Amy,

Write to your senators and reps, state folk, convince dad and sis, etc and et al yes, indeed, here and elsewhere.

Also, that there is no “against” in the title or description “unwritten, but heard” how to be “for” something but not against something?

Otherwise you’re misconstruing what I said. Red herring. I’m sorry you don’t think writing poetry in response to this disaster is a worthwhile enterprise. That’s not it, at all. Factually wrong. (Though, I don’t really begin with whether or not it’s worthwhile; practicing poetry ain’t my choice, and poet must respond; after that!) An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis. How does the project constitute a meaningful response? I’m hard-pressed to see that’s my honest question, not conviction. Invoking the fact of connectivity doesn’t mean the connected thing is or will be of healthful connection. I mean, I understand the impulse, the need for poetry to respond. Yes. My question is, how does the structure of the standard submission review curatorial etc. process for a poetry journal lead to something actually useful in response to now’s material and paradigmatic catastrophe(s)? How does the channeling of the event through (for the sake of?) this aesthetic space turn the necessary attention away, finally, from poets, poetics, and poems, toward the thing itself? Rather, does/will the opposite occur? If so what’s the problem with that? Does the thing present an opportunity for poets? what is the opportunity, choices? Are certain familiar approaches to poetic production bound to certain ruinous ways of thinking and living? How do poetry communities and practitioners increasingly contribute to the increasingly destructive power and inevitability called capital? My honest question, how does Poets For Living Waters, in its form, not partake of the whole system of capitalist imperative and production? How is the project, beyond what it admirably desires to be, “for” water “or” earth, air “and” not “for” water-earth-air-for-poems (or worse, poets)? If the project attempts an honest response to the need and problem of poetry responding, then these questions seem more than specialized quibbling over Poetry in the face of ( ).

It would be interesting, and useful, if there were a rubric for measuring the actual long-term impacts of this project, and others, against desired outcomes.

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98. **amy king**

***Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)***

*Wed 9 Jun 2010*

---

From Heidi in response to Laura:

Dear Laura,

I am so sorry to hear that you requested to help out with the World Ocean Day Action and did not receive a reply. I know there is one note we got late last week about helping out to which we have not yet replied. But I do not even know if it was yours. We have been pretty swamped with the combination of our own very busy lives beyond the Gulf Coast tragedy and getting this project going. If that note was not yours, then I think your communication got lost in the ether. Yahoo has repeatedly let us down, and it's just another detail we have not yet addressed. I am really genuinely sorry.

This reading action was impromptu and was planned pretty much at the last minute. Would you be interested in creating an action for another day? Perhaps the summer solstice on the 20th or July 4th--calling for the freedom of the world's waters? I am just brainstorming here. Any ideas you have will be welcome. I

Thank you so much for your interest in participating. When you reply, perhaps cc amy and this address--that way we will be sure to get together on this.

And thank you for speaking out. I am really sorry to hear that you have felt let down. But I am glad that we have a chance to redress the complaint and now, hopefully, help bring to fruition your ideas for a transformative response to these frightening painful times.

All the very best wishes,

Heidi  


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99. **Laura Hinton**

***Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)***

*Wed 9 Jun 2010*

---

Response to Amy --

Just wanted to put out there that -- with all the wonderful intentions that you and others have had -- the message you are trying to communicate can sometimes get lost. The way an event gets publicized, organized -- again, the

form of the event -- is part of what gets "produced" (going back to Jared's original e-mail).

I once organized a Poets against the War poetry reading in Harlem, where I teach. This was the week Bush 2 bombed Bagdad. I thought it was a powerful event. Some of my students loved it. Some of my colleagues thought it was terrible to read poetry at a time like that, and refused to attend. Or maybe they were supporting Bush. (Bottom line: you can never please everyone when you organize / activate. But -- is the point to please?)

I will say that our flier did not post the names of poets or bios in star-like format. It was "come as you are" -- and read. That, for me, was the power in it.

Maybe these "default" e-mails that go to no real person and the Facebook style of organization and the invitations with bios -- they might be part of the failed message. We are all so busy "networking." Those lines between self-promotion and doing the right thing can be misconstrued -- all too easily. And this environmental disaster -- how to respond -- \*Do we really know how?\*

Maybe we should all go to our rivers and oceans, collectively, and wear a gag or gas mask -- and NOT speak, as poets.

Amy you do a lot here for us all, and know that you are appreciated. Thank you for your openness to this discussion. You are wonderful, truly. Maybe my critique is more one of the era we are in and how we fashion ourselves and our messages. It's directed, too, at myself.

[As I've written this note I see a response from Heidi. The answer is YES. Let's organize something ... And do it, say, on another river here in NYC. The Harlem River? For me, any event will have to be in early September as I go across the oil-splattered ocean soon, following the Gulf Stream. No default e-mails. Open to all poets, artists. But ... will people attend?]

Laura

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100. **Jennifer Karmin**

***June 12 & 13: Performance @ Printers Row Lit Fest***

*Wed 9 Jun 2010*

---

"Reading Experiment in Progress"  
an interactive performance  
by Jennifer Karmin

at the Printers Row Lit Fest  
<http://www.printersrowbookfair.org>

on Dearborn Street, between Congress & Polk  
Chicago, IL

Saturday, June 12

1:45-3pm at the Arts & Poetry Stage

4-5pm roving the book fair

Sunday, June 13

10am-12pm at the Northwestern University table

2-3pm roving the book fair

Aaaaaaaaaalice

published by Flim Forum Press

travelogue in 11 cantos

scored for polyvocal improvisation

To buy online, read some early reviews & find performance dates:

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

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101. **Geer Austin**

***Re: Poets For Living Waters***

*Wed 9 Jun 2010*

---

Amy and Heidi,

While I understand that poetry, especially in electronic form, cannot soak up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.

Above all I am not concerned with Poetry.

My subject is War, and the pity of War.

The Poetry is in the pity.

Yet these elegies are to this generation in no sense consolatory. They may be to the next. All a poet can do today is warn. That is why the true Poets must be truthful.

- Wilfred Owen

Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.

Regards,  
Geer Austin

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102. **Mitch Taylor**

***MUTHAFUCKA TWO: NEW POETRY + ART***

*Thu 10 Jun 2010*

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The second issue of MUTHAFUCKA, an irregular  
Dear Readers + Writers +

The second issue of MUTHAFUCKA, an irregular, locationless journal of the  
arts, is now available, here:

<http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html>

Featuring poems by Alice Notley, Dot Devota, Phil Cordelli, Norma Cole, Quinn Latimer, Matthew Klane, Hoa Nguyen, Lucas Farrell, Lisa Lightsey, Lewis Warsh, Ron Horning, Caitie Moore, Thom Donovan, Trey Sager, Brenda Iijima, Youna Kwak, Karena Youtz and Etel Adnan. Translations of Angel Escobar (by Kristin Dykstra), Mohammed Khair-Eddine (by Pierre Joris), Kazuko Shiraishi (by Tomoyuki Endo and Forrest Gander), Michel Deguy (by Wilson Baldrige) and Amelia Rosselli (by Vanja Skoric Dewan and Deborah Woodard). A drum score by John Niekrasz. Collages by Sarah Lariviere. A two-channel installation by Anthony Hawley. Cover art by Sam King. Side-stapled with two-layer transparency/cardstock cover. 120 pages. 100 copies. \$10.

Available here:

<http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html>. The first  
issue (2009) is here:

<http://presspresspress.blogspot.com/2009/03/muthafucka.html>. Please join us,  
and thank you!

Mitch Taylor

editor, Muthafucka

Muthafacebook: <http://www.facebook.com/home.php?#!/profile.php?520848056>

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103. **steve dalachinsky**

***Re: Poets For Living Waters***

*Thu 10 Jun 2010*

---

i whole heartedly am for anything that raises awareness  
there was a time very recently where i allowed my personal selfishness to  
interfere

we all do what we can as best we can and as they say  
every little bit helps  
this crisis is major and devastating

i applaud amy's and heidi's efforts  
and to all those contributing positive responses  
steve d

On Wed, 9 Jun 2010 21:59:16 -0400 Geer Austin <[REDACTED]>  
writes:

> Amy and Heidi,  
>  
> While I understand that poetry, especially in electronic form,  
> cannot  
> soak up all the oil in the Gulf, I believe that a poetic response to  
> a  
> crisis, whether environmental, political or military, can have a  
> long  
> lasting effect. Just think - we're still reading anti-war poems  
> about  
> long ago wars.

>  
>           Above all I am not concerned with Poetry.

>  
>           My subject is War, and the pity of War.

>  
>           The Poetry is in the pity.

>  
>           Yet these elegies are to this generation in no sense  
> consolatory.  
> They may be to the next. All a poet can do today is warn. That is  
> why  
> the true Poets must be truthful.

>  
>

-  
> Wilfred Owen

>  
>  
> Nature poetry, of course, has inspired many generations to value our  
>  
> environment. Unfortunately the BP execs didn't get that message,  
> but

> who knows - maybe their children will.  
>  
> Regards,  
>  
> Geer Austin  
>  
>  
>  
>  
>  
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[↑ Contents](#)

104. **Mike Finley**  
***Re: Poets For Living Waters***

*Thu 10 Jun 2010*

Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.

On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[REDACTED]> wrote:

*Amy and Heidi,*

*While I understand that poetry, especially in electronic form, cannot soak up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.*

*Above all I am not concerned with Poetry.*

*My subject is War, and the pity of War.*

*The Poetry is in the pity.*

*Yet these elegies are to this generation in no sense consolatory. They may be to the next. All a poet can do today is warn. That is why the true Poets must be truthful.*

*- Wilfred Owen*

*Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.*

*Regards,*

*Geer Austin*

--

-----  
MIKE FINLEY

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██████████ cell I am always misplacing

██████████

<http://mfinley.com>

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## 105. **Mike Finley**

### ***Re: MUTHAFUCKA TWO: NEW POETRY + ART***

*Thu 10 Jun 2010*

---

You should give us a sample. A list of names gives no idea what to expect, unless the people are famous.

On Thu, Jun 10, 2010 at 1:28 AM, Mitch Taylor <██████████> wrote:

*The second issue of MUTHAFUCKA, an irregular  
Dear Readers + Writers +*

*The second issue of MUTHAFUCKA, an irregular, locationless journal of the  
arts, is now available, here:*

*<http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html>*

*Featuring poems by Alice Notley, Dot Devota, Phil  
Cordelli, Norma Cole, Quinn Latimer, Matthew Klane, Hoa Nguyen, Lucas  
Farrell, Lisa Lightsey, Lewis Warsh, Ron Horning, Caitie Moore, Thom  
Donovan, Trey Sager, Brenda Iijima, Youna Kwak, Karena Youtz and Etel  
Adnan. Translations of Angel Escobar (by Kristin Dykstra), Mohammed  
Khair-Eddine (by Pierre Joris), Kazuko Shiraishi (by Tomoyuki Endo and*

*Forrest Gander), Michel Deguy (by Wilson Baldrige) and Amelia Rosselli (by Vanja Skoric Dewan and Deborah Woodard). A drum score by John Niekrasz. Collages by Sarah Lariviere. A two-channel installation by Anthony Hawley. Cover art by Sam King. Side-stapled with two-layer transparency/cardstock cover. 120 pages. 100 copies. \$10.*

*Available here:*

*<http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html>. The first issue (2009) is here:*

*<http://presspresspress.blogspot.com/2009/03/muthafucka.html>. Please join us, and thank you!*

*Mitch Taylor*

*editor, Muthafucka*

*Muthafacebook: <http://www.facebook.com/home.php?#!/profile.php?520848056>*

--

-----  
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██████████ cell I am always misplacing

██████████

<http://mfinley.com>

[↑ Contents](#)

106. **Pierre Joris**

***New NOMADICS posts***

*Thu 10 Jun 2010*

---

Check out these recent NOMADICS posts:

Two or Three French Takes

Poetry Project Leslie Scalapino Memorial Annoucement

Untranslatable

WALTZING IN QUICKSAND: POETS IN COLLAGE

A Bird on the Beach at East Grand Terre Island, LA

Easy, easy Friday morning...

Roger Manderscheid (1933-2010)

Alternate News re Israeli Acts of Piracy in International Water

& may your summers be great!

Pierre

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

=====

=

[↑ Contents](#)

107. **Ruth Danon**

***Re: Poets For Living Waters***

*Thu 10 Jun 2010*

---

Brenda Hillman is pretty eloquent on all of these matters. It seems to me that we need to demand, now, the equivalent of a Manhattan Project to end the carbon based economy. People familiar with nanotech tell me that the means exist to do this. What does not exist is the will, the commitment, the willingness to be outspoken. This demand should go viral.

Regards to all on the list,

Ruth

Ruth Danon Ph.D, Clinical Professor, Creative and Expository Writing  
Coordinator, Creative and Expository Writing  
McGhee Division, New York University

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

From: Mike Finley <[REDACTED]>

Date: Thursday, June 10, 2010 10:44 am

Subject: Re: Poets For Living Waters

To: [REDACTED]

Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.

On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[REDACTED]> wrote:

> Amy and Heidi,  
>  
> While I understand that poetry, especially in electronic form, cannot soak  
> up all the oil in the Gulf, I believe that a poetic response to a crisis,  
> whether environmental, political or military, can have a long lasting  
> effect. Just think - we're still reading anti-war poems about long ago  
> wars.  
>  
> Above all I am not concerned with Poetry.  
>  
> My subject is War, and the pity of War.  
>  
> The Poetry is in the pity.  
>  
> Yet these elegies are to this generation in no sense  
> consolatory. They may be to the next. All a poet can do today is warn. That  
> is why the true Poets must be truthful.  
>  
>  
>  
>  
> - Wilfred Owen  
>  
>  
> Nature poetry, of course, has inspired many generations to value our  
> environment. Unfortunately the BP execs didn't get that message, but who  
> knows - maybe their children will.  
>  
> Regards,  
>  
> Geer Austin  
>  
>  
>  
>  
> =====  
>

--

-----  
MIKE FINLEY  
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Saint Paul MN 55104  
[REDACTED] home office  
[REDACTED] cell I am always misplacing  
[REDACTED]  
<http://mfinley.com>

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108. **Adam Tobin**  
***Re: Poets For Living Waters***  
*Thu 10 Jun 2010*

---

Dead people have more credibility than the living?

Certainly they are more consistent, and it is easier to measure their political effectiveness.

On Jun 10, 2010, at 6:35 AM, Mike Finley <[REDACTED]> wrote:

*Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.*

*On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[REDACTED]> wrote:*

*Amy and Heidi,*

*While I understand that poetry, especially in electronic form, cannot soak up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.*

*Above all I am not concerned with Poetry.*

*My subject is War, and the pity of War.*

*The Poetry is in the pity.*

*Yet these elegies are to this generation in no sense  
consolatory. They may be to the next. All a poet can do today is  
warn. That  
is why the true Poets must be truthful.*

- Wilfred Owen

*Nature poetry, of course, has inspired many generations to value our  
environment. Unfortunately the BP execs didn't get that message,  
but who  
knows - maybe their children will.*

*Regards,*

*Geer Austin*

*guidelines*

--

-----  
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Saint Paul MN 55104  
[REDACTED] home office  
[REDACTED] cell I am always misplacing  
[REDACTED]  
<http://mfinley.com>*

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109. **Mary Kasimor**

**Re: Poets For Living Waters**

Thu 10 Jun 2010

---

I am going to a yoga earth healing meditation on Sunday. Through yoga I have learned and am continuing to learn to let go of my ego. This meditation is about the Gulf, of course, but I think that we will be meditating on more than that. The horrendous abuse that our earth has endured is something that is hurting all of us. Perhaps if the understanding of the poetry forum was enlarged, we might feel more "honest" about it. (I don't know if that is the right word to describe the ambivalence that some of us feel, but I will use that word.)

Mary Kasimor

--- On Thu, 6/10/10, Mike Finley <[REDACTED]> wrote:

From: Mike Finley <[REDACTED]>

Subject: Re: Poets For Living Waters

To: [REDACTED]

Date: Thursday, June 10, 2010, 5:35 AM

Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.

On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[REDACTED]> wrote:

*Amy and Heidi,*

*While I understand that poetry, especially in electronic form, cannot soak up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.*

*Above all I am not concerned with Poetry.*

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*- Wilfred Owen*

*Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.*

*Regards,*

*Geer Austin*

--

-----  
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home office

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110. **Jared Schickling**

***Re: Poets For Living Waters***

*Thu 10 Jun 2010*

---

Thread,

Thank you for the incisive words. One large correction: I'm not asking what the poetry produces, but what the site / forum / journal produces. I won't get into the niobium and tantalum and gorilla hand ashtrays inhabiting the tower under the tabletop. That kind of complicity, smoking these cigarettes, taking this shower, plugging in, etc. I don't mean to "punch" anyone "in the gut." My postings risked that. Amy, your poetic and public life and arguments, activity, here and abroad, make clear the good, honest work you are doing, while the produce from that work—surely ups and downs. "One of the angels," as an old Milton professor would say. Even if I were absolutely correct in my accusations, reasons, meant to be questions, which is surely not the case, they would still evidence your willingness to risk, and I would be careful to distinguish "you" from whatever "it." Again, it's the form of the publication as it appears that I've been questioning, which Laura keys in on. I've recently quit

some problematic publishing projects I've been disappointedly hypocritically connected to, even after I smelled a rat. C'est la.

Heidi, what you're saying reminds me of Leopold's "land ethic" and the utility of it, an ethic that would do away with the non-human's perceived human value in the way you describe. What you say of "radical uselessness" seems to make sense: "I believe Notley is describing the way in which we literally embody the forces that quantify and objectify the world, turning natural processes into human products." However, my question sparking the initial post—does PFLW represent or embody such a process? I suppose my reservation comes from seeing this as a momentary response to a precise event and the prioritizing of poets and their poetry, palimpsesting the capitalized event. Again, it's not the practicing of the poetry in response but the form of its public life that instigates my questions. I hear, I think, that you're intending the project as an ongoing response, years and years, eager to work behind the backdrop, in which case, it would seem a different animal. And now that you've made clear the agenda of inclusion for the young project—an aspect of it that *\*has not been\** made clear to a public, until now, as Laura mentions.

The criticisms, "directed, too, at myself." Yes, a thousand times, every day.

I do suspect the argument about the usefulness and potency of uselessness. Or rather, I can't see the need for regarding humankind as useless without talking the idea's utility. I mean, who and what, today, just loves to hear and see artists and thinkers speaking and acting accordingly? Also, to what extent is uselessness a practicable mode? How does uselessness fit with an ecocritical sensibility that finds everything interwoven? There's a mouse living inside our stove, behind the dials, because the stovetop is where we keep the leftover bacon grease. Webs.

I suppose my point in posting was to solicit responses so that I might understand more what the project is hoping to do—again, it wasn't so clear in its presentation.

And with that, I'll stop cluttering everyone's mail.

Thank you, and not to stop the conversation, to discourage and support and encourage and truly and falsely and sincerely, and hoping to catch one of the readings,

Jared

---

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.  
[http://www.windowlive.com/campaign/thenewbusy?](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_2](http://www.windowlive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

111. **Poetry Project**  
***A Memorial for Leslie Scalapino***

*Thu 10 Jun 2010*

---

Monday, June 21, 8 PM

Memorial for Leslie Scalapino

It is with heavy hearts that we will open the doors of the Parish Hall so that we may all come together in friendship and grief to remember and celebrate the life and work of Leslie Scalapino, one of our greatest poets, who passed away on May 28th. Guests who will speak include Petah Coyne, Simone Fattal, Joan Retallack, Charles Bernstein, Susan Bee, Ann Lauterbach, Susan Howe, Paolo Javier, Molissa Foley, Fiona Templeton, Laura Elrick, Rodrigo Toscano, Steve Clay, Rachel Levitsky, Susan Landers, James Sherry, Brenda Iijima, Pierre Joris, Judith Goldman, E. Tracy Grinnell and Tom White.

There will be a wine and cheese reception to follow. We'll have a book table with titles by Leslie, plus 50 canvas bags that she collaborated on with Kiki Smith. We'll be accepting donations for the bags starting at \$25. All proceeds from books and bags will be donated to Poets In Need

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

FREE.

If you can't attend but would like to honor Leslie Scalapino, please consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of your choice.

The Memorial follows two performances of Scalapino's Noh play FlowWinged Crocodile at Poets House:

Saturday, June 19, at 7PM & Sunday, June 20, at 2PM

FlowWinged Crocodile: A Noh Play by Leslie Scalapino

Directed by Fiona Templeton, with Katie Brown, Stephanie Silver and Julie Troost. Dance by Molissa Fenley. Music by Joan Jeanrenaud. Projected drawings by Eve Biddle. Technical director: Ray Roy III.

This Noh play by poet Leslie Scalapino travels between the left and right sides of the brain, with appearances by a reincarnated Patty Hearst in the 1974 SLA bank heist and a green-winged creature that is part crocodile, part Michelin

man and part charging rhino. The play is performed by The Relationship, a performance group directed by Fiona Templeton that specializes in innovative language and use of site.

Leslie Scalapino is the ground-breaking, genre-stretching author of thirty books of poetry, poem-plays, essays, and fiction, including *way*, which won the American Book Award; *Sight*, a collaboration with Lyn Hejinian; *Zither & Autobiography*; *The Tango*; *New Time*; and *It's go in horizontal: Selected Poems 1974-2006*.

Cosponsored by Belladonna and The Poetry Project.  
Poets House is at 10 River Terrace in Battery Park City.

\$10, \$7 for students and seniors, free to Poetry Project and Poets House Members

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112. **Mike Finley**  
***Re: Poets For Living Waters***

Thu 10 Jun 2010

---

Exactly. People who sacrifice have more credibility than people who just talk.  
It's why Christ was more than a notable teacher.

I think there is all the will in the world to stop polluting the Gulf. Emotions run high. Solutions, once the oil gets out, are harder to come by.

On Thu, Jun 10, 2010 at 10:27 AM, Adam Tobin <[REDACTED]> wrote:

*Dead people have more credibility than the living?*

*Certainly they are more consistent, and it is easier to measure their political effectiveness.*

On Jun 10, 2010, at 6:35 AM, Mike Finley <[REDACTED]> wrote:

*Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.*

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*Above all I am not concerned with Poetry.*

*My subject is War, and the pity of War.*

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*- Wilfred Owen*

*Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.*

*Regards,*

*Geer Austin*

*guidelines*

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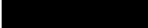
-----  
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113. **Sharon Mesmer/David Borchart**

***Re: Poets For Living Waters***

*Fri 11 Jun 2010*

---

Re: what Mary wrote:

*Perhaps if the understanding of the poetry forum was enlarged, we might feel more "honest" about it. (I don't know if that is the right word to describe the ambivalence that some of us feel, but I will use that word.)*

I think that, at the very least, teaching people to think imaginatively -- to pay attention -- is a step in the right/write direction. Those of us who teach poetry (as well as write it) are presented with a good opportunity to communicate the importance of cultivating imagination. From there, one would hope, comes the ability to see the interconnectedness of all these things, and the importance of paying attention BEFORE the catastrophe happens. You may not be able to teach someone to actually write poetry (or even appreciate it!), but you can communicate the power of using imagination in different situations. And we desperately need to be doing that.

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114. **amy king**

***Huffington Post Interview / Idealism / Poetry***

*Fri 11 Jun 2010*

---

Perhaps I am too idealistic in my replies - please do weigh in if you are so moved:

The Poetry Feminaissance by Travis Nichols

Are you a poet? Do you feel overwhelmed by negativity? Feel like there's no hope for a poet in this world? Especially a female poet? Well don't despair. Spend some time with Amy King. She's the author of *Slaves to Do These Things* (Blazevox), and, with Ana Bozicevic, she co-curates the Brooklyn-based reading series, *The Stain of Poetry*, and, maybe most importantly, she has ideas. Over the past few weeks we've been emailing back and forth about her ideas of what it means to be a poet today. Here's a few slices of the force for your perusal. Enjoy.

[http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)

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### 115. **Jeffrey Side**

***The new ebook from Argotist Ebooks is "The Ashes of Thoreau" by Chris Mansel***

*Fri 11 Jun 2010*

---

The new ebook from Argotist Ebooks is "The Ashes of Thoreau" by Chris Mansel. Description:

Chris Mansel writes like a man without a country. Each poem of "The Ashes of Thoreau" is a labyrinth of fragmentation and resolve. The projection is dense but difficult to abandon. Like cinema, it will leave you entertained by the time you step back into the light.

Available as a free ebook here:

<http://stores.lulu.com/store.php?fAcctID=36590601>

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### 116. **steve dalachinsky**

***Re: New readings***

*Fri 11 Jun 2010*

---

steve dalachinsky reads /

june 13 at 4 pm bowery poetry club with  
with albey balgochian's basscentric  
w/albeybalgochian hill greene and francois grillot

---

June 14 at Local 269 suffolk and houston 7 pm  
w/ the great loren mazzacane connors on guitar

\$10 per set - \$ 7 senior and students / \$15 for 2 -  
\$20 for entire night

other sets by other folks to follow at 8, 9 and 10 pm

---

Sunday June 20 - 2-5pm

the Vision Festival presents @ AGathering of Tribes

285 East 3rd St. (between C & D - 2nd floor)

donation to Tribes

poetry by

Jeff Wright

Bob Heman

Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B

Barry Wallenstein

Yuko Otomo - Shayna Dulberger

Jake Marmer / & Alon Nechushtan

Aaron Howard w/Gwen Krueger & Tomislav Butkovic

Steve Dalachinsky

Alexandre Pierrepont

Tamara Singh

Tsaurah Litsky

Steve Ben Israel

Musicians / Improvs

Ellen Christi

Max Johnson bass

Andrew Barker drums

Charles Waters reeds

plus others to be announced

\$5 donation

---

wednesday - june 30 - 6:30 8:30 p.m.

on the roof of the educational alliance

east broadway (f to east broadway)

jake marmer and steve dalachinsky read

\$10 includes snacks and all the kosher wine

you can consume

-

On Fri, 11 Jun 2010 16:10:25 -0400 "Carfagna, Richard"

<[REDACTED]> writes:

> Hi,  
> My new book, Symphony No.1 is now available at:  
> <http://chalkeditions.co.cc>  
>  
> There's also many other wonderful titles.  
> Check them out.  
>  
> Be Well,  
> Ric  
>  
>  
>  
>

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117. **Jessie Lendennie**  
***Dogs Singing: A Tribute Anthology***

*Fri 11 Jun 2010*

---

I'm compiling an anthology of poems 'by'/about/for dogs - entitled Dogs Singing. I welcome submissions of poems in any form. The deadline is 12th July, 2010, for publication in October. Salmon Poetry is based in Co. Clare, Ireland, but we have an international list. You can check out our website <http://salmonpoety.com> to get an idea of what we do. The royalties from Dogs Singing will be donated to several dog charities, including The Soi Dog Foundation (Thailand). Please email submissions to [REDACTED]. Many Thanks, Jessie

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118. **Jeffrey Side**  
***Rockpile Tour Interviews and Feature at The Argotist Online***

*Fri 11 Jun 2010*

---

Rockpile Tour Interviews and Feature at The Argotist Online.

This feature relates to ROCKPILE a collaboration between poets David Meltzer, Michael Rothenberg and Terri Carrion, who travelled through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE™'s main aim was to educate and preserve, as well as to create a history of collaboration. It is hoped that it has helped to reinforce the tradition of the troubadour, a tradition that is central to the cultural upheaval and the identity politics that reawakened poets, artists, musicians and songwriters from the mid-1960s through to the 1970s.

Included in this feature is an interview with David Meltzer and Michael Rothenberg, an interview with David Meltzer, perspectives from two of the musicians involved (Bob Malone and Daniel McNaughton), some reactions from people who were either involved or who saw the tour on the road and an overview of the tour by Michael Rothenberg.

<http://www.argotistonline.co.uk/Rockpile%20Interviews%20and%20Feature.htm>

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119. **Carfagna, Richard**  
***New Book from Chalk Editions***

*Fri 11 Jun 2010*

---

Hi,  
My new book, Symphony No.1 is now available at:  
<http://chalkeditions.co.cc>

There's also many other wonderful titles.  
Check them out.

Be Well,  
Ric

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120. **Rob McLennan**  
***new(ish) on rob's clever blog***

*Fri 11 Jun 2010*

---

- 12 or 20 (small press) questions: Dave Proctor on Wooden Rockets Press
- 12 or 20 questions: with Susan Tichy
- Andy Weaver introduction for the TREE Reading Series
- Margaret Christakos, Welling
- Sandra Ridley, Fallout
- 12 or 20 questions: with Billie Livingston
- 12 or 20 (small press) questions: Antonio D'Alfonso on Guernica
- The Griffin Poetry Prize, 2010;
- 12 or 20 questions: with Suzanne Bowness
- Erjn Moure, O Resplendor
- 12 or 20 questions: with Andrea Brady
- Gerry Shikatani at Ottawa's AB Series, June 3;
- rob mclennan interviewed by David Kosub on editing poetry anthologies
- rob mclennan + Andy Weaver at the TREE Reading Series
- 12 or 20 questions: with Andrew Kaufman

- 12 or 20 questions: with Susan Briscoe
- Pac Man, Ms. (a very short story)
- fwd: Jason Camlot's Ticker Text Project
- 12 or 20 (small press) questions: Christophe Casam...
- 12 or 20 questions: with Keith Kumasen Abbott
- a second review of wild horses;
- Barbara Godard, 1942-2010
- influency salon second issue now online;
- Rachel Zucker, museum of accidents
- 12 or 20 questions: with Timothy Quinn
- 12 or 20 questions: with Renee Rodin

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

+ some other new things at ottawa poetry newsletter  
[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)

+ some other new things at the Chaudiere Booksblog  
[www.chaudierebooks.blogspot.com](http://www.chaudierebooks.blogspot.com)

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

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121. **derek beaulieu**

***new from No press: LOUISE GATE by Bob Cobbing***

*Fri 11 Jun 2010*

---

No press is proud to announce the publication of

LOUISE GATE  
by Bob Cobbing

published in an edition of 50 hand-sewn copies (of which 25 are for sale) \$3 each (including shipping)

for more information, or to order copies, email

██████

derek beaulieu  
2 - 733 2nd avenue nw  
calgary alberta  
canada T2N 0E4

██████

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

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122. **peter ganick**  
***new drawings***

*Sat 12 Jun 2010*

---

5 pages of new drawings by peter ganick.  
posted at jim leftwich's textimagepoetry site.

pg/textimagepoetry/11<<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=11>>

pg/textimagepoetry/12<<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=12>>

pg/textimagepoetry/13<<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=13>>

pg/textimagepoetry/14<<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=14>>

pg/textimagepoetry/15<<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=15>>

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123. **Daniel Godston**  
***interview with Steve Dalachinsky***

*Sat 12 Jun 2010*

---

Hi,

Recently I interviewed Steve Dalachinsky. Here's the link:  
<<http://tinyurl.com/2f4qh9r>> <http://tinyurl.com/2f4qh9r>

Cheers,

Dan

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124. **Daniel Godston**  
***Borderbend Arts Collective***

*Sat 12 Jun 2010*

---

Hi,

The Borderbend Arts Collective is a 501(c)(3) organization that helps to put together the Mingus Awareness Project, Chicago Calling Arts Festival, and other projects. New changes have been made with the Borderbend website, including newly uploaded audio from past Bb events and photo galleries. You're invited to visit the Bb website: [www.borderbend.org](http://www.borderbend.org)

Cheers,

Dan

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125. **Michael**

***An Announcement from Big Bridge- NO MORE OIL!***

*Sat 12 Jun 2010*

---

Dear Friends of Big Bridge,

My apologies for writing you all on issues that are not related to Big Bridge. But we have come to a moment in our existence as a species in which "propriety" is less and less meaningful.

As you all know Big Bridge has always been vocal on political and social issues and so the time has come for us to speak out against OIL!

Many of our friends living in the Gulf Coast are seeing their lives destroyed forever. An entire ecosystem appears doomed. The impact is global.

Everyday it seems more certain that we are witnessing the worst man-made environmental holocaust in history and I feel we must be heroic in our actions to make something positive out of this horror.

Over the last few weeks, I have focused attention to my facebook communications, posting as many articles and pieces of information on the "spill" as I can, hoping that the spread of information will make a difference in how we do things. I have organized three events, fundraising benefits for The Louisiana Bucket Brigade, <http://www.labucketbrigade.org/>, a non profit environmental health and justice organization tracking the impact of the BP oil spill and prevaenting the impact from being "swept under the rug." Two events in Petaluma, June 27(poetry and music fest) and July 10th (an art auction), and another event in Pacifica, CA (poetry and music and art auction) on August 7. For details please contact me.

It is time to make a real change. Not just leave it to government to show us the way. Please, get out in the street, wave signs, write friends, spread the word, organize!! We are into a new age. Stop Oil! Stop Global Warming! Stop Corporate Ownership of the Planet! There is no time left to waste.

If you have news that you want to get around please send it to me or join me on facebook at <http://www.facebook.com/michael.rothenberg>. If we are not "friends" yet, I would be happy to add you. Again forgive me for using Big Bridge mailing list to send this message but I could not hold back.

My sincere best in these sad and terrifying times. Hope lies in real change not in promises!

Yours,

Michael Rothenberg

Big Bridge, [www.bigbridge.org](http://www.bigbridge.org)

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126. **Camille Martin**

***review copies of Camille Martin's Sonnets***

*Sat 12 Jun 2010*

---

I have three review copies of Sonnets left. If anyone is interested in reviewing it, please backchannel.

Review copies are also available at In Galatea's Purse (edited by Eileen Tabios):

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

Cheers,

Camille

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

<http://rogueembryo.wordpress.com>

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127. **Jennifer Karmin**

***Les Figues Press: Give A Fig Blog***

*Sat 12 Jun 2010*

---

Les Figues Press creates aesthetic conversations between readers, writers and artists, through the publication of the TrenchArt series and other works, and through events, including Mrs. Porter's Art Salon.

Guest writers on the Les Figues Blog, Give A Fig, are sharing their thoughts about books they're reading, events they're planning/attending, pieces they're writing, and collaborations they're working on.

RECENT POSTS

Barack Obama interviewed by Jennifer Karmin

Urs Allemann interviewed by Elizabeth Hall

Vanessa Place posts "L'art de la figue"

Winners of the "Not Blessed" A Little Story Contest:

"Her Not Blessed" by Barbara Maloutas

"The first day of spring" by Erin Hinkes

"28 DAYS / (from Temporality) by Stephen Radcliffe

"Not Blessed, A Collaboration" by Soham Patel, Deborah Marie Poe & Gene

Tanta

Join the conversation!

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

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128. **Charlie Rossiter**

***Submissions sought for Online Oil Spill Crisis anthology***

*Sun 13 Jun 2010*

---

ChicagoPoetry.com is working on an online poetry anthology in response to the current crisis in the Gulf of Mexico. If you have work about pollution or conservation or about the oil spill, please send your work to



Help spread the word.

This will be an ongoing anthology that will grow larger as more submissions come in.

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129. **Camille Martin**

***Rogue Embryo: Jiri Kolar, Bill Knott, Charles Borkhuis, and more . . .***

*Sun 13 Jun 2010*

---

reflecting pond for giant artists in the Place des Vosges (an original Jiri Kolar!)

\*

a sonnet by Bill Knott (for the fallen of late): "how unfair, / how unjust when all the other fields / get to rest beneath their hypnotic snows . . ."

\*

Charles Borkhuis: "Write What I Say," Or, "Write what you think I say when I say what I think I'm thinking."

\*

plus:

new and improved shameless promotion of Sonnets

comments welcome:

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

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

130. **Jesse Glass**  
*Ekleksographia--Boston Issue now up*  
Mon 14 Jun 2010

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131. **Paul Siegell**  
***FISHTOWN, Philly > Tuesday the 15th***  
*Mon 14 Jun 2010*

yours,  
paul>  
<http://bit.ly/aLaNz2>

132. **amy king**

***"Coverage" beyond the Media -- New Statements & Poems @ Poets for Living Waters***

*Mon 14 Jun 2010*

---

THREE POEMS BY ELIZABETH TWIDDY

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

THREE POEMS BY ELIZABETH TWIDDY

TWO POEMS BY CAITLIN PLUNKETT

APORIA BY ROBERT PHILBEN

IN EXTREMIS [+ VIDEO] BY NEIL DE LA FLOR

TWO POEMS BY MARTHA SERPAS

TWO POEMS BY FRANK SHERLOCK

PHILADELPHIA WORLD OCEANS DAY READING!

LICKETY-SPLIT BY ANNE HIGGINS

A MOODY STREAM BY STEVE DALACHINSKY

THE FLOODING THAT WRITES ITSELF BY EILEEN R. TABIOS

TWO POEMS BY MELISSA TUCKEY

ORIFICE BY MARCELLA DURAND

DESCENDING BLUES BY BRANDON LAMSON

AN ORDINANCE OF POSSESSION BY TONY MANCUS

TWO POEMS BY MOLLY GAUDRY

CHANDELEUR SOUND BY MARTHE REED

DEEPWATER HORIZON POEMS BY NICOLE MAURO

HONORING WORLD OCEANS DAY " BROOKLYN ACTION

TEMPUS FIDGET BY GEOFFREY GATZA

HONORING WORLD OCEANS DAY "ALASKAN ACTION

FOUR POEMS BY MICHAEL ROBINS

SPIRIT BEAR BY CONRAD DIDIODATO

FIVE POEMS BY AMY SARA CARROLLECHOES BY NATHAN HAUKE

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

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133. **CA Conrad**

***PhillySound poets on The Joe Milford Poetry Show***

*Mon 14 Jun 2010*

---

On June 13th eight PhillySound poets met at Pattie McCarthy & Kevin Varrone's house in South Philadelphia to each give five minute readings over the telephone with Joe Milford.

Click here for the show: <http://phillysoundonjoemilford.blogspot.com/>

--

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

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

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134. **Christophe Casamassima**

***Furniture Press Site Up/Down..... Finally up again!***

*Mon 14 Jun 2010*

---

If anyone's had trouble with the website, we've had server problems.

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

But all's well now!

Chris McCreary's "Undone: A Fakebook" and Emily Carr's "Directions for Flying" are still available (even though we've practically sold out of the titles already!)

A second printing will of the making soon, so hurry!

Christophe

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135. **Adam Fieled**

***"Apparition Poems" out from Blazevox***

*Mon 14 Jun 2010*

---

The Apparition Poem series has appeared in Jacket, on PennSound, in moria, blue & yellow dog, denver syntax, Tears in the Fence, the Argotist, Great Works, diode, PFS Post, Stoning the Devil, Cricket Online Review, Otoliths, Pirene's Fountain, and elsewhere.

"Apparition Poems" has just been released as a full-length book from Blazevox Press. You can buy it here: <http://www.blazevox.org/bk-af2.htm>. I would like to

personally thank Geoffrey Gatza and the editors around the world who have made the Apps a success.

Happy Summer!  
Adam Fieled

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136. **Nicole Mauro**

***Two New Titles from Black Radish Books***

*Mon 14 Jun 2010*

---

Black Radish Books is pleased to announce Marthe Reed's Gaze, and David Wolach's Occultations are both now available for purchase via spd (spdbooks.org). If interested in obtaining a review copy, please back-channel me at [REDACTED].

Thank you!

Nicole Mauro

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137. **David Kirschenbaum**

***A Boston Poet Tea Party, 7/30-8/1/10***

*Mon 14 Jun 2010*

---

please forward

-----

A Boston Poet Tea Party

A Summer Poetry Marathon  
featuring 88 local and visiting poets  
reading for 8 minutes apiece

Friday 7/30, 7:00 p.m.-10:00 p.m.  
Pierre Menard Gallery  
10 Arrow St., Harvard Square, Cambridge

Saturday 7/31, 12 noon-10:00 p.m.

Sunday 8/1, 12 noon-5:00 p.m.

OUTPOST 186

186 1/2 Hampshire St., Inman Square, Cambridge

With readings from:

Seth Abramson, Kari Adelaide, Dena Barisano, Kish Song Bear, Jim Behrle, Ana BoÅ¾iÄeviÄŹ, Oni Buchanan, Mairead Byrne, Macgregor Card, Mick Carr, Kate Colby, John Coletti, John Cotter, Amanda Cook, James Cook, Mike County, Amy

D'Eath, Thom Donovan, Valerie Duff-Strauttman, Jim Dunn, Joe Elliot, Derek Fenner, Annie Finch, Greg Fuchs, Michael Franco, Elisa Gabbert, Michael Gizzi, Peter Gizzi, Kythe Heller, Mitch Highfill, Doug Holder, Fanny Howe, Jibade-Khalil Huffman, Andrew Hughes, Geoff Huth, N. F. Huth, Brenda Iijima, Lauren Ireland, Boni Joi, Ellen Kennedy, Aaron Kiely, Jack Kimball, Amy King, David Kirschenbaum, Mark Lamoureux, Gerrit Lansing, Tanya Larkin, Dorothea Lasky, Ruth Lepson, Brendan Lorber, Lori Lubeski, Bridget Madden, Douglas Manson, Fred Marchant, Filip Marinovich, Chris Martin, Joseph Massey, Ben Mazur, Gillian McCain, Suzanne Mercury, Hannah K. Messler, Debrah Morkun, Jason Morris, John Mulrooney, Eileen Myles, Jess Mynes, Amanda Nadelberg, Urayoan Noel, Martha Oatis, Geoffrey Olsen, January O'Neil, Nathaniel Otting, Chad Parenteau, Kate Peebles, David Rivard, Chris Rizzo, Steve Roberts, Carlos Soto Roman, Douglas N. Rothschild, Lauren Russell, Kate Schapira, Alan Semerdjian, Minal Shekhawat, Nathaniel Siegel, Joel Sloman, Kimberly Ann Southwick, Chuck Stebleton, Aaron Tieger, Joe Torra, Dana Ward, Jacqueline Waters, Dustin Williamson, Elizabeth Willis, Rebecca Wolff, Angela Veronica Wong, Jon Woodward, and Elizabeth Marie Young.

Organized by Jim Behrle, Michael Carr,  
David Kirschenbaum, John Mulrooney, and Aaron Tieger

A complete schedule is available at  
<http://www.bostonpoetteaparty.blogspot.com/>

For more info contact: [REDACTED]

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W. 28th St., Suite 6H  
NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

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

For music from Gilmore boys:

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

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138. **Bill Berkson**  
***What About Auden***

*Tue 15 Jun 2010*

---

An Evening at Books & Bookshelves

<sup>3</sup>What About W. H. Auden?<sup>2</sup>

7:30 p.m.

Tuesday, June 29, 2010

99 Sanchez Street, San Francisco, CA

(415) 621-376

an evening of readings from and talking about W.H. Auden's poetry,  
prose and his importance as a poet and man of letters  
with

Bill Berkson <sup>3</sup>Musée des Beaux Arts<sup>2</sup>/ 13 Things/ <sup>3</sup>The Ironist<sup>2</sup> etc.

Steve Dickison -- Iceland

Patrick Dunagan intro poem to The Sea and the Mirror

Jarrett Earnest re W.H. & Hannah Arendt

Garrett Caples Auden intro to Minor British 19th C Poets

Amanda Eicher -- <sup>3</sup>In Memory of W.B. Yeats<sup>2</sup>

Norman Fisher <sup>3</sup>As I walked out on evening<sup>2</sup> & <sup>3</sup>On the Circuit<sup>2</sup>

Susan Gevirtz Homage to Clio

Robert Harris Ode from The Orators

David Highsmith <sup>3</sup>River Profile<sup>2</sup>

Colter Jacobsen/ Larry Rinder from Letters from Iceland

Jason Morris <sup>3</sup>The Poet and the City<sup>2</sup>

Julien Poirier on The Rakes Progress

Stephen Ratcliffe preface to Thomas Campion

Cedar Sigo prepared text on Auden

Michael Wolfe <sup>3</sup>In Praise of Limestone<sup>2</sup>

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139. **Jim Andrews**

**Netartery**

*Tue 15 Jun 2010*

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Inspired by netpoetic.com, which is a group blog on 'electronic literature', I recently started up a group blog called Netartery at <http://netartery.vispo.com> . Which looks a bit like a much earlier project of mine called Webartery ( <http://vispo.com/defib/pastevents.htm> ).

There are only a few posts, so far, to Netartery. They're by Gregory Whitehead, Andy Campbell, Jhave Johnston, and myself. Currently 13 people have agreed to post at least 6 times per year. That number will probably increase and decrease and, hopefully, balance out to something steady in terms of semi-regular posts.

Netartery is like netpoetic in that the reader and writership will consist probably primarily of writers. But the focus is not so much on 'electronic writing' as a more general 'writers gone wrong' approach. Gregory Whitehead,

for instance, is an audio writer. I've been following his work since the 80's and regard him as the best literary audio artist I've encountered.

Jhave Johnston ( <http://glia.ca> ) and Andy Campbell ( <http://dreamingmethods.com> ) are also involved. Jhave Johnston is a Montréal-based poet-programmer who is producing some of the strongest contemporary poetic net art (such as <http://vispo.com/jhave> ). And Andy Campbell has been producing digital fiction since the early nineties and continues with his truly outstanding project [dreamingmethods.com](http://dreamingmethods.com) . The other people involved (and haven't posted yet) are Chris Joseph, Christina Ljungberg, Christine Wilks, Jason Quackenbush, Kedrick James, Leonardo Flores, Marcus Bastos, Michael Harold, and Regina Célia Pinto.

Netartery is primarily a place to post about one's new work and new work of interest to the group and its readership, and about related issues. New work, interesting ideas, events, and so on. The people posting to Netartery are media writers and scholars of media writing. They are 'writers gone wrong' in this sense. They might write books, but they are also involved in other forms of artistic writing. These can be vispoetic or performative, programmerly, audio-oriented, and what not.

ja

<http://netartery.vispo.com>

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140. **Tim Peterson**

***EOAGH presents Hennessey, Prevallet, and Sherlock (6/17)***

*Tue 15 Jun 2010*

---

EOAGH Reading Series:

Michael S. Hennessey, Kristin Prevallet,  
and Frank Sherlock

Thursday, June 17 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MICHAEL S. HENNESSEY is the managing editor of PennSound and the editor of Jacket2, the new journal that will continue the mission of John Tranter's Jacket starting in 2011. Recent publications include the chapbooks [ static ] (2009) and Last Days in the Bomb Shelter (17 Narrower Poems) (2008), poems in EOAGH and Elective Affinities and on Cross Cultural Poetics, as well as

critical writing on Ted Berrigan and Harris Schiff, Charles Bernstein, the New York School and Giorno Poetry Systems. Currently, he lives in Cincinnati, where he teaches at the University of Cincinnati and records everything he can. You can hear several recent readings on his PennSound author page

Read "Towards No Horizon," "A Loose Association to Departure," and "An Anthology of Lost Hotel Rooms" by Michael S. Hennessey in EOAGH 5:

<http://chax.org/eoagh/issuefive/hennessey.html>

KRISTIN PREVALLET is the editor of A Helen Adam Reader (National Poetry Foundation, 2007). Her most recent book of poetry is I, Afterlife: Essay in Mourning Time. She teaches writing at St. John's University and lives in Brooklyn.

Work by Prevallet is forthcoming in EOAGH 6 this summer.

FRANK SHERLOCK is the author of OVER HERE (Factory School) and a collaboration with CA Conrad entitled The City Real & Imagined (Factory School). His New Orleans collaboration with Brett Evans is entitled Ready-to-Eat Individual (Lavender Ink). Feast Day Gone & Coming (Cy Gist Press) is a new chapbook forthcoming in June 2010. He is a co-founder of PACE (Poet Activist Community Extension) and a native Philadelphian.

Read a selection from "Daybook of Perversities and Main Events" by Frank Sherlock in EOAGH 4:

<http://chax.org/eoagh/issuefour/sherlock.html>

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

- 1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.
- 2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

Susie Timmons and Michael Gottlieb

Sunday, June 20 @4PM (note this time is different)

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

## 141. **Christophe Casamassima**

***Re: FISHTOWN, Philly > Tuesday the 15th***

Tue 15 Jun 2010

Paul,

Can you get me in touch with Paul Mancinelli? I have friends in Fishtown and just recently heard about this series.

Thanks!

Christophe Casamassima

On Mon, Jun 14, 2010 at 9:20 AM, Paul Siegell <[REDACTED]> wrote:

> .:.\*\*\*:. TUESDAY, JUNE 15 at 7pm .:.\*\*\*:.

 $\succ$ 

> @ The Slingluff Gallery (11 W. Girard Ave, Phila, PA 19123)

 $\geq$ 

> The Fishtown Airways Reading Series presents: MICHAEL STEFFEN & PAUL SIEGELL

 $\succ$ 

> HOSTED by JIM MANCINELLI

 $\succ$ 

> MICHAEL STEFFEN's first full-length poetry collection, *No Good at Sea*, was  
> published by Legible Press in 2002. His second, *Heart Murmur*, was  
published

> by Bordighera Press in 2009. Michael was granted a 2002 Fellowship from the

> Pennsylvania Council on the Arts and has had poems appear in a wide variety  
> of journals including Poetry, Potomac Review, The Ledge, Poet Lore, Rhino  
> and many others. Michael is a Y2K graduate of the MFA in Creative Writing  
> Program at Vermont College and currently lives in Roseto, Pennsylvania  
> (<http://mnsteffen.com/>).

 $\succ$ 

> PAUL SIEGELL is the author of three books of poetry: *wild life rifle fire*  
> (Otoliths Books, 2010), *jambandbootleg* (A-Head Publishing, 2009) and  
> *Poemergency Room* (Otoliths Books, 2008). He is an editor at *Painted Bride*  
> *Quarterly*, and has contributed to *The American Poetry Review*, *Coconut*,  
NOÖ,

> Rattle, SIR! and many other fine journals. He has also been featured in two  
> national music and culture magazines, Paste and Relix, as well as elsewhere  
> exciting. Kindly find more of Paul's work at "ReVeLeR @ eYeLeVeL"  
> (<http://paulsieqell.blogspot.com>).

>  
> yours,  
> paul>  
> http://bit.ly/aLaNz2  
>  
>

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142. **Ana Bo³⁄₄ièeviaë**

***Announcing the Stain summer calendar!***

*Tue 15 Jun 2010*

---

Stain of Poetry

<http://stainofpoetry.com>

Dog days of summer? Why who says so. With a trio of stellar readings lined up for you, Stain is all about the summer in the city!

June 25, Friday

James Bellflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short, Wendy Wisner

July 30, Friday

Amy De'Ath, Gordon Massman, Tracy O Connor, Kate Schapira, Dustin Williamson, Octavio R. Gonzalez

August 27, Friday

Jennifer Karmin, Joanna Ruocco, Allison Benis White, Peter Spagnuolo, Eric Lindley, Amina Cain, Amarnath Ravva

Stay tuned for details.

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143. **Ruth Lepson**

***Re: EOAGH presents Hennessey, Prevallet, and Sherlock (6/17)***

*Tue 15 Jun 2010*

---

love MH's 'pencil-dark' in the EOAGH poem.

On 6/15/10 4:22 AM, "Tim Peterson" <[REDACTED]> wrote:

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*and Frank Sherlock*

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*Sunday, June 20 @4PM (note this time is different)*

*E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor*

Sunday, June 27 @2PM

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144. **Tribbey, Hugh R.**

**Re: New Book from Chalk Editions**

Tue 15 Jun 2010

---

Cool.

---

From: Poetics List (UPenn, UB) on behalf of Carfagna, Richard

Sent: Fri 6/11/2010 3:10 PM

To: [REDACTED]

Subject: New Book from Chalk Editions

Hi,

My new book, Symphony No.1 is now available at:

<http://chalkeditions.co.cc> <<http://chalkeditions.co.cc/>>

There's also many other wonderful titles.

Check them out.

Be Well,

Ric

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145. **Paul Siegell**

**Re: FISHTOWN, Philly > Tuesday the 15th**

Tue 15 Jun 2010

---

Hi Christophe,

Jim Mancinelli is at [mancinelli51 \(at\) gmail \(dot\) com](mailto:mancinelli51@gmail.com)

<http://www.planbpress.com/events.html>

Jim Mancinelli hosts and curates Fishtown Airways Poetry Series at the Slingluff Gallery: 11 W. Girard Ave., Philadelphia, PA 19125. The 3rd Tuesday of the month. Schedule:

June 15: Paul Siegell & Michael Steffen .....TOOOOONIGHT!!!

July 20: Joyce Meyers & Liz Abrams-Morley

no August reading

September 21: Samantha Barrow & Daniel Collins

October 19: J.C. Todd & Emari Gregario

November 16: Jim Cory & Stephen Potter  
December 21: THE BRYN MAWR STUDENTS

FiSHTOWN ToNIGHT,  
paul>  
<http://paulsiegell.blogspot.com/>

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146. **Iris Law**

***Just Released: LANTERN REVIEW, Issue 1***

*Tue 15 Jun 2010*

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We are pleased to announce the release of the inaugural issue of \*Lantern Review: A Journal of Asian American Poetry, \*featuring contributions by:

Angela Veronica Wong, Changming Yuan, Melissa Roxas, Frances Won, Vuong Quoc Vu, Ocean Vuong, Kevin Minh Allen, Maria T. Allocco, Jon Pineda, Subhashini Kaligotla, Eileen R. Tabios, Rachelle Cruz, Sankar Roy, Vanni Taing, Asterio Enrico N. Gutierrez, Jai Arun Ravine, Desmond Kon Zhicheng-Mingdé, Henry W. Leung, Luisa A. Igloria, Barbara Jane Reyes, Hsiao-Shih (Raechel) Lee, Steve Wing, Rebecca Y.M. Cheung, Elaine Wang, Ray Craig, Craig Santos Perez, Phayvanh Luekhamhan, Tamiko Beyer, Soham Patel, Bushra Rehman, Matthew Olzmann, & Kristine Uyeda.

Read it online at:

<http://www.lanternreview.com/issue1/cover.html>

Or find out more about us at our main web  
site<<http://www.lanternreview.com>>or blog  
<<http://www.lanternreview.com/blog>>.

Many thanks,

Iris A. Law, Editor

Mia Ayumi Malhotra, Associate Editor

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147. **paolo javier**

***P||R||O||J||E||C||T||I||O||N||S #2, June 20, 6 pm @ the BPC***

*Tue 15 Jun 2010*

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\*Sunday, June 20, 6 pm at the Bowery Poetry Club\* marks the second event of the \*P||R||O||J||E||C||T||I||O||N||S\* series, curated by Paolo Javier and Jeremy J F Thompson. Our series presents an active intersection of moving text and moving image:

\*1. text moving sonically through space\*

\* 2. image moving on the surface of a screen\*

The fundamental scenario presents one or more present persons utilizing words &/or sounds &/or movement to mediate both spatially and conceptually between images on a screen and a live audience. Performing this Sunday are:

\*KATE EICHORN\*, author of *Fond* (BookThug, 2008) and co-editor of *Prismatic Publics: Innovative Canadian Women's Poetry and Poetics* (Coach House Books, 2009). A second collection of poetry, *Fieldnotes: a forensic*, is forthcoming in fall 2010 from BookThug. She teaches writing and cultural theory at The New School.

\*DANNY SNELSON\*, a writer, editor, and archivist recently acclimated to Philadelphia. His online editorial work can be found on UbuWeb<<http://www.ubuweb.com/>>, PennSound <<http://writing.upenn.edu/pennsound>>, and Eclipse. He is the founder of Aphasic Letters <<http://www.aphasic-letters.com/>> (with Phoebe Springstubb) and No Input Books <<http://www.noinputbooks.com/>> (with James Hoff). Gallery screenings, readings, and performances at Segue Series, Poetry Project, Dispatch Bureau <<http://www.dispatchbureau.com/>>, Ontological Hysteric Theater <<http://www.ontological.com/>>, Subtext Series<<http://subtextreadingseries.blogspot.com/>>, Gallery D21 Leipzig <<http://www.d21-leipzig.de/>>, Capricious Space<<http://www.capriciousspace.com/>>, CRG Gallery <<http://www.crggallery.com/>>, Lisa Cooley Gallery<<http://www.lisa-cooley.com/>>, and with free103point9 Transmission Arts <<http://www.free103point9.org/>>. Invited lectures at the Sorbonne, Centre Pompidou, &Now SUNY Buffalo, Princeton University and University of Washinton Bothell. Recent writing projects include Simultaneously Agitated Space<<http://cuneiformpress.blogspot.com/2009/10/mimeo-mimeo-3-danny-snelson-issue.html>>(Mimeo Mimeo #3), Endless Nameless <<http://shop.dispatchbureau.com/index.php?/projects/indian-ocean/>>(publishing used hard drives as functional archives), my Dear coUntess <<http://my-dear-countess.blogspot.com/>> (an epistolary vlog translation), Equi Nox <<http://www.noinputbooks.com/3/>> (a bowdlerized edition of Samuel Delany's classic novel), The Book of Ravelling Women<[http://aphasic-letters.com/ravelling\\_women/](http://aphasic-letters.com/ravelling_women/)>(rewriting an illegitimate Djuna Barnes chapbook), and No-Body Zone <<http://nobodyzone.com/>> (a collaboratively expanded audiobook archive). Currently, he's working around textual conditions, editorial strategies, and media technologies at the University of Pennsylvania.

\*JAMES COPELAND\*, author of the chapbooks *\*A Constructing Egg\** and *\*Why I Steal\**, and co-author of *\*Whole Milk\**. A long work for voice, piano, marimba, and video, entitled *\*Menhir\**, debuted earlier this year. Poems have appeared or are forthcoming in *Fence*, *No Dear*, *6x6*, and other journals. He lives in Brooklyn, New York, where he is Managing Director at Ugly Duckling Presse.

\*Sunday, June 20  
Bowery Poetry Club  
308 Bowery (and Bleecker St)  
\$6 at the door.  
Full bar available.\*

Historical practices related to this series: Benshi (Japan), Pyônsa (Korea), Benzi (Taiwan), Gavrilo Translations (USSR), Lector (Poland).

Contemporary practices related to this series: Movietelling, Neo-Benshi, Voiceover, Redubbing, Gag Dub, Resubtitling.

In the last 5 years, these practices have emerged in clusters throughout the world, owing in part to practitioners' frustrations with the limitations of certain mediums, and in part to the collective social urge to confront and appropriate the onslaught of information and media that now overwhelms us.

Our hope is that this series might become a hub, an intersection for practitioners already stretching and breaking the bounds within their own mediums and communities. We will showcase poets, film-makers, musicians, performance artists, scholars, critics, editors, and other producers and managers of meaning and form. Please come, and do pass along this invitation!

--

<http://blog.myspace.com/paolojavier>  
<http://www.2ndavepoetry.com/>

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148. **Cara Benson**

***Invitation to Celebrate Leslie Scalapino***

*Tue 15 Jun 2010*

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We honorÂ her passing and celebrate her not ever  
LESLIE SCALAPINO

We honorÂ her passing and celebrate her not ever passing.  
Â

"In making a connection, I'm not proposing that one's language, sounds, conceptual shapes alter events outside. Rather, writing can note that one's/their sounds and conceptual shapes are eventsÂ -- that are also along with events in

the outside. A poem may place these together. As such one's conceptions alter oneself and being, and alter their and one being outside. The individual (and any individual instance) occurs as reading. As: while, alongside, and being (reading is an act)."Â Â Â -- LS, "Eco-logic in Writing" inÂ EcoLanguage Reader (Brenda Iijima, ed)

Â

â€œâ€| â€~horizontalâ€™ is a way of seeing everything flowing, existing at different times in parallel simultaneous spacesâ€“not permanent, but not ever passing either.â€ -LS in conversation w/Elizabeth Bryant, Dusie #8

Â

Leslie Scalapino's writing placed inside/outsideÂ events together with/in spacetime. Reading Leslie Scalapino is/as an altering act/event. We honorÂ her passing and celebrate her not ever passing. We invite you to write alongside/simultaneously to/of/onÂ her work for a special issue of Delirious Hem, <http://delirioushem.blogspot.com/>.

We are especially interested in critical appreciations and analyses (in any style or format) of passages from Leslie Scalapino's work. The Barbara Guest Memory Bank,

[http://www.asu.edu/piperwcwcenter/how2journal/bg\\_memorybank/bg\\_memory.html](http://www.asu.edu/piperwcwcenter/how2journal/bg_memorybank/bg_memory.html), edited by Lauren Shufan for the Summer 2007 issue of How2, might serve as a model, as might the Alice Notley Constellation

(<http://www.bbk.ac.uk/cprcevents/alicenotley.html>) edited by Carol Watts.

Poems, images, personal memorials, and short essays are also welcome.

Since 2006, Delirious Hem has been devoted to writing by and about experimental women poets. Topics have included features on Kundiman, Lucille Clifton, kari edwards, the Dusie kollektiv adventskalender, Gurlesque, and the "Numbers Trouble" controversy. Contributors have included Anne Boyer, Bernadette Mayer, Amy King, Alison Roh Park, Evie Shockley, Lee Ann Brown, Hoa Nguyen, Gloria Anzaldua, Jennifer Bartlett, Vanessa Place, Tara Betts, T.A. Noonan, Sharon Mesmer, Naomi Shihab Nye, Sarah Vap, Rachel Levitsky, Mairead Byrne, Marcella Durand, Myung Mi Kim, and many others.

Deadline: Aug 1

Very best,

Cara Benson (cbenson67Â [at] yahooÂ [dot] com)

Elizabeth Bryant (miss.elizabeth.bryant [at] gmail [dot] com)

Cathy WagnerÂ (cathwagner [at] gmail [dot] com)

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<http://www.necessetics.com> {homepage}

<http://www.necessetics.com/sousrature.html> {journal}

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149. **Andy Gricevich**

***THE RECURRENT END LOZENGE-SHAPED READING: Hauser, Karmin, Yearous-Algozin in Madison***

*Tue 15 Jun 2010*

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We are all sweatily enthusiastic about the RECURRENT END LOZENGE-SHAPED POETRY READING, featuring the strange, varied virtuositities and anti-virtuositities of Milwaukee's MIKE HAUSER, Chicago's JENNIFER KARMIN and Buffalo's JOEY YEAROUS-ALGOZIN.

Them three poets will read on

Saturday, June 19th

7 p.m.

The Project Lodge

817 E. Johnson St.

for a suggested, non-obligatory but heartily encouraged

\$5-15 donation (or more!)

There will be a bit of food and drink.

We'll start on time!

Expect performativity, silliness, and the opening of the chasm of being.

See you there!

yourn,

Andy & Lewis

<http://readingshaped.wordpress.com>

<strong>Mike Hauser</strong> is from rural Wisconsin and now lives in Milwaukee, where he recently edited an issue of <a href="http://teppichfresser.blogspot.com">Burdock</a>, and with Karl Saffran curates the Salacious Banter Reading Series. He has published some chaps including <em>crets crets crets</em> (Rust Buckle Books), <em>Dirty Movies Late At Night</em> (Rust Buckle Books), and most recently <em>Psychic Headset</em> (Mitzvah Chaps).

Jennifer Karmin's text-sound epic, <em>Aaaaaaaaalice</em>, was published by Flim Forum Press in 2010. She curates the Red Rover Series and

is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook *Evacuated: Disembodying Katrina. Walking Poem*, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. <http://aaaaaaaaaalice.blogspot.com>

Joey Yearous-Algozin is the author of *Kensington Notebook* (Lean-To Press) and *BOSTON STREET/TREES* (Lean-To Press). He is currently working towards his PhD at the University at Buffalo.

**SAMPLE POEMS**:

They are as storms  
watching TV, watching Ellen.  
Their ass is the carbuncle and the static corner of the plaza.  
Seeing the plaza, my big black cup  
foretells magical emanations  
of catholically soft swingset regulation.

Lil Debbie as a cornpone Eco-Desk Light Fixture  
Jenny Diamond Oâ€™Dell makes a primitive bomb  
from Dog Shampoo and simplified sour mash.

Cumming is sustained in every municipality Jean Sugg diddled. John  
Pdorntonâ€™s friend, Fabric Softener, did an equipment check. Latest reports  
are the board will gush hot feathery surplus into our and around itâ€™s edges.

â€œThis is Vince Grey from Vince Grey Roofing. Walt Partridge told me to give  
you a call about the leaks in the church.â€

Norfolk Floral Virginiaâ€™s Total Joint Center  
was vibrating like a strobe.

Orgies began that we couldnâ€™t finish, waning off-white  
within itâ€™s walls. We tried to arrange ourselves differently, then  
differently, in itâ€™s matrix.

Part cum soon.  
Part cum later.  
Part came last week.

--Mike Hauser

**wish you were here**

a and animals background be bison boots boy bright camera cheese  
comfortable country covered cowboy culture do dollars doritos elk facing fake

feathers food for foreign fought garb garbage girl hat herds history how i in  
indian it know like little mayonnaise moose nature new not now of our outfit  
own packaging people red relate sandwich see shooting six soda suppressed  
tomahawk ten the they this to tourism used we wearing whole with women  
Yellowstone

--Jennifer Karmin

<em>from</em> <strong>DINNER & A MOVIE</strong>

My Premium

Crispy / Grilled

Chicken

Classic / Club / Ranch BLT

Sandwich

--Joey Yearous-Algozin

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## 150. **Al Filreis**

### ***Fellow in Poetics & Poetic Practice at Penn***

*Tue 15 Jun 2010*

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Dear friends:

I'm very pleased to announce that Marcella Durand will be the CPCW Fellow in Poetics & Poetic Practice here at Penn for next year. In the spring semester she will teach a creative writing course in eco-poetics.

Durand's bio and a brief description of her course are here:

<http://writing.upenn.edu/projects/poeticsfellow.php>

- Al Filreis

Al Filreis

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

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## 151. **Christophe Casamassima**

### ***Furniture Press Books: McCreary & Carr***

*Tue 15 Jun 2010*

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I'm happy to say that Chris' "Undone" and Emily's "Directions for Flying" are down to about 10 copies each. I've set up a second printing of each and should have them by next week.

Thanks to everyone who ordered copies. Your donations are appreciated, and gratefully!

Cheers,

Christophe Casamassima

furniturepressbooks.com

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152. **Christophe Casamassima**

***Reviewers needed for Dialogue's End (plus) Baltimore Center for the Emerging Text announcement***

*Tue 15 Jun 2010*

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Good evening,

The Dialogue's End blog (<http://dialoguesend.blogspot.com/>) is in need of poetry title reviewers. I began the blog ages ago but cannot sustain it without help from writers who might need a venue to share their ideas.

The basic premise of the blog is twofold:

1. Review a (newish) book of poetry
2. Develop a dialogue (interview) with the writer of the book

In the end, one will have created an inter(re)view of the title and the writer.

I'm not sure if something similar has been done before. Perhaps the two acts could be melded into one?

I'm open to ideas.

Also, this will be part of the Furniture Press Books website, and all reviewers will have free reign to decide with which titles/writers they feel it necessary to create a dialogue, and to pursue a format that best suits the task.

We're also developing a project called The Baltimore Center for the Emerging Text (B-CET), a multi-facted space and resource center which will include a performance venue, a small press poetry library/electronic catalogue, resources for small presses, bookmakers, writers, librarians, students, teachers, DIYers... the list goes on... Anyone who may be interested in hosting events, workshops, talks, lectures, please backchannel to [REDACTED]. I will announce a general strategic planning meeting in the weeks to come. Those in Baltimore are urged to come; those outside also, but your eMails will be equally urged, especially if your ideas bring this concept to fruition!

In light of that, we're also looking for donations of small and large press poetry books, chapbooks, pamphlets, zines, ephemera, incunabula for our library. The

central aspect of the Center is to develop creative literacy skills beyond our status quo, unfortunately lacking education in the poetic arts!

Thanks!

Christophe

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153. **derek beaulieu**

***new from No press: ROTATED ALPHABET by Anatol Knotek***

*Tue 15 Jun 2010*

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No press is proud to announce the publication of

ROTATED ALPHABET

by Anatol Knotek

This beautiful suite of highly rigorous visual poems can be previewed here:

<http://is.gd/cQoNj>

published in an edition of 50 hand-sewn copies (of which 25 are for sale) \$5 each (including shipping)

for more information, or to order copies, email



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154. **Chris Jones**

***more absolute deviation***

*Tue 15 Jun 2010*

---

Just to let you know I have posted more on my blog; Deleuze's absolute idealism and onto electronic colour  
comments welcomed

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

--

have chronic fatigue syndrome so may be delayed in reply or brain fog weird  
just to let you know that's all, Chris Jones.

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

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The Event will run from 7:00-10:00 in the Westbeth Community Room, at 155 Bank Street/57 Bethune St. in the West Village. Admission is free.

The featured readers for the evening will be Basil King and Liza Wolsky, who will be joined by singers Carolyn Ota and Moira T. Smith, dancers Nathan Whiting and Christina Robson, and poets R. Nemo Hill, Evie Ivy, Judy Kamilhor, Elinor Nauen, Adriana Scopino, George Spencer, and Phyllis Wat, with a special treat from Mindy Levokove.

The reading will be hosted by myself, Bob Heman, and The Westbeth Artists Residents Council Literary Arts Committee. Westbeth is an artists' housing complex in the far West Village convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block b/w Washington and West Streets, then up steps to inner courtyard. 155 Bank St. is mid-block b/w Washington and West Streets, enter outer courtyard and up ramp to inner courtyard.

\*\*\*

Also this weekend, on Sunday, June 20, at 2:00, I'll be reading with poets Lewis Warsh and Jeffrey Cyphers Wright at Tribes Gallery, on the 2nd floor at 285 East 3rd St. (between Aves. C and D in the East Village), to start off an afternoon of poetry and music as part of the annual multi-venue Visions Festival. A \$5 donation for Tribes is requested.

Bob Heman



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157. **David Kirschenbaum**

***Call for Work: Boog Fest's Poets' Theater***

*Wed 16 Jun 2010*

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please forward

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Call for Work:

Boog City's Poets' Theater

Sun. Sept. 26, 2010

Curated by Gary Sullivan

On Day 3 of the 4th annual Welcome to Boog City Festival

Zinc Bar  
82 W. 3rd St.  
New York City

Open reading period for submissions of plays.

New playwrights encouraged, all welcome.

Pieces should be no more than 10 minutes long (up to 7 pages long).

Be sure to put title, your name, address, phone, and email on cover sheet.

Deadline Thurs. July 18, 2010.

email plays (as attachments) and inquiries to:

[REDACTED]

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158. **Camille Martin**

***Re: The Alterran Poetry Assemblage***

*Wed 16 Jun 2010*

---

Good to see this available, David! & I look forward to getting your new book from BookThug!

Camille

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From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of David Dowker [REDACTED]

Sent: Saturday, June 05, 2010 12:49 PM

To: [REDACTED]

Subject: The Alterran Poetry Assemblage

The Alterran Poetry Assemblage can now only be found at Library and Archives Canada:

<http://epe.lac-bac.gc.ca/003/008/099/003008-disclaimer.html?orig=/100/202/300/alterran/index.html>

David

[REDACTED]

\*

MACHINE LANGUAGE is available from BookThug:

<http://www.bookthug.ca/proddetail.php?prod=201002>

& SPD:

<http://www.spdbooks.org/Product/9781897388518/machine-language.aspx>

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159. **Joel Weishaus**

***Poetica - Michael McClure's "Mysteriosos"***

*Wed 16 Jun 2010*

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Dear Friends and Colleagues:

This is the fourth Poetica review, in which I discuss Michael McClure's latest book of poems, "Mysteriosos":

<http://www.cddc.vt.edu/host/weishaus/Poetica/blog-4.htm>

-Joel Weishaus

Homepage: <http://web.pdx.edu/~pdx00282>

On-Line Archive:

[www.cddc.vt.edu/host/weishaus/index.htm](http://www.cddc.vt.edu/host/weishaus/index.htm)

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160. **David Chirot**

***Re: poets for living waters***

*Wed 16 Jun 2010*

---

Dear Jared & Everyone:

still recovering from an operation so am a bit behind on email--though have followed this the last few days--

i am sending a longer version of a question written last week--

might one not ask--

as some have--

whose "living waters"?--

are poets to write about--

wondering, with others,--is the attention to be on the poets?

rather than the "living waters"?--

is this a form of privatized therapy, self help--

carried out in public, dramatized "in real time"--

narcissistic adventures, poses, spoken parts--?

"feeling good about oneself" for writing re "living waters" . . .

while "living waters" go on dying--

are the "living waters" exclusive? limited to just one area of "living waters"?--

are the "living waters" being exploited?--

for the therapeutic or career values?--

for the "show"--

for sheer accumulation--huge quantities--of poems--piling up-- to "balance the scales"--scales of justice--scales of weights measures values-- fish scales--?--

will the poems do Freud's "work of mourning"---

will the poems function like Reagan's "trickle down economy"--

poem tears and waters trickling down through time to touch --someone--

"poets for living waters"--

are their poets for another assault on "living waters"--

the Israeli commando attack on a humanitarian aid flotilla in International Waters--

are therer poets for the starving people of Somalia, whose coastline for fishing is toxic, being used as an international waste dump for the powerful nations-- computer dumps--leaking toxins-- when the starving attack a ship, they are called "pirates"-- "terrorists"--their country being of course "linked to terrorism" in the eyes of the usa--

of course, when humanitarian aid workers are attacked in international

Waters by state commandos--

they must be "terrorists" too--

the "living waters"--

whose "living waters?"--

"the living waters" running through Southwestern Indian rezervations, seeping into the soil for decades--toxic from mining, toxic with radioactivity from atomic tests long ago--

"living waters" along the lower Mississippi River--made toxic by chemical wastes dumped in areas where the poorest people live--

"living waters" around Chernobyl, Three Mile Island--producing Ukrainian deformed children--kids with strange complaints near Three Mile island--

"living waters"--tap water-- having to be paid for by communities, their being owned by private corporations--in the USA--and not long ago in Bolivia--

think how each day, "living waters," beings, humans, reefs, plants, ways of life, rivers, streams, ponds, lakes, puddles, rain drops--are killed off by toxic dumping, toxic oil and toxic anti-humanitarianism--the toxins deliberately dumped on Indian lands--

the "living waters" of Gaza which are 93% polluted, raw sewage running in the streets, due to deliberate bombing--due to siege--no parts of any kind allowed in to repair anything-

whose "living waters"--entire coastline of Lebanon polluted, toxic for hundreds of years due to targeted "smart" bombing of sewage and chemical plants--

whose "living waters?"--the waters of Iraq--rendered toxic, killing 500,000 children in the 1990's--shocked and awed all over again--since 2003--continually pounded water mains--toxic, polluted, undrinkable--

toxic waters in China, India, the Amazon . . . Alaska--

the "living waters" --think on all the "living" and dying waters of the world--

and of how many ways they are made toxic-

all the poets of the world need "living waters"--

without "living waters" --

for all--

there won't be "living poets"--

nor poems for "living waters"--

that's my non-poem--

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161. **Sharon Mesmer/David Borchart**  
***Have Fulbright, will travel ... to Russia***

*Thu 17 Jun 2010*

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Hi everyone,

I'll be teaching in Orsk, Russia next spring, as a Fulbright Specialist, and was wondering if anyone knows any English-speaking poets/poetry-type people in that region with whom I could make contact while there -- ?? You can back channel me at [REDACTED].

With many thanks, and good thoughts,  
Sharon Mesmer

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162. **Dan Wilcox**  
***Poets in the Park 2010***

*Thu 17 Jun 2010*

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Poets in the Park 2010

Saturdays in July

at the Robert Burns statue

Washington Park, Albany

at Henry Johnson Blvd. & Hudson Ave.

July 10, 7PM  
Donald Wellman  
Cheryl A. Rice

July 17, 7PM  
Aleathia Drehmer  
Nickey Black

July 24, 7PM  
Thomas Brinson  
Tamara Gabbard

July 31, 7PM  
Susan Deer Cloud  
Guy Reed

Free! & open to the public (just like the park)

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by  
the Poetry Motel Foundation & the Hudson Valley Writers Guild  
for information call XXXXXXXXXX

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### 163. **Christophe Casamassima**

#### ***Audio Ontology...Calling all Baltimore (Area) Poets - Audio Project***

*Thu 17 Jun 2010*

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(Please distribute this call for work to all your colleagues, peers, students and associates)

Calling all poets from Baltimore City/County...

I'm developing an audio a/onthology (blog, perhaps) associated with the Furniture Press website and as a sister project of the Dialogue's End inter(re)views project. This big county/city is thriving with multifarious poetry projects and I want to document everything that's happening here (as far as one person can). In light of this, and I don't think this is a secret, but the Baltimore Historical Society is collecting works of poetry, in all formats, by Baltimore City poets. My project has no direct correlation to this collection process, but it is parallel. So...

What will it entail? I'll be recording individual poets reading from their books, or manuscripts, at the Towson Arts Collective in Towson, or at a location that is suitable for the poet.

I'll consider these three platforms:

1. I'll set up an evening where a group of poets can meet for a small, intimate reading session. I'll capture their (short) readings (about 5 minutes), then digitize the readings in mp3 or wav format, then add to the website (with bio, of course).

2. I'll set up a meeting with individual poets where they feel most comfortable reading. I understand some folks can't travel because of medical/physical circumstances. No one will be left out of this project.

3. You can send me a clean 5-minute reading of your poems (in mp3 or wav format) to:

Furniture Press Books  
406 York Rd. (lower level)  
Towson, MD 21204

Cheers,  
Christophe Casamassima

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164. **Jeffrey Side**

***The new ebook from Argotist Ebooks is NEOLIPIC by John M. Bennett.***

*Thu 17 Jun 2010*

---

The new ebook from Argotist Ebooks is NEOLIPIC by John M. Bennett.

Description:

158 poems (or barely constrained outbursts) written in the Spring of 2009 in which John M. Bennett tries to reformat the world with a swarm of linguistic distortions and formal jiggling, bursting out of the thin shirt of consciousness to reveal what's out there and also what's in there. The poems are textual, visual, aural, multi-lingual (English, Spanish, - or their simulacra - and bits of French and Globbolalia). Unlike anything else written.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/neolipic/11386673>

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165. **amy king**

***New Work Up - Poets for Living Waters***

*Thu 17 Jun 2010*

---

FUNDRAISING TO SAVE THE GULF“MICHAEL ROTHENBERG OF BIG  
BRIDGE RALLIES UPCOMING COMMUNITY ACTION

BLACKBURNIAN WARBLER BY JONATHAN SKINNER  
MARE PETROLEUM BY JAMES REIDEL  
THREE POEMS BY MICHAEL LEE RATTIGAN  
FINAL POEM FOR THE BODY BY RICKEY LAURENTIIS  
FOUR POEMS BY KAZIM ALI  
THREE POEMS BY LARA CANDLAND  
MISSISSIPPI BY CAITLIN THOMPSON  
TWO POEMS BY BRIAN SPEARS  
FROM THINGS COLUMBUS SAID ABOUT GOLD BY SCOTT ABELS  
THREE PROSE POEMS BY MICHAEL LEONG  
JUST DIGESTED BY LEORA FRIDMAN  
PIMP MY TOP KILL LIVE FEED MOTHERSHIP BY SHARON MESMER

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

Complete list here + note about Poets for Living Waters -

<http://amyking.wordpress.com/2010/06/14/not-your-usual-media-coverage/>

\*\*\*\*\* Juice - + [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html) + [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster) + <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm> + <http://amyking.org>

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## 166. **Poetry Project** **Leslie Scalapino Memorial**

*Thu 17 Jun 2010*

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Monday, June 21, 8 PM  
Memorial for Leslie Scalapino

It is with heavy hearts that we will open the doors of the Parish Hall so that we may all come together in friendship and grief to remember and celebrate the life and work of Leslie Scalapino, one of our greatest poets, who passed away on May 28th. Guests who will speak include Simone Fattal, Joan Retallack, Charles Bernstein, Susan Bee, Ann Lauterbach, Susan Howe, Paolo Javier, Fiona Templeton, Laura Elrick, Rodrigo Toscano, Steve Clay, Rachel Levitsky, Susan Landers, James Sherry, Brenda Iijima, Pierre Joris, Judith Goldman, E. Tracy Grinnell and Tom White.

There will be a wine and cheese reception to follow. We'll have a book table with titles by Leslie, plus 50 canvas bags that she collaborated on with Kiki Smith. We'll be accepting donations for the bags starting at \$25. All proceeds

from books and bags will be donated to Poets In Need  
<http://www.poetsinneed.org/>.

FREE.

If you can't attend but would like to honor Leslie Scalapino, please consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of your choice.

The Memorial follows two performances of Scalapino's Noh play FlowWinged Crocodile at Poets House:

Saturday, June 19, at 7PM & Sunday, June 20, at 2PM  
FlowWinged Crocodile: A Noh Play by Leslie Scalapino

Directed by Fiona Templeton, with Katie Brown, Stephanie Silver and Julie Troost. Dance by Molissa Fenley. Music by Joan Jeanrenaud. Projected drawings by Eve Biddle. Technical director: Ray Roy III.

This Noh play by poet Leslie Scalapino travels between the left and right sides of the brain, with appearances by a reincarnated Patty Hearst in the 1974 SLA bank heist and a green-winged creature that is part crocodile, part Michelin man and part charging rhino. The play is performed by The Relationship, a performance group directed by Fiona Templeton that specializes in innovative language and use of site.

Leslie Scalapino is the ground-breaking, genre-stretching author of thirty books of poetry, poem-plays, essays, and fiction, including way, which won the American Book Award; Sight, a collaboration with Lyn Hejinian; Zither & Autobiography; The Tango; New Time; and It's go in horizontal: Selected Poems 1974-2006.

Cosponsored by Belladonna and The Poetry Project.  
Poets House is at 10 River Terrace in Battery Park City.

\$10, \$7 for students and seniors, free to Poetry Project and Poets House Members

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167. **amy king**

**Query - Media**

Thu 17 Jun 2010

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Query -- <http://amyking.wordpress.com/2010/06/17/huffington-post-arts-but-not-the-literary-arts/>

Thanks,

Amy

\*\*\*\*\*

Juice -

+ [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)

+ [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster)

+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>

+ <http://amyking.org>

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168. **Jim Andrews**

**Netartery**

Fri 18 Jun 2010

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Recently at Netartery:

2 SHORT FILMS FROM ELO ARCHIVE & INNOVATE

<http://netartery.vispo.com/?p=137> David Jhave Johnston asked 51 people at the recent conference on 'electronic writing' at Brown U what inspired their involvement in 'electronic literature' and videoed the responses. Participants include Landow, Cayley, Stefans, Funkhouser, Sondheim, Howe, Pressman, Luisebrank, M. Bernstein, Rettberg, and Montfort.

ON USING TOOLS MADE BY COMRADES

<http://netartery.vispo.com/?p=146>

Chris Funkhouser writes about tools written by digital poets: dbCinema (Jim Andrews); PyProse (Charles O. Hartman); MIDI Poet (Eugenio Tisselli); GTR Language Workbench (David Ayre & Andrew Klobucar).

ON PULSATE BY ANDRE MICHELLE

<http://netartery.vispo.com/?p=192>

Jim Andrews looks at an online interactive piece called Pulsate (that keys on kissing circles) by the guru of Flash audio, Belgium's Andre Michelle.

ja

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169. **David-Baptiste Chirot**

***José Saramago, Nobel Prize-Winning Writer, Dies--NY Times***

*Fri 18 Jun 2010*

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[http://www.nytimes.com/2010/06/19/books/19saramago.html?  
nl=books&emc=booksupdateemb5](http://www.nytimes.com/2010/06/19/books/19saramago.html?nl=books&emc=booksupdateemb5)

José Saramago, Nobel Prize-Winning Writer, Dies  
By FERNANDA EBERSTADT  
Published: June 18, 2010

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Hotmail has  
tools for the New Busy. Search, chat and e-mail from your inbox.  
[http://www.windowslive.com/campaign/thenewbusy?  
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_1](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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170. **Howe, William R. Dr.**

***New Slack Buddha Books***

*Fri 18 Jun 2010*

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Slack Buddha is happy to announce this season's new La Perruque chapbooks:

Sonnagrams 1-20 by K. Silem Mohammad

The first installment of K. Silem Mohammad's anagrammatic manipulations of Shakespeare that tell us, among other things, that "Richard Nixon screwed a giant squid," and that there is "a word the OED omits," and "Whoever says it retches, dies, and shits." This one's a killer!

Ladybug Laws by Laura Moriarty

An imagined society of Ladybugs, you and I--Moriarty takes us into the realm of the possible where language and civil disobedience are both games to be played for real. "Some writers to their readers are as spiders / But you to me as reader are insectivore / Or creature of paradise".

Market Freakout by Stan Apps

Poetry is like the forces of the market. Adjustment of the forces is like being in love with "Santheripean Kingdies." Apps takes us on a poly-vocal exploration of the realities of a world run by Wall Street.

Alphabet Man by A. J. Patrick Liszkiewicz

The concrete poems in this volume are produced using all of the letters of the alphabet each exactly one time. Clean, provocative, and almost sculptural,

Liszkiewicz plays with a very plastic conception of language. A must for those interested in the visual use of the letter.

[http://slackbuddha.com/la\\_perruque.html](http://slackbuddha.com/la_perruque.html)

<http://slackbuddha.com>

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171. **Jennifer Karmin**

***Les Figes Press: NOT CONTENT***

*Fri 18 Jun 2010*

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We are very happy to announce NOT CONTENT, a series of text projects curated by Les Figes Press as part of the year-long initiative PUBLIC INTEREST at LACE (Los Angeles Contemporary Exhibitions). Concentrated in the summer season (June 21-September 30), and extending, to a lesser degree, through the fall, winter and spring, NOT CONTENT brings together an international group of writers who will be "in-residence" at LACE. The writers will investigate the ways in which language functions within public and private spheres and within the tenuous space between these real and imagined realms. A A

Please join us for the Summer Solstice Kickoff on Monday, June 21, 2010 from 8-10 PM, featuring work and/or performances by the first three writers-in-residence Douglas Kearney, Vanessa Place, and Divya Victor.

LACE (Los Angeles Contemporary Exhibitions)

6522 Hollywood Blvd.

Los Angeles, CA 90028



<http://www.welcometolace.org>

Douglas Kearney: June 21-July 12. A COVERAGE: Drawing from BOOM, MESS and SPILL, each with its own language, COVERAGE will overflow and choke, creating its own mess of gulfs. A Maybe you should clean it up, huh? A Tag, you're it. A What's the story of what just happened here? A A

Poet/performer/librettist Douglas Kearney's first full-length collection of poems *Fear, Some*, was published in 2006 by Red Hen Press. A His second manuscript, *The Black Automaton*, was chosen by Catherine Wagner for the National Poetry Series and published by Fence Books in 2009. A In 2008, he was honored with a Whiting Writers Award. A An Idyllwild and Cave Canem fellow, Kearney has performed his poetry at the Public Theatre, Orpheum, and The World Stage. A His poems have appeared in journals such as *Callaloo*, *jubilat*, *nocturnes*, *Ninth Letter*, *Washington Square* and *Gulf Coast*. A Born in Brooklyn, now living in California's San Fernando Valley, he has a BA from Howard University and an

MFA in Writing from the California Institute of the Arts, where he now teaches courses in African American poetry, myth, hip hop and opera.Â Â Â

<http://www.douglaskearney.com>

Vanessa Place: June 21-July 19.Â STATEMENT OF FACTS: A poetic self-appropriation from Place's legal appellate briefs, STATEMENT OF FACTS sets forth, in narrative form, the evidence of the crime as presented at trial.Â What is a fact?Â Â

Of Vanessa Place and Robert Fitterman's Notes on Conceptualisms, Mary Kelly said, "I learned more about the impact of conceptualism on artists and writers than I had from reading so-called canonical works on the subject." Place is also author of Dies: A Sentence, La Medusa, and The Guilt Project: Rape, Morality and Law, based on her work as an attorney representing indigent sex offenders on appeal. Place is co-director of Les Figues Press, and a regular contributor to X-TRA Contemporary Art Quarterly. Her most recent work is forthcoming in French by Éditions "À"e, as Exposé des Faits, and in English by Blanc Press, as the trilogy, Statement of Facts, Statement of the Case, and Argument.

[http://fr.wikipedia.org/wiki/Vanessa\\_Place](http://fr.wikipedia.org/wiki/Vanessa_Place)

Divya Victor: June 21-July 12.Â HELLOCASTS: A re-transcription of Charles Reznikoff's book Holocaust, a poetic composition that appropriates the transcriptions from the speech of witnesses at the Eichmann and Nuremberg trials, into the shape of Hello Kitty. Part cartoon cat, part ubiquitous icon of popular pleasures, part branding of mouthless feminine forms, part symptom of our collective enthrallment with the cutely dependent and the seductively silent.Â

Â

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has an M.A. in Creative Writing "Poetry and is currently working towards her Ph.D. in English at the University at Buffalo. Her work has appeared in ambit, XConnect, ixnay, generator, dusie, and is forthcoming in President's Choice, broke, and Drunken Boat.Â

<http://oodpress.net>

Other writers-in-residence for the summer cycle of NOT CONTENT include Jenny Donovan and Gaby Torres, Maxi Kim, Amina Cain and Jennifer Karmin, Mathew Timmons, Yedda Morrison, Johanna Drucker, Marco Huerto, Sawako Nakayasu, and Christine Wertheim.Â

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172. **Nicholas Karavatos**

***at Golden West College (Tebot Bach) in Huntington Beach, CA on Friday, June 25***

*Sat 19 Jun 2010*

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Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College.

Date: Friday, June 25, 2010

Time: 8:00pm - 9:00pm

Location: Golden West College, Community Room 102

Street: 15744 Goldenwest Street

City/Town: Huntington Beach, CA

<http://www.facebook.com/event.php?eid=134992643182993>

"Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College."

NICHOLAS KARAVATOS is included in the anthology *\*Punk Rock Saved My Ass\** (Ukiah: Medusa's Muse, 2010) and the latest issue of *\*West Wind Review\** (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *\*No Asylum\** (Arcata, 2009).

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

KIM NORIEGA grew up in a suburb of Cleveland, Ohio, but in her late 20's bought a brand new Camaro, and -- with her five-year-old (beautiful!) daughter in tow -- drove "as far south and west" as possible without leaving the country -- to San Diego to be exact -- where they danced together on the beach singing Pretenders' songs and made angels of sand instead of snow.

Now that her daughter is grown, Kim spends her time (when not writing) putting her books in order according to the Dewey Decimal Number Classification System (mostly 800s) and thinking of crafts to make for her day job with her family literacy kids using yogurt containers. Kim's favorite flower is the lilac (closely followed by wild violets and black tulips) and her favorite color is red -- which is why she wore a red lace wedding gown when she married her beloved, Ernie.

Kim's poem Heaven, 1963, first published in Tebot Bach's Blue Arc West: Anthology of California Poets, was featured by former U.S. Poet Laureate, Ted Kooser, in his nationally syndicated column, American Life in Poetry. The title poem of her first book, Name Me, recently published by Fortunate Daughter Press, was a finalist for the 2009 Joy Harjo prize.

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

Reading & Book-signing with NICHOLAS KARAVATOS in Huntington Beach, CA  
Nicholas Karavatos' next poetry reading/book-signing is in San Francisco, CA on Monday, July 5 at Bird & Beckett.

Nicholas Karavatos  
Dept of Language & Literature  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

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Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.  
[http://www.windowslive.com/campaign/thenewbusy?](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_1](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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173. **Tim Peterson**

***EOAGH presents Gottlieb and Timmons on 6/20 (Faux | Other Book Launch)***

*Sat 19 Jun 2010*

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EOAGH Reading Series:

Michael Gottlieb and Susie Timmons

\*\*\*Faux | Other Book Launch\*\*\*

celebrating the publication of new books from Faux|Other

Sunday, June 20 at 4PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MICHAEL GOTTLIEB is the author of fourteen books including The Likes Of Us, Lost And Found, Gorgeous Plunge, The River Road and New York. In the 1970s he helped edit the magazine Roof. His new book Memoir and Essay from Faux|Other makes available two recent prose works by Gottlieb: "The Empire City" is

a moving, eloquent, funny memoir focusing on the early days of Language Poetry - the personalities as well as the work. It also brings to life New York in the 1970s, that grim, foreboding, thrilling place, and what it meant to come of age as a writer then and there. An accompanying essay, "Jobs Of The Poets," asks two questions: what is the job of the poet, and what kind of jobs do poets have to take, so they can do their real job.

Read Gottlieb's review of Lydia Davis' Proust translation in EOAGH 4:

<http://chax.org/eoagh/issuefour/gottlieb.html>

Read "Jackson in New York," Gottlieb's essay on Jackson Mac Low in EOAGH 2:

<http://chax.org/eoagh/issuetwo/gottlieb.htm>

SUSIE TIMMONS lives in Brooklyn, NY. Her most recent book is *The New Old Paint*, from Faux/Other.

Poems by Timmons are forthcoming in EOAGH.

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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174. **Sarah Sarai**

***Re: poets for living waters***

*Sat 19 Jun 2010*

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David Chirot: Of course Amy's project is suspect but pretty much any project is suspect. I say vote with the heart and right now the heart is with the Gulf (ocean oceans water waters, hey, no one is saying let's save the Gulf but screw the Indian Ocean). Poets for Living Waters is offering one opp. for expression not declaring this is it--write a poem, publish it and the work is done. I remember, in the eighties, hearing a woman (twenty year-old in Seattle) almost

\*apologizing\* for working to end Apartheid, her guilt being she could be using the same time (she worked with the American Friends Service Committee) to help people locally. That's always a question/issue requiring discernment-- where to put the energy. But working to end Apartheid was not the equivalent of Angelina adopting little black babies, and adding to Poets for Living Waters is not a bad thing. If we look too closely at our motives and each others' motives we can only be disappointed.

David, I hope your recovery goes smoothly. It's always good to see your name on this listserv.

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175. **Halvard Johnson**

***Hamilton Stone Review #21 (Summer 2010) -- now online***

*Sat 19 Jun 2010*

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<http://www.hamiltonstone.org/hsr.html>

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176. **David Kirschenbaum**

***Boog City Gay Pride Issue Print and Online PDF Editions Available***

*Sat 19 Jun 2010*

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Please forward

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Hi all,

The print edition of Boog City 64 will be available tonight. You can read the pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc64.pdf>

Thanks,  
David

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Boog City 64: Gay Pride Issue 2010

A quick thanks to all of our editors and their contributors for acting so quickly and to alter their sections on a dime to enable us to get out this solid Gay Pride issue. I'm real grateful.

featuring:

\*\*\*On the Cover\*\*\*

There's a Riot Going On: Martin Boyce Remembers Stonewall and Gay Life Before AIDS, interview by Nathaniel Siegel

\*\*And from our poetry section, edited by Joanna Fuhrman\*\*  
(excerpt below)

"Fort Greene, Brooklyn's Julian Brolaski  
with Sea Aloe Song

Sweets with sweets war not, joy delights in joy.  
-Shakespeare, Sonnet 8.2

Stellar sea cows, svelte manatees embrace  
And lob their salty aloes each to each  
While we graze greenly on the filtered rays  
Fanned from their froth. I beg for you to teach  
Me all the ways the Romans fucked, and how  
Juventius, with honeyed eyes, would sit  
In Catulle's lap, and lick his salty brow.

and

fools act so hard

what, for a fool to act so hard  
saying no they will go get the wine  
leaving notes around like  
let cash be earned while you're sleeping or cruising

"Huntington, N.Y.'s Ana Boevi  
with Live a Little

Turn the music on, any music.

We're doing this like a school play.

First, you're born in a position of looseness: everyone, stand in the  
same position!

Hands down your sides, head-loll round:

that's how you do you. OK, next, religion

What's the basis of this one? Rigidity.

"Chelsea's Bill Kushner  
with Lili Marlene

These streets, these rooms, these soldiers.  
One guy plays from a dusty accordion, what  
a gloomy old place. No one dances. I sit  
on a bench. In a moment, I will ask him,  
Gunther, to dance with me. There are no

women left for us, so why not dance, he and  
I together, to Lili Marlene?

and

Mason

Mason, of course, drops to his knees, while  
Kurt, of course, mutters something about never  
all while standing on one leg like a pink flamingo  
looking for love online. Does he have a huge thingo  
for Mr. Postman, or is it hey hey just us? Looking  
like the cat that just swallowed the canary, Kevin,  
you know him, comes in and comes in and comes in.

**\*\*the re-launch of our small press section, now headed by Douglas Manson\*\***

â€œ"\"The idea that a gay book is not just a keyhole into the hidden world of  
queerness, but a keyhole into the hidden world of men, is something that I have  
wanted in gay writing ever since I was a kid.\" from The Keyhole or the Gate:  
Rainbow Book Fair Organizer Perry Brass on The Queer Lit Expansion; Straw  
Gate Books

**\*\*from our printed matter section, edited by Arlo Quint\*\***

â€œ"\"The poems of The Tolerance Project swerve from meta-chat on violence and  
feminism and gay dogs, to fragments in a Big-Brother manual discussing the  
necessary containment of hope.\" from The Tolerance Project Redefines M.F.A.  
by Ana BoÅ¾iÄeviÄ†

**\*\*\"It was â€¦ a great surprise to find that the bar patrons, Village Voice  
reporters, and even the cop who led the charge could speak about the dramatic  
unfolding of events in such vivid, heartfelt terms, as if those nights of 1969  
were yesterday.\" from Beyond Drag-Queen Heroics: New Documentary Expands  
Perceptions of Stonewall Riots by Stephanie Gray**

**\*\*Art editor Cora Lambert brings us work from  
Red Hook, Brooklyn's Sophia Wallace.\*\***

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

â€œ"\"Like many a hip hop album, Soce, the Elemental Wizardâ€™s Master of  
Fine Arts has a storyline running through it. Like most rappers, Soce tries to  
keep it real, so what kind of adventures does the New Hampshire native relate?  
Read on.\" from When Strikes the Wizard: Gay Hip-Hopper Hurls His Hits;  
Master of Fine Arts, reviewed by Berger

**\*\*And thanks to our new copy chief, Lauren Russell\*\***

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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.

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

Want to have your work appear in our art section?

Query our art editor, Cora Lambert, [REDACTED]

-----

3,000 copies of this issue of Boog City are distributed among, and available for free at, the following locations:

#### MANHATTAN

East Village 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 Caf  \* 82 Second Ave. (bet. E. 4th & E. 5th sts.) Anthology Film Archives \* 32 Second Ave. (bet. E. 1st & E. 2nd sts.) The Urge Bar \* 33 2nd Ave. (bet. E. 1st and E. 2nd sts.) Sidewalk Caf  \* 94 Avenue A (bet. E. 6th & E. 7th sts.) Eastern Bloc \* 505 East 6th St. (bet. aves. A and B) Nuyorican Poets Caf  \* 236 E. 3rd St. (bet. Avenues B & C) Lakeside Lounge \* 162 Avenue B (bet. E. 10th & E. 11th sts.) Life Caf  \* 343 E. 10th St. (bet. Avenues A & B) St. Mark's Books \* 31 Third Ave. (bet. St. Mark's Pl. & E. 9th St.) St. Mark's Church \* 131 E. 10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground \* 9 Great Jones St. (bet. Broadway & 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.) Leslie/Lohman Gay Art Foundation \* 26 Wooster St. (bet. Grand and Canal sts.) The Film Forum \* 209 West Houston St. (bet. 6th Ave. and Varick St.) Stonewall Inn \* 53 Christopher St. (7th Ave. South and Waverly Pl.) The Monster \* 80 Grove St. (W. 4th and Waverly St.) Julius Bar \* 159 W. 10th St. (bet. Waverly Place and 7th Ave. South) Cubby Hole \* 281 W. 12th St. (bet. W. 4th St. and Greenwich Ave) Rainbows and Triangles \* 192 Eighth Ave. (bet. W. 19th and W. 20th sts) East of Eighth \* 254 W. 23rd St. (bet. 7th and 8th aves) Hotel Chelsea \* 222 W. 23rd St. (bet. 7th & 8th aves.)

## BROOKLYN

Greenpoint Thai Caf  \* 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Matchless \* 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's \* 560 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 Caf  \* 305 Bedford Ave. (bet. S. 1st & S. 2nd sts.) Spoonbill & Sugartown \* 218 Bedford Ave. (bet. N. 4th & N. 5th sts.) Bliss Caf  \* 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

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>

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177. **peter ganick**

***five new free eBooks at chalk editions***

*Sat 19 Jun 2010*

---

five new texts at <http://chalkeditions.co.cc> <<http://chalkeditions.co.cc>> the premier online publisher of free online eBooks.

John Crouse - DISMEMBERS

Experimental poetry by John Crouse

51 pp

Jukka-Pekka Kervinen - t o o L

experimental texts by Jukka-Pekka Kervinen

66 pp

Jim Leftwich - sef] [po

experimental poetry by Jim Leftwich

56 pp

Ric Carfagna - Symphony No. 1

Poetry by Ric Carfagna

130 pp

Hugh Tribbey - MIME BOX

Experimental poetry by Hugh Tribbey

109 pp

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178. **Halvard Johnson**

***Fwd: five new free eBooks at chalk editions***

*Sat 19 Jun 2010*

---

Hal

Halvard Johnson

=====

The Perfection of Mozart's Third Eye (downloadable and free) is @  
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>



<http://sites.google.com/site/halvardjohnson/Home>  
<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>

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

From: peter ganick <>  
Date: Sat, Jun 19, 2010 at 5:43 PM  
Subject: five new free eBooks at chalk editions  
To: 

five new texts at <http://chalkeditions.co.cc> <<http://chalkeditions.co.cc>> the  
premier online publisher of free online eBooks.

John Crouse - DISMEMBERS  
Experimental poetry by John Crouse  
51 pp

Jukka-Pekka Kervinen - t o o L  
experimental texts by Jukka-Pekka Kervinen  
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experimental poetry by Jim Leftwich  
56 pp

Ric Carfagna - Symphony No. 1  
Poetry by Ric Carfagna  
130 pp

Hugh Tribbey - MIME BOX  
Experimental poetry by Hugh Tribbey  
109 pp

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179. **CA Conrad**  
**WIEBE URCHIN poetry event**  
*Sun 20 Jun 2010*

---

WIEBE URCHIN poetry event  
7/7/10, 7pm

DALLAS WIEBE

The Kansas Poems

all details at the URCHIN site: <http://URCHINpoetry.blogspot.com>

--

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

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

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180. **amy king**

***Friday! James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short & Wendy Wisner***

*Mon 21 Jun 2010*

---

Â ~ James Belflower, Claire Hero, Shelly Taylor, M  
Stain of Poetry

Â ~ James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek  
Lin Short & WendyÂ Wisner ~

June 25th, Friday @ Goodbye Blue Monday “ Bushwick, Brooklyn

James Belflower is the author of *Commuter* (Instance Press) and *And Also a Fountain*, (NeOpepper Press) a collaborative echap with Anne Heide and J. Michael Martinez. *Commuter* was recently voted the 2009 “Best Book Length Long Poem/Sequence by ColdFront magazine. He curates PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources. He received a BA in music composition from Arizona State University before attending the University of Colorado, Boulder, for his M.A. in Creative Writing. Belflower currently resides in New York and is pursuing a PhD in poetics at SUNY Albany.

~

Claire Hero is the author of *Sing, Mongrel* (Noemi Press 2009) and two chapbooks: *afterpastures*, winner of the 2007 Caketrain Chapbook Competition, and *Cabinet* (dancing girl press).Â She lives in upstate New York.

~

Shelly Taylor is the author of two poetry chapbooks, *Peaches the Yes-Girl* (Portable Press of Yo-Yo Labs, 2008) & *Land Wide to Get a Hold Lost In* (Dancing Girl Press, 2009). *Black-Eyed Heifer* (Tarpaulin Sky Press, May 2010) is her first full collection. Born in southern Georgia, she currently resides in Tucson, Arizona.

~

Matthew Thorburn is the author of a book of poems, *Subject to Change*, and a chapbook, the long poem *Disappears in the Rain*. He is the recipient of a 2008 Witter Bynner Fellowship from the Library of Congress. Currently, he's working on two new book projects: *Every Possible Blue*, a collection of poems about artists and their work, and *Snow in Early Spring*, a series of poems set in China, Iceland and Japan. He lives in The Bronx and works as a marketing manager for an international law firm.

~

Kim Gek Lin Short is the author of *The Bugging Watch & Other Exhibits* and the forthcoming *China Cowboy*, both from Tarpaulin Sky Press. Her chapbooks include *The Residents* (dancing girl press) and *Run* (Rope-a-Dope). She lives in Philadelphia with her family.

~

Wendy Wisner's first book of poems, *Epicenter*, was published by CW Books in 2004. Her poems have appeared in *The Spoon River Review*, *Rhino*, *Natural Bridge*, *The Bellevue Literary Review*, online at *Verse Daily*, and elsewhere. Wendy previously taught writing and literature at Hunter College, and is now an at-home mom to her two-year-old son. Visit Wendy on the web at [www.wendywisner.com](http://www.wendywisner.com).

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†  
<http://stainofpoetry.com/>

\*\*\*\*\* Juice - + [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html) +  
[http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster) +  
<http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm> +  
<http://amyking.org>

\*\*\*\*\*

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181. **Ruth Lepson**

**Re: EOAGH presents Gottlieb and Timmons on 6/20 (Faux | Other Book Launch)**

Mon 21 Jun 2010

---

a moving & smart review/memoir.

On 6/19/10 3:14 AM, "Tim Peterson" <[REDACTED]> wrote:

*EOAGH Reading Series:*

*Michael Gottlieb and Susie Timmons*

*\*\*\*Faux | Other Book Launch\*\*\**

*celebrating the publication of new books from Faux|Other*

*Sunday, June 20 at 4PM*

*at Unnameable Books,*

*600 Vanderbilt Avenue, Brooklyn, NY*

*FREE*

*MICHAEL GOTTLIEB is the author of fourteen books including The Likes Of Us, Lost And Found, Gorgeous Plunge, The River Road and New York. In the 1970s he helped edit the magazine Roof. His new book Memoir and Essay from Faux|Other makes available two recent prose works by Gottlieb: "The Empire City" is a moving, eloquent, funny memoir focusing on the early days of Language Poetry - the personalities as well as the work. It also brings to life New York in the 1970s, that grim, foreboding, thrilling place, and what it meant to come of age as a writer then and there. An accompanying essay, "Jobs Of The Poets," asks two questions: what is the job of the poet, and what kind of jobs do poets have to take, so they can do their real job.*

*Read Gottlieb's review of Lydia Davis' Proust translation in EOAGH 4:*

*<http://chax.org/eoagh/issuefour/gottlieb.html>*

*Read "Jackson in New York," Gottlieb's essay on Jackson Mac Low in EOAGH 2:*

*<http://chax.org/eoagh/issuetwo/gottlieb.htm>*

*SUSIE TIMMONS lives in Brooklyn, NY. Her most recent book is *The New Old Paint*, from Faux/Other.*

*Poems by Timmons are forthcoming in EOAGH.*

#### *HOW TO GET TO UNNAMEABLE BOOKS:*

*Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:*

*1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.*

*2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.*

#### *UPCOMING EOAGH READING SERIES EVENTS:*

*E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor*

*Sunday, June 27 @2PM*

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182. **Al Filreis**

***PoemTalk #33: Gordon, Goldsmith & McLaughlin on Sharon Mesmer***

*Mon 21 Jun 2010*

We are pleased to release PoemTalk episode 33 - a discussion of Sharon Mesmer's "I Accidentally Ate Some Chicken and Now I'm in Love with Harry Whittington" with Nada Gordon, Kenneth Goldsmith and Steve McLaughlin, hosted by me.

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

<http://www.poetryfoundation.org/journal/audio.html?show=Poem%20Talk>

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>

dial 215-746-POEM or [REDACTED]

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183. **Jack Kimball**

***ode for now***

*Mon 21 Jun 2010*

Ode to Summer:

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

2010\_06\_01\_archive.html#1963943622024039272 (& ff, 6/21).

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184. **Christophe Casamassima**

***Furniture Press Chap/Books now available!***

*Mon 21 Jun 2010*

Follow the link (<http://furniturepressbooks.com/chaps/>) to see our recent catalogue of chapbooks. All are hand-made, hand-stitched and hand-printed.

Edmund Berrigan, Your Cheatin' Heart  
34 pages / stitched & screen printed  
\$10 (S & H included)  
\$20 signed, lettered A through Z (S & H included)

Catherine Daly, Cocktail  
20 pages / stitched  
\$7 (S & H included)

Jennifer Hill, Fragmentirety  
25 pages / stitched & screen printed  
\$10 (S & H included)

Natalie Knight, Xenia  
32 pages / stitched  
\$10 (S & H included)

Donna Kuhn, Up Bluen  
48 pages / saddle stapled & screen printed  
\$10 (S & H included)

Elizabeth Robinson, Exequy  
10 pages / stitched  
\$6 (S & H included)

Dan Waber, Double Acrostics  
20 pages / stitched  
\$8 (S & H included)

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185. **David Chirot**  
***Re: poets for living waters***  
*Mon 21 Jun 2010*

---

Dear Sarah:

Thank you always for your thoughtful and considerate letters--I appreciate very much your insights and discernment--and take them to heart--

always with friendship and respect--  
david

On Sat, Jun 19, 2010 at 9:23 AM, Sarah Sarai <[REDACTED]> wrote:

*David Chirot: Of course Amy's project is suspect but pretty much any project is suspect. I say vote with the heart and right now the heart is with the Gulf  
(ocean oceans water waters, hey, no one is saying let's save the Gulf but*

*screw the Indian Ocean). Poets for Living Waters is offering one opp. for expression not declaring this is it--write a poem, publish it and the work is done. I remember, in the eighties, hearing a woman (twenty year-old in Seattle) almost \*apologizing\* for working to end Apartheid, her guilt being she could be using the same time (she worked with the American Friends Service Committee) to help people locally. That's always a question/issue requiring discernment--where to put the energy. But working to end Apartheid was not the equivalent of Angelina adopting little black babies, and adding to Poets for Living Waters is not a bad thing. If we look too closely at our motives and each others' motives we can only be disappointed.*

*David, I hope your recovery goes smoothly. It's always good to see your name on this listserv.*

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186. **Dan Glass**  
**Mixtape featuring Frank O'Hara**  
*Mon 21 Jun 2010*

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Friends—

A mixtape I put together, built around Frank O'Hara's poem "Adieu to Norman, Bonjour to Joan and John Paul," is featured on my dear friend Brian Ho's Dreams in Audio site. Some music for your summer:

<http://dreamsinaudio.com/2010/06/21/sometimes-i-think-im-in-love-with-painting/>

Dan

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187. **Brandon Shimoda**  
**Garrett Caples, Quintessence of the Minor: Symbolist Poetry in English**  
*Mon 21 Jun 2010*

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DEAR FRIENDS & READERS,

We are excited to announce the arrival of the inaugural volume in the Wave Books PAMPHLET series:

GARRETT CAPLES'S QUINTESSENCE OF THE MINOR: SYMBOLIST POETRY IN ENGLISH: <http://www.wavepoetry.com/catalog/83> -- a 42-page bibliographic

essay surveying oft-neglected Symbolist poets, revealing -- with acuity, erudition and blessed candor -- an entire tradition of invaluable and invigorating poetry.

QUINTESSENCE OF THE MINOR is available for \$5, directly from Wave, as well as a small number of independent bookstores nationwide. For complete information, visit: <http://www.wavepoetry.com/catalog/83>.

Other pamphlets forthcoming by/on Noelle Kocot, CAConrad, Larry Eigner, and others! QUINTESSENCE is also available as part of Wave's 2010 subscription, featuring new volumes of work by Michael Earl Craig, CAConrad, Timothy Donnelly, Caroline Knox, Noelle Kocot, Dorothea Lasky, Geoffrey Nutter and Mary Ruefle: <http://www.wavepoetry.com/catalog/82>

We look forward to sharing this work with you. Thank you for reading!

WAVE BOOKS

Seattle, Washington

<http://www.wavepoetry.com>

\*\*\*\*\*

\*\* Wave Books on Facebook: <http://www.facebook.com/pages/Seattle-WA/Wave-Books/325354873993> Wave Books on Twitter: <http://twitter.com/wavepoetry>

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## 188. **Jerome Rothenberg**

### ***Concealments & Carichos -- new book from Black Widow Press***

*Mon 21 Jun 2010*

---

The following is from the announcement for my latest book, *Concealments and Caprichos*, from Black Widow Press in Cambridge:

"Combining two series of poems written since the turn of the century, *A Book of Concealments* and 50 *Caprichos* after Goya, Rothenberg's latest volume is a two-pronged follow-up to his earlier hundred-poem work, *A Book of Witness*, with some notable changes in strategy & composition.

"As Rothenberg states in his pre-face: 'In *A Book of Witness* I was concentrating on the rescue of the first-person voice as our principal instrument of witness - not only the personal "I" but the possibilities of a real if sometimes fictive "I" across a range of experiences, my own & at choice moments those of others. ... By contrast the poems in *A Book of Concealments* suppress or conceal the witnessing "I" but draw from more distant "romantic" predecessors & from my own accumulated works by collaging as italicized inserts small fragments of poems already written & published, while 50 *Caprichos*, written simultaneously, compensates for the largely missing "I" by allowing a give-&-take responsive to

the dance of images in Goya's early opening to states of spirit & mind that many of us would later come to share. ... The writing of these poems at a time of new wars & new dissimulations - a notable change since the writing of *A Book of Witness* - is another circumstance not to be ignored."

The book should be available by now in the usual places.

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189. **Eric Elshtain**

**"Cover Poetry" at Beard of Bees**

Tue 22 Jun 2010

---

Beard of Bees Press releases Michael Leong's album of cover poems today. "The Great Archivist's/Cloudy Quotient: Experiments with N+7" includes such hits as "One Art" and "Seven Seals," as well as a bonus "hidden track"!!!

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

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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190. **Ron Henry**

***Poetry Reading (Ithaca, NY, 6/24, 6 pm) - Karen Leona Anderson and Theo Hummer at Buffalo St. Books, DeWitt Mall, Ithaca NY***

Tue 22 Jun 2010

---

Please join us as Karen Leona Anderson and Theo Hummer read from their poetry this Thursday, June 24th, 2010 at 6:00 p.m. at Buffalo Street Books, in the DeWitt Mall (corner of E. Buffalo and N. Cayuga Sts. in downtown Ithaca, NY). This reading is free and open to the public.

KAREN LEONA ANDERSON is the author of *Punish Honey*, published by Carolina Wren Press. She wrote a dissertation on poetry and science at Cornell University and received her MFA from the University of Iowa. She is currently an assistant professor of English at St. Mary's College of Maryland.

THEO HUMMER is finishing her Cornell University dissertation on performance and segregation in contemporary U.S. poetry. She has taught EFL, creative writing, composition, and cultural studies in a Czech cigarette factory, at two northeastern liberal arts colleges and one Ivy League university, and at the maximum-security men's prison in Auburn, NY. Her poetry has been featured in *Vox*, *Sentence*, *Equilibrium*, *The Indiana Review*, *Best New Poets 2006*, and on *Verse.com*.

Karen and Theo are founding members of SOON Productions and we're excited to welcome them back to Ithaca to share some of the writing they have done since leaving Cornell and Ithaca.

This event has been made possible in part with grant support from the Community Arts Partnership. SOON Productions is dedicated to bringing innovative poets and writers to Ithaca for readings and talks. Please visit our website at <http://soonproductions.org> for information about the series.

Kindly forward this email to anyone you think might be interested in attending.

For more information, contact:

Ron Henry

SOON Productions

Email: [REDACTED]

Web: <http://soonproductions.org>

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191. **Daniel Godston**  
***Mingus Awareness Project 2010***

*Tue 22 Jun 2010*

---

Hi,

You're invited to attend the Mingus Awareness Project 2010, which happens at the Jazz Showcase tomorrow night, starting at 8 p.m.

Thanks,

Dan

Mingus Awareness Project 2010

a benefit concert for ALS support and research

Wednesday, June 23, 2010 (8 p.m.)

ADMISSION: \$20 / \$15 for students

On June 23, a group of musicians will gather at the Jazz Showcase to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

MAPtet will perform music by Charles Mingus, Duke Ellington, Billy Strayhorn, Rahsaan Roland Kirk, and Eric Dolphy, and Jon Hey --

Jon Hey -- piano

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet

Fred Jackson -- alto saxophone

Jon Godston -- soprano saxophone

Raphael Crawford -- trombone

Tom Berg -- baritone saxophone

Cory Biggerstaff -- upright bass

Brian Jones -- drums

We will be performing the following compositions by Charles Mingus -- "Jelly Roll," "Peggy's Blue Skylight," "Ecclusiastics," "Better Get Hit in Your Soul," "Fables of Faubus," "Reincarnation of a Lovebird," "Goodbye Porkpie Hat," "Haitian Fight Song," "E's Flat, Ah's Flat Too," and "Nostalgia in Times Square." We will also perform "Fleurette Africaine" by Duke Ellington, "Portrait of Those Beautiful Ladies" by Rahsaan Roland Kirk, "Isfahan" by Billy Strayhorn, "Gazzelloni" by Eric Dolphy, and "Charlies' Arch Isle" by Jon Hey.

Attendees will have the opportunity to participate in a raffle to win items donated by Sue Graham Mingus, Myopic Books, Reckless Records, Dusty Groove America, Peterson Picture Frame Co., and other individuals and organizations. All proceeds will go to benefit the Les Turner ALS Foundation.

Mingus Awareness Project is organized by the Borderbend Arts Collective, in partnership with the Les Turner ALS Foundation. The Borderbend Arts Collective is a 501(c)(3) organization whose mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community.

Amyotrophic Lateral Sclerosis (ALS), commonly known as Lou Gehrig's disease for the New York Yankees baseball icon, is a progressive neuromuscular disorder that causes atrophy throughout the body, ultimately leading to total paralysis. Brain cells cease sending messages to muscles, which slowly prohibits patients' movement and their ability to communicate. Onset commonly occurs between ages 35 to 65, and is slightly more prevalent in men. There is currently no cure for ALS, but treatment and interventions can help alleviate some symptoms, improve quality of life and prolong survival by delaying respiratory failure. The clinical progression can vary widely; however, patients typically live with the disease two to five years after the onset of symptoms. ALS knows no racial, cultural or socioeconomic boundaries and follows no pattern.

The Les Turner ALS Foundation, founded in 1977 is recognized internationally and is the only independent publicly supported non-profit organization in the Chicago area devoted solely to the treatment and elimination of ALS. The Foundation is affiliated with Northwestern University Feinberg School of Medicine where it supports a large multidisciplinary clinical program and two world-class scientific research laboratories. The Foundation's comprehensive patient services include support group meetings, professional in-home consultation services, communications and durable medical equipment programs, respite care grants, and educational programs.

Jazz Showcase

Dearborn Station, in Chicago's historic Printers Row neighborhood

806 S. Plymouth Ct.

Chicago, IL 60605



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

<http://www.mingusawarenessproject.org>

<http://www.kintera.org/autogen/home/default.asp?ievent=427785>

<http://www.borderbend.org>

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192. **colin herd**

***Contact Info for Molly Weigel***

*Tue 22 Jun 2010*

---

Dear List,

I am trying to reach Molly Weigel, who has translated widely for XUL. If anyone has contact information or can put her in touch with me, my email is .

Many thanks,

Colin.

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193. **amy king**

***Answering to Proust + Twitter's Growing Up***

*Tue 22 Jun 2010*

---

The New Media: Typetrigger debuts [by mid-July] -- today's sneak peak:

<http://amyking.wordpress.com/2010/06/22/the-proust-questionnaire-twitter-grows-up/>

Enjoy,

Amy

\*\*\*\*\*

Juice -

+ [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)

+ [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster)

+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>

+ <http://amyking.org>

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194. **Jennifer Karmin**

***June 22-26: US Social Forum in Detroit***

*Tue 22 Jun 2010*

---

hi poetics friends....hope to see some of you in detroit this week.Â should be a fantastic gathering.

onwards,

jen karmin

US Social Forum in Detroit

June 22-26, 2010

<http://www.ussf2010.org>

The US Social Forum (USSF) is a movement building process. It is not a conference but it is a space to come up with the peoples'™ solutions to the economic and ecological crisis. The USSF is the next most important step in our struggle to build a powerful multi-racial, multi-sectoral, inter-generational, a€"diverse, inclusive, internationalist movement that transforms this country and changes history.

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195. **Christophe Casamassima**

***Chris McCreary's Undone: A Fakebook on Silliman's Blog***

*Wed 23 Jun 2010*

---

Thanks, Ron.

<http://ronsilliman.blogspot.com/search/label/Chris%20McCreary>

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196. **Christophe Casamassima**

***Ambit: A Journal of Temporary Poetics. Submissions open.***

*Wed 23 Jun 2010*

---

Ambit, a journal of temporary and unstable poetics.

Ambit will not elaborate upon a few disparate poems that lack contiguity. Rather, Ambit is a journal that emphasizes the liesurely expansion of an idea, an expansiveness that muddles time and space over the course of space and time. Simply, Ambit is a host to the serialized poem, the long poem.

"Poem," of course, is an open idea. Visual elements are also welcome, as well as...

Each issue of Ambit will appear as a downloadable PDF, and will feature the work of 9 writers.

Each issue of Ambit will also feature the work of one artist, who will design the cover art.

To engage in a discussion of length seems inappropriate. Send your work to [REDACTED], but please follow a few, simple guidelines so that we do not lose your submission in the ether.

1. Please follow this format in your subject line: name/title of work/"Ambit Submission"

1a. If you are submitting artwork for the cover, follow the same format as above, but write "Ambit Cover Submission" instead.

2. Send work as a Word attachment. PDF is also welcome.

3. Add a short cover letter and bio.

4. Allow up to 30 days for reply.

In the event that electronic submissions are impossible, we'd be glad to see it come across the USPS. Remember to add all relevant information, and follow this format when sending:

Furniture Press Books/Ambit Submission, 406 York Rd. (lower level), Towson, MD 21204.

All work that does not follow these guidelines will be used to decorate the walls of our office.

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197. **David Kirschenbaum**

***Boog City presents Straw Gate Books and Krista Weaver***

*Wed 23 Jun 2010*

---

please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

Straw Gate Books

(Philadelphia)

this Tues., June 29, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Straw Gate Books' editor

Phyllis Wat

Featuring readings from

Valerie Fox

Stephanie Gray

Bill Kushner

David Mills

Karin Randolph

Tom Savage

and music from

Krista Weaver

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

Curated and with an introduction by Boog City editor David Kirschenbaum

-----

**\*\*Straw Gate Books**

<http://www.leafscape.org/StrawGateBooks/index.html>

Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. They are particularly interested in works by women and non-polemical writing with an underlying social content. Straw Gate also features new authors and authors whose work is under- served.

**\*\*Valerie Fox**

Author Valerie Fox's most recent book of poems is *Bundles of Letters, Including A, V and Epsilon*, a compilation written with Arlene Ang and published by Texture Press. Straw Gate published *The Rorschach Factory*, while Texture Press put out *Amnesia, or, Ideas for Movies*. Fox was one of the founding editors of *6ix*, a Philadelphia-based literary magazine. She teaches writing and poetry in the Department of English and Philosophy at Drexel University in Philadelphia. She is a founding editor of the magazine *Press 1*.

**\*\*Stephanie Gray**

Author Stephanie Gray is a poet and experimental filmmaker. Straw Gate Books published her first collection of poems, *Heart Stoner Bingo*. Publications include *EOAGH*, *The Portable Boog Reader*, *Press 1*, and *The Recluse*. She's read at the *Welcome to Boog City* poetry and music festival, and the *Projections*, *Segue*, *Zinc*, and *Poetry Project Friday* series. In support of her films, she has received a New York Foundation for the Arts Fellowship and a New York State Council on the Arts grant. Her films have screened internationally, including at the Ann Arbor, Oberhausen, Viennale, Chicago Underground, and Madcat film festivals.

**\*\*Bill Kushner**

Author Bill Kushner is the writer of *Night Fishing*, *Head, Love Uncut*, *He Dreams of Rivers*, *That April*, and *The Hairy Arms of Whitman*, along with *In Sunsetland With You* from Straw Gate Books. His work has been anthologized in *Up Late (4 Walls & Windows)* and *In Our Time: the Gay and Lesbian Anthology* (St. Martin's Press), and has appeared in numerous magazines including *The World*, *Mind the Gap*, *Lungfull!*, and *Ratapallax*. He has been a 1999 and 2005 Fellow of the New York Foundation of the Arts and lives in New York City.

**\*\*David Mills**

Author David Mills has received Henry James, Cave Canem and Breadloaf fellowships, as well as New York Foundation of the Arts, Brio, and Hughes/Diop Awards. He also won the inaugural 2008 Pan African Literary Forum Poetry Prize and a Soros grant. David's work has appeared in *Callaloo*, *Rattapallax*, *The Pedestal*, *Hanging Loose Press*, *Aloud*, and elsewhere. He has recorded his poetry on RCA Records and toured Europe performing his work with jazz bands. His book, *The Dream Detective*, is a 2010 publication of Straw Gate Books.

**\*\*Karin Randolph**

Author Karin Randolph is an ex-painter turned writer. She has had one-person shows of her paintings in Chicago, New York, and Germany. She was the founder and editor of the poetry journal *Mind the Gap*, which featured British and American poetry. She was a finalist in the 2007 National Poetry Series and

won the 2007 Marsh Hawk Press Poetry Prize for her book, *Either She Was*. With her poem, "Guilt of the lily, flower of the damned," she has been asked to represent *The Red Room: Writings from Press 1*, which is a 2010 publication of Straw Gate Books.

**\*\*Tom Savage**

Author Tom Savage is the writer of *Personalities* (Jim Brodey Books), *Slow Waltz on a Glass Harmonica* (Nalanda U. Press), *Filling Spaces* (Nalanda U. Press), *Housing Preservation & Development* (Cheap Review Press), *Processed Words* (Coffee House Press), *Political Conditions/ Physical States* (United Artists Books), *The Brain Surgery Poems* (Linear Arts Books), *Bamiyan Poems* (Sisyphus Press), and *Brainlifts* (Straw Gate Books). He has taught poetry writing at The Poetry Project. His poems have appeared in *The New York Times*, *Ratapallax*, *Hanging Loose*, *Press 1*, and many other venues over a 30-year period.

**\*\*Krista Weaver**

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

Krista Weaver was born at the Naval Hospital in St. Alban's, Queens in June of 1969. She had a fairly normal suburban New York upbringing, with slow-moving grandparents who lived nearby, a mother who stayed at home, and a father who worked. Her parents divorced when she was nine. She grew up, went to a public high school in Brooklyn, graduated, then left town. She traveled extensively in Europe and across the United States, working as a bar-girl, a donut-slinger, and a ranch-hand. She got married, had children, got divorced.

When she took up the guitar in 2004, she baked pies, and did sub work at the local high school to make money. She never listened to the radio and never watched TV. She drove a silver-gray Buick Regal with lavender pinstriping that had belonged to her grandmother. She learned how to play--and recorded her first album (*So Long Arlington*, Two Stones Music)--on a \$100 guitar she borrowed from her brother. Her life hasn't been the same since.

----

Directions:

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

Venue is bet. 10th and 11th avenues

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Tues. July 27

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--

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

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198. **amy king**

**POETS FOR LIVING WATERS -- NEW POEMS UP**

*Wed 23 Jun 2010*

---

POETS FOR LIVING WATERS -- NEW POEMS UP

<http://poetsgulfcoast.wordpress.com/> RIDING IT OUT BY GIANMARC

MANZIONE TWO POEMS BY AMY WATKINS FORMER SANCTUARY BY PIA

SEN TO THE MOTHER OF WATERS, TO WHOM WE NO LONGER PRAY BY

MARGOT F. BOYER HAIKU AND TWO HAIBUN BY DONNA FLEISCHER

THREE HAIKU BY MAYA PINDYCK TWO POEMS BY PHILIP MATTHEWS TWO

POEMS BY MARGARET ROZGA TWO POEMS BY ANNY BALLARDINI THREE

POEMS BY AMBER CLARK GLOBAL FUCK IT BY PATRICK JAMES DUNAGAN

ENORMOUS MISTAKES BY TASHA COTTER PALLINODE BY WENDY BABIAK

TWO POEMS BY JOSEPH HUTCHISON (SOMA)TIC POETRY EXERCISE &

POEM BY CACONRAD DEAR SARAH PALIN, BY CAROLYN FOOTE

EDELMANN THREE POEMS BY ALANA I. CAPRIA TWO POEMS BY

CHRISTOPHER RIZZO TWO POEMS BY JEANNE MURRAY WALKER TWO

POEMS BY BRENDA IJIMA ARCTIC DRILLING BY LAURA ELRICK TWO

POEMS BY JARED SCHICKLING TWO POEMS BY CARA BENSON TWO POEMS

BY TESS TAYLOR DROWNING POEM BY PETER CICCARIELLO GULF COAST

DREAMS BY M.J. FIEVRE AT LEAST 4 GALLONS PER SECOND + REVISION

BY KAIA SAND TWO POEMS BY DEBORAH POE THREE POEMS BY MARK

YAKICH DEAD ZONES BY MOLLIE DAY GULF WINDS BY LYLE DAGGETT

TWO POEMS BY DEDA KAVANAGH SELECTIONS FROM CORSICA INSIDE

THE DAUGHTERHOUSE BY PAIGE TAGGART \*\*COMPLETE LIST OF POETS

HERE -- <http://amyking.wordpress.com/2010/06/14/not-your-usual-media->

coverage/ AND OF COURSE, ALL POSTS HERE ---

<http://poetsgulfcoast.wordpress.com/> Best, Amy & Heidi \*\*\*\*\* Juice - +

[http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html) +

[http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster) +

<http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm> +

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

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199. **Gottlieb, Michael**  
***Remembering Peter Seaton***

*Wed 23 Jun 2010*

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REMEMBERING PETER SEATON

Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.

And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?

I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.

One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?

He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.

Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to

time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.

And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.

He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?

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200. **Amanda Earl**  
*new from AngelHousePress*

Thu 24 Jun 2010

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i am pleased to announce the publication of two AngelHousePress chapbooks:

Pearl Pirie's "over my dead corpus" is a feast of sounds, playful and thoughtful poems culled from the corpus of the world. "The main source corpus is over 500 pages of scrap notes that served as fodder for recombination. Words or phrases were scraped for letter sequences within syllable or that broke across syllable or word. The other corpus is incidental word combinations from scrabble strung in the mind's insistence for meaning or sound." Pearl Pirie  
\$5; Limited Edition of 50 copies. ISBN: 978-1-926786-00-1

in "house : a (tiny) memoir" rob mclennan tells us about his childhood in Glengarry County by way of old family photos, his own memories and recollections from family. "Home is a series of recollections, of distances, as easily remembered as mis-remembered, and a blending of events that can sometimes never be confirmed. ...And why write as a "memoir" instead of calling them "prose poems"? I want these stories not to be misunderstood; I want them to be seen as what I remember, what I believe to be

true, from my vantage point of some three decades later, and thousands of miles. It felt like reclaiming something that had been far away for a very long time, but no longer. It felt like bringing out the good out from underneath all the bad that came later, overshadowing so much of what had happened before." rob mclennan  
\$5; Limited Edition of 50 copies. ISBN: 978-0-9783780-7-3

if you are in Ottawa, please attend the launch of "over my dead corpus" on Friday, June 25 at 7:00pm at the Carleton Tavern, 223 Armstrong St, upstairs. Pearl will be reading as part of the pre-small press fair reading along with Faizal Deen, Mark Goldstein and Myna Wallin.

also, Christine McNair, host of Carleton University radio show, Literary Landscapes, will be speaking to me tonight at 6:30 pm EST about the small press fair and the AHP chapbooks. You can listen to our interview on line at <http://www.ckcufm.com>.

The chapbooks will be available at the small press fair on Saturday or if you can't make it, at [www.angelhousepress.com](http://www.angelhousepress.com) via Paypal or through other means by contacting me directly at [REDACTED]

Amanda Earl  
AngelHousePress  
[www.angelhousepress.com](http://www.angelhousepress.com)  
the angel is in the house

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201. **Jeffrey Side**

***The new ebook from Argotist Ebooks is "An Archeology of Theory" by Peter Ganick.***

*Thu 24 Jun 2010*

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The new ebook from Argotist Ebooks is "An Archeology of Theory" by Peter Ganick. Description: What is a text? After John Coltrane's "wall of sound", we have here a "wall of text". What does making sense entail? Is it in the words themselves and/or the sequence of words? In "An Archeology of Theory", Peter Ganick suggests both and neither in true spatial reference. Energy is space is a version here-to-be-read. Available as a free ebook here:

<http://www.lulu.com/product/ebook/an-archaeology-of-theory/11477622>

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202. **Nicholas Piombino**

***Re: Remembering Peter Seaton***

*Thu 24 Jun 2010*

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I received an email from Ron Silliman telling me that Peter Seaton died last month.

Peter Seaton and I met at City College (CCNY) in 1960 or 1961, when we were freshmen or sophomores. He was probably born in 1942. We spent many, many fascinating hours together discussing literature and reading each others writing throughout our college years. Peter was a terrific marathon one-on-one conversationalist, a mordant, literary wit of the Holden Caulfield variety, an indefatigable reader who loved to endlessly talk and search for books and new ideas. This, combined with the fact that he was among the most private and secretive persons I have ever known, added immeasurably to the quality of mystery that surrounded both his presence and his absence. One of his early short stories was of a character obsessed with going out into the city on an inexplicable, lonely search for a certain hard to find poster. Our interests and directions concerning poetry and poetics remained parallel after graduation in 1964, often attending readings together at St Mark's, reading *The World* magazine and other poetry magazines and discussing them avidly, through to the establishment of *This* magazine, and *L=A* magazine, up to the early 80's. During the opening and middle years of Language poetry many of Peter Seaton's long prose poems were published, widely read and influential. Peter and I did some writing collaborations and even some film experiments together in the late 60's and early 70's (we were then both big fans of Stan Brakhage) although these may now be lost or hard to locate. I may still have one or two letters or postcards that he wrote to me when I was living for awhile in Italy and Morocco in the late 60's. It was he that told me that Bernadette Mayer, whose work we both greatly admired, was giving an open workshop at the Poetry Project in 1973. He always encouraged me in my writing and collage productions particularly, explaining to me that he was knowledgeable about this because his mother had once run an art gallery. I am sorry to say that we lost touch with each other in the early 80's. Peter's writing and poetry and his penetrating insights into poetry, culture, technology, language and life were of constant interest to me during our many years of close friendship in the 60's and 70's.

On 6/23/10 10:55 PM, "Gottlieb, Michael" <[REDACTED]> wrote:

## REMEMBERING PETER SEATON

*Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.*

*And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?*

*I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.*

*One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?*

*He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.*

*Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.*

*And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.*

*He died without any of us around. That may not be necessarily a bad thing.  
But, did he die alone?*

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203. **Rob McLennan**

***Duse 10: the Canadian issue, ed. rob mclennan, now on-line!***

*Thu 24 Jun 2010*

Dusie 10: the Canadian issue

June 20 (solstice), 2010

Guest-edited by rob mclennan

The Swiss online pdf journal Dusie has let me produce an issue of Canadian poetry; an introduction for some, and a further conversation for others. With new writing by: derek beaulieu, Joe Blades, George Bowering, Rob Budde, Emily Carr, Jen Currin, Amanda Earl, Lainna Lane El Jabi, Jesse Patrick Ferguson, Judith Fitzgerald, Asher Ghaffar, Phil Hall, Sharon Harris, Peter Jaeger, Monica Kidd, Anne Le Dressay, Gil McElroy, Barry McKinnon, rob mclennan, Kim Minkus, Pearl Pirie, Monty Reid, Shane Rhodes, Sandra Ridley, Stan Rogal, Natalie Simpson, Christine Stewart, Aaron Tucker and Chris Turnbull. Thanks to Monique Desnoyers for fabulous design.

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

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://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://www.abovegroundpress.blogspot.com) \* <http://robmclennan.blogspot.com/>

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204. **Nicholas Karavatos**

***Re: at Golden West College (Tebot Bach) in Huntington Beach, CA on Friday, June 25***

*Thu 24 Jun 2010*

Golden West College, Community Room 102. The entrance closest to the venue is on Gothard near the corner of Gothard & Edinger in Huntington Beach. DO NOT USE THE MAIN ENTRANCE to the College on Golden West as there will be a long walk across the campus to find the room. Please ignore the sign directing you to the parking sticker vending machine. The Tebot Bach audience does not pay for parking.

-----  
> Date: Sat, 19 Jun 2010 04:04:15 +0000

> From: [REDACTED]  
> Subject: at Golden West College (Tebot Bach) in Huntington Beach, CA on Friday, June 25  
> To: [REDACTED]  
>  
> Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College.  
>  
> Date: Friday, June 25, 2010  
> Time: 8:00pm - 9:00pm  
> Location: Golden West College, Community Room 102  
> Street: 15744 Goldenwest Street  
> City/Town: Huntington Beach, CA  
> <http://www.facebook.com/event.php?eid=134992643182993>  
>  
> "Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College."  
>  
> NICHOLAS KARAVATOS is included in the anthology \*Punk Rock Saved My Ass\* (Ukiah: Medusa's Muse, 2010) and the latest issue of \*West Wind Review\* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled \*No Asylum\* (Arcata, 2009).  
>  
> David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."  
>  
> Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.  
>  
> KIM NORIEGA grew up in a suburb of Cleveland, Ohio, but in her late 20's bought a brand new Camaro, and -- with her five-year-old (beautiful!) daughter in tow -- drove "as far south and west" as possible without leaving the country -- to San Diego to be exact -- where they danced together on the beach singing Pretenders' songs and made angels of sand instead of snow.  
>  
> Now that her daughter is grown, Kim spends her time (when not writing) putting her books in order according to the Dewey Decimal Number Classification System (mostly 800s) and thinking of crafts to make for her day

job with her family literacy kids using yogurt containers. Kim's favorite flower is the lilac (closely followed by wild violets and black tulips) and her favorite color is red -- which is why she wore a red lace wedding gown when she married her beloved, Ernie.

>

> Kim's poem Heaven, 1963, first published in Tebot Bach's Blue Arc West: Anthology of California Poets, was featured by former U.S. Poet Laureate, Ted Kooser, in his nationally syndicated column, American Life in Poetry. The title poem of her first book, Name Me, recently published by Fortunate Daughter Press, was a finalist for the 2009 Joy Harjo prize.

>

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

>

> Reading & Book-signing with NICHOLAS KARAVATOS in Huntington Beach, CA

> Nicholas Karavatos' next poetry reading/book-signing is in San Francisco, CA on Monday, July 5 at Bird & Beckett.

>

>

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>

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>

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> Nicholas Karavatos  
> Dept of Language & Literature  
> American University of Sharjah  
> PO Box 26666  
> Sharjah  
> United Arab Emirates

>

> Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

> <http://www.windowslive.com/campaign/thenewbusy?>

ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\_HMP:042010\_1

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Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

<http://www.windowslive.com/campaign/thenewbusy?>

ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\_HMP:042010\_1

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205. **R Levitsky**  
***Query: Poetry Benchmarks 1971***  
*Thu 24 Jun 2010*

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Dear Friends,  
What would you put on a list of significant poetry moments of 1971?  
Thank you for your help!  
Rachel Levitsky

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206. **peter ganick**  
***my new eBook from Argo tist Ebooks***  
*Thu 24 Jun 2010*

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The new ebook from Argotist Ebooks is "An Archeology of Theory" by Peter Ganick.

Description:

What is a text? After John Coltrane's "wall of sound", we have here a "wall of text". What does making sense entail? Is it in the words themselves and/or the sequence of words? In "An Archeology of Theory", Peter Ganick suggests both and neither in true spatial reference. Energy is space is a version here-to-be-read.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/an-archaeology-of-theory/11477622>

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207. **Ed Friedman**  
***Re: Remembering Peter Seaton***  
*Fri 25 Jun 2010*

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Thanks Michael for your posting on Peter Seaton. I would gladly work with some other folks on a memorial for Peter.

Best,

Ed Friedman

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208. **Tim Peterson**

***EOAGH on 6/26 presents Lyons, Lasky, and Levine***

*Fri 25 Jun 2010*

---

EOAGH Reading Series 6/26

Kimberly Lyons, Dorothea Lasky, and Jake Levine

Saturday, June 26 at 2PM

At Unnameable Books

600 Vanderbilt Avenue, Brooklyn, NY

FREE

KIMBERLY LYONS has a new manuscript: Rouge. She's had poems in Aufgabe #8, the most recent issue of New American Writing, the Peepshow.Com poetry website, Supposedly in Effing, but has anyone seen the issue? and forthcoming in Peaches and Bats and in Talisman. She won't be hosting at the Zinc Bar this fall as she has in past years. But come on by any hoo. She is the publisher of a new imprint: Lunar Chandelier which has three books of poetry forthcoming: Homework by Joe Elliot, petals, emblems by Lynn Behrendt and Deliberate Proof by Vyt Bakaitis.

Read three poems by Kimberly Lyons in EOAGH 5:

<http://www.chax.org/EOAGH/issuefive/lyons.html>

DOROTHEA LASKY is the author of Black Life and AWE, both out from Wave Books, as well as an educational text, Poetry is Not a Project (Ugly Duckling Presse). She lives in New York City and researches creativity at the University of Pennsylvania.

Read two poems by Dorothea Lasky in EOAGH 5:

<http://www.chax.org/EOAGH/issuefive/lasky.html>

JAKE LEVINE is a recipient of a 2010-2011 Fulbright Scholarship to Lithuania, the author of a chapbook The Threshold of Erasure (2010 Sporkpress), became an editor and is editor at Spork Press under Richard Siken, is on the board of directors at POG (poetry in action Tucson), is editor-in-chief at Sonora Review, has taught, teaches, and will teach poetry for The University of Arizona, Vilnius University, CHAX press, and has lectured and given talks to people in public spaces. He just recently started to eat meat again and generally likes to think of himself as somewhat of a magician or a unicorn when he is not doing poetry or is in a meeting. He also has a brother. He is working on several manuscripts at this time, all of which share the title Future History: The Rhyme and Retrobution. His work is heavily indebted to Fauvism, Abstract Expressionism, Literary Postmodernism, Hedonism, a slew of other isms, but also Leadbelly.

Poems by Jake Levine are forthcoming in EOAGH 6 this summer.

## HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

- 1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.
- 2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

## UPCOMING EOAGH READING SERIES EVENTS:

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor  
Sunday, June 27 @2PM

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### 209. **Tim Peterson**

#### ***EOAGH on 6/27 presents Grinnell, Iijima, and Taylor***

*Fri 25 Jun 2010*

---

EOAGH Reading Series 6/27

Brenda Iijima, E. Tracy Grinnell, and Shelly Taylor

Sunday, June 26 at 2PM

At Unnameable Books

600 Vanderbilt Avenue, Brooklyn, NY

FREE

BRENDA IIJIMA was born in the hilly town of North Adams, Massachusetts. She is the author of *Around Sea* (O Books), *Animate, Inanimate Aims* (Litmus Press), *revv. you'll—ution* (Displaced Press) and *If Not Metamorphic* (Ahsahta Press) as well as numerous chapbooks and artist's books. She is also the editor of the eco language reader (*Nightboat Books* and [REDACTED]). Currently she is working on a body of work titled *Some Simple Things Said by and About Humans*—a chronicle of how humans have used animals as surrogates. She is also doing research on women who were murdered in North Adams during the 1970's when she was growing up there. She is the editor of *Portable Press* at Yo-Yo Labs (<http://yoyolabs.com/>).

Iijima's writing and consciousness have been an inspiration for EOAGH from the beginning, and continue to be.

E. TRACY GRINNELL is the author of *Helen: A Fugue* (Belladonna Elder Series #1, 2008), *Some Clear Souvenir* (O Books, 2006), and *Music or Forgetting* (O Books, 2001), as well as the limited edition chapbooks *Mirrorly*, *A Window*

(flynpyntar, 2009), Leukadia (Trafficker Press, 2008), Hell and Lower Evil (Lyre Lyre Pants on Fire, 2008), Humoresque (Blood Pudding/Dusie #3, 2008) Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks, 2006), Of the Frame (Portable Press at Yo-Yo Labs, 2004), and Harmonics (Melodeon Poetry Systems, 2000). She is the founding editor of Litmus Press and Aufgabe, and she lives in Brooklyn.

Read "Beyond Leucadia" by E. Tracy Grinnell in EOAGH 3 (Queering Language): <http://chax.org/eoagh/issue3/issuethree/grinnell.html>

SHELLY TAYLOR is the author of Black-Eyed Heifer (Tarpaulin Sky Press, 2010), Land Wide to Get a Hold Lost In (Dancing Girl Press, 2009), and Peaches the Yes-Girl (Portable Press at Yo-Yo Labs, 2008). Born in southern Georgia, she currently lives in Tucson, Arizona.

Read "In Subtropic" by Shelly Taylor in EOAGH 4: <http://chax.org/eoagh/issuefour/taylor.html>

#### HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

- 1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.
- 2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

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#### 210. amy king

**TONIGHT -- James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short & Wendy Wisner**

*Fri 25 Jun 2010*

---

~ James Belflower, Claire Hero, Shelly Taylor, Matthe  
Stain of Poetry

~ James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin  
Short & Wendy Wisner ~

June 25th, Friday @ Goodbye Blue Monday â€” Bushwick, Brooklyn

James Belflower is the author of Commuter (Instance Press) and And Also a Fountain, (NeOpepper Press) a collaborative echap with Anne Heide and J. Michael Martinez. Commuter was recently voted the 2009 â€œBest Book

Length Long Poem/Sequence by ColdFront magazine. He curates PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources. He received a BA in music composition from Arizona State University before attending the University of Colorado, Boulder, for his M.A. in Creative Writing. Belflower currently resides in New York and is pursuing a PhD in poetics at SUNY Albany.

~

Claire Hero is the author of *Sing, Mongrel* (Noemi Press 2009) and two chapbooks: *afterpastures*, winner of the 2007 Caketrain Chapbook Competition, and *Cabinet* (dancing girl press). She lives in upstate New York.

~

Shelly Taylor is the author of two poetry chapbooks, *Peaches the Yes-Girl* (Portable Press of Yo-Yo Labs, 2008) & *Land Wide to Get a Hold Lost In* (Dancing Girl Press, 2009). *Black-Eyed Heifer* (Tarpaulin Sky Press, May 2010) is her first full collection. Born in southern Georgia, she currently resides in Tucson, Arizona.

~

Matthew Thorburn is the author of a book of poems, *Subject to Change*, and a chapbook, *the long poem Disappears in the Rain*. He is the recipient of a 2008 Witter Bynner Fellowship from the Library of Congress. Currently, he's working on two new book projects: *Every Possible Blue*, a collection of poems about artists and their work, and *Snow in Early Spring*, a series of poems set in China, Iceland and Japan. He lives in The Bronx and works as a marketing manager for an international law firm.

~

Kim Gek Lin Short is the author of *The Bugging Watch & Other Exhibits* and the forthcoming *China Cowboy*, both from Tarpaulin Sky Press. Her chapbooks include *The Residents* (dancing girl press) and *Run* (Rope-a-Dope). She lives in Philadelphia with her family.

~

Wendy Wisner's first book of poems, *Epicenter*, was published by CW Books in 2004. Her poems have appeared in *The Spoon River Review*, *Rhino*, *Natural Bridge*, *The Bellevue Literary Review*, online at *Verse Daily*, and elsewhere. Wendy previously taught writing and literature at Hunter College, and is now an at-home mom to her two-year-old son. Visit Wendy on the web at [www.wendywisner.com](http://www.wendywisner.com).

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†  
<http://stainofpoetry.com/>

\*\*\*\*\* Juice - + [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html) +  
[http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster) +  
<http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm> +  
<http://amyking.org>

\*\*\*\*\*

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211. **George Bowering**  
***Re: Query: Poetry Benchmarks 1971***  
*Fri 25 Jun 2010*

---

The publication of bpNichol's Monotones.  
(He published 4 books that year!)

On Jun 24, 2010, at 12:52 PM, R Levitsky wrote:

*Dear Friends,  
What would you put on a list of significant poetry moments of 1971?  
Thank you for your help!  
Rachel Levitsky*

*welcome.html*

Mr. G.H. Bowering  
Does not get up immoderately early.

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## 212. **Crane's Bill Books**

### **Re: Query: Poetry Benchmarks 1971**

Fri 25 Jun 2010

---

Rachel,

It was the year of both Spicer's Red Wheelbarrow and Sexton's Transformations. Wow!

Jeffrey

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

From: "R Levitsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 24, 2010 1:52 PM

Subject: Query: Poetry Benchmarks 1971

*Dear Friends,*

*What would you put on a list of significant poetry moments of 1971?*

*Thank you for your help!*

*Rachel Levitsky*

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## 213. **Jeffrey Side**

### **The new ebook from Argotist Ebooks is "Experimental Sex Hospital" by Todd Swift.**

Sat 26 Jun 2010

---

The new ebook from Argotist Ebooks is "Experimental Sex Hospital" by Todd Swift.

Description:

Todd Swift's "Experimental Sex Hospital" is the ebook sequel to his critically acclaimed, "Mainstream Love Hotel". Shadowing that previous work, the poems here deepen and lengthen the poet's exploration of desire and devotion, and, aesthetically, the tension between innovation and tradition in contemporary poetic styles. As in all Swift's work, musicality, sense of form, and wordplay fuse with elevated and street-level tones that create a zany, risk-taking book-text that interrogates ideas of self-identity and poetics, with an earnest eroticism. Barely literature, or literally bare, these are poems that enjoy walking naked with a flamboyant display.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/experimental-sex-hospital/11489518>

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214. **Rosalie Calabrese**  
***ROSALIE'S POETRY UPDATE***

*Sat 26 Jun 2010*

---

Next Featured Reading:

Sunday,

July 18, 3:00 PM

6th Street & Avenue B Garden

Free Admission

(No Rain Date)

To get there:

R, V or Lexington Avenue train to 8th  
St.

Walk East or take crosstown bus to Ave. B

Or F train to

Second Avenue

Or 1st or 2nd Avenue bus

Newly Published Poem:

NOT

GONE

Forget the Holocaust, I tell myself once more.

There's

enough in the news without rehashing.

But, as before, I ignore my own  
advice.

History, like shoes stored away  
in the back of a closet,  
stands ready

to be tried on again from time to time,  
the pinch  
always a surprise.

A tale of years without a dateline,  
the past  
never dies; burial is

not an  
option.

[This poem appears in the Poetica Holocaust Web  
edition (June 2010). It can be found at [www.poeticamagazine.com](http://www.poeticamagazine.com)]

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215. **Dr. Dina Ripsman Eylon**  
***New Poetry Chapbook from Sisterhood Press***  
*Sat 26 Jun 2010*

---

In the Heart of the City

Poems by Dina Ripsman Eylon

Thornhill, ON: Sisterhood Press, 2010.

ISBN 978-0-9688949-1-0 [Loose-leaf, handmade, limited edition]

Book Design by Talia Eylon

Email: [REDACTED]

Reviews of Dina Ripsman Eylon's Poetry:

"Dina takes the reader on a disappointing journey of looking for love and finding cruelty on 'unworldly roads.' Some lines have a genuine musical feeling and many of these poems have a kind of radiance, despite their sadness." Ellen S. Jaffe, Poet, Author & Teacher

"There are moments, phrases, or particular word choices throughout Eylon's chapbook that draw me closer to the work. Place names create interest. And in the poem Names I Can't Pronounce, the voice of the poet seems more at ease, and the poem—primarily two listings of literati and one of potential titles—is one with which I found a sense of connection. Another poem in the collection, Dead People, spoke to me immediately; not only does the title and opening line charge the reader with intent and purpose, but the listing of those dead the narrative voice can see--grandmother, aunt, uncle, nephew, friends— all become more than one-dimensional when the name Pearl Gedola appears. That magical thing that occurs occasionally in poetry happens by the detail of a name, and the appearance of Pearl Gedola makes this reader realize more fully the nameless aunt, uncle, etc. had names and were individuals beyond their relationships with the narrator of the poem. The poet furthers this sense of real people by having those dead 'mumble and chuckle' agree and concur." Lynn Doiron, Poet, Author & Blogger

"Dina's poems are more than merely 'Songs of Love and Misgivings.' Her captivating words will penetrate your soul, and leave you craving for more." I.B. Iskov, Founder, The Ontario Poetry Society.

“Dina Ripsman Eylon's voice is pure lyricism, individualistic and non-conforming. The speaker's quest for love is absolute. Yet, tender words can be cunning, misguiding, the embrace loose (You Who Left), and separation finite. The speaker's seemingly naive stance about the existence of love is often contrasted by a deep sense of alienation ‘In the Heart of the City,’ continuing the gloomy traditional theme of Urban literatures.” Edith Covensky, Poet, and Professor @ Wayne State University

To order your copy, send \$15 in cheque or money order (\$13 + \$2 postage and handling) payable to Dina Eylon.

Sisterhood Press  
1136-3 Centre St., Ste. 246  
Thornhill, Ontario L4J 3M8  
Email: [REDACTED]  
Website: <http://sisterhoodpress.blogspot.com>

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216. **Dr. Dina Ripsman Eylon**  
***Writing Competition from Women in Judaism***  
*Sat 26 Jun 2010*

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Women in Judaism's First Annual Writing Competition  
[www.womeninjudaism.org](http://www.womeninjudaism.org)

Women in Judaism: A Multidisciplinary is now accepting submissions for its 2010 annual writing competition. The e-journal is looking for unpublished submissions of short fiction, poetry, and essays on Jewish themes that touch the lives and experiences of Jewish women.

PRIZES:

Short Fiction

First Place: \$250

Second Place: \$100

Third Place: \$50

Poetry

First Place: \$250

Second Place: \$100

Third Place: \$50

Essays

First Place: \$250

Second Place: \$100

Third Place: \$50

Winning entries will be published in the two yearly issues of the journal.

GENERAL GUIDELINES: We accept only electronic submissions. Send submissions to the journal's editor-in-chief, Dr. Dina Ripsman Eylon: [REDACTED]  
Submit one short story/poem/essay per entry fee. Multiple submissions are allowed. All styles and forms are accepted. No simultaneous submissions are allowed. Submissions should arrive by email before the set deadline.

DEADLINE:

September 1, 2010.

FORMAT:

All entries should be in Word or RTF with author's full name, address, phone number, and email address, appearing on the first page of each entry.

ENTRY FEE:

\$10 (US/CAD) fee for each short story or essay. \$5 (US/CAD) for each poem.  
Form of payment: Use PayPal on the journal's website (see the Donate button at the bottom of each webpage), or mail a money order payable to Women in Judaism at the following address:

Women in Judaism: A Multidisciplinary Journal  
1136-3 Centre St., Ste. 246  
Thornhill, ON L4J 3M8 Canada

Contact: Dr. Dina Ripsman Eylon

Email: [REDACTED]

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217. **Bill Berkson**

***FW: What About Auden***

*Sat 26 Jun 2010*

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Evening at Books & Bookshelves

<sup>3</sup>What About W. H. Auden?<sup>2</sup> 7:30 p.m. Tuesday, June 29, 2010 99 Sanchez Street, San Francisco, CA 415-621-376

an evening of readings from and talking about W. H. Auden<sup>1</sup>s poetry, prose and

his importance as a poet and man of letters with

Bill Berkson, <sup>3</sup>Musée des Beaux Arts<sup>2</sup>/ 13 Things/ <sup>3</sup>The Ironist<sup>2</sup>

Steve Dickson, Iceland

Patrick Dunagan, intro poem to The Sea and the Mirror

Jarrett Earnest, re W.H. & Hannah Arendt

Garrett Caples, Auden intro to Minor British 19th C Poets

Amanda Eicher, <sup>3</sup>In Memory of W.B. Yeats<sup>2</sup>

Norman Fisher, <sup>3</sup>As I walked out on eveningŠ<sup>2</sup> & <sup>3</sup>On the Circuit<sup>2</sup>  
Susan Gevirtz, Homage to Clio  
Robert Harris Ode from The Orators  
David Highsmith, <sup>3</sup>River Profile<sup>2</sup>  
Colter Jacobsen & Larry Rinder, from Letters from Iceland  
Jason Morris, <sup>3</sup>The Poet and the City<sup>2</sup>  
Julien Poirier, on The Rakes Progress  
Stephen Ratcliffe, preface to Thomas Campion  
Cedar Sigo, prepared text on Auden  
Michael Wolfe, <sup>3</sup>In Praise of Limestone<sup>2</sup>

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218. **David A. Kirschenbaum**  
***Advertise in Boog City 65***

*Sat 26 Jun 2010*

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Please forward

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Advertise in

Boog City 65

**\*\*Deadlines\*\***

--Space Reservations-Email to reserve ad space ASAP

-Fri. July 16-Submit Ad or Ad Materials

-Sat. July 24-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](http://welcometoboogcity.com/ad_rates.pdf)

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

as ever,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: 212-842-BOOG (2664)

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219. **amy king**

***June Jordan poem up @ Poets for Living Waters***

*Sat 26 Jun 2010*

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Thought folks might be interested --

Poem for Nana @ <http://poetsgulfcoast.wordpress.com/2010/06/26/poem-for-nana-by-june-jordan/>

And

David Wolach -- <http://poetsgulfcoast.wordpress.com/2010/06/26/three-poems-by-david-wolach/>

Jason Quackenbush -- <http://poetsgulfcoast.wordpress.com/2010/06/26/two-poems-by-jason-quackenbush/>

Jules Boykoff -- <http://poetsgulfcoast.wordpress.com/2010/06/26/we-care-about-the-small-people-by-jules-boykoff/>

+ more @ <http://poetsgulfcoast.wordpress.com/>

Best,

Amy

\*\*\*\*\*

Juice -

+ [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)

+ [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster)

+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>

+ <http://amyking.org>

\*\*\*\*\*

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220. **Camille Martin**

***New @ Rogue Embryo: Jan Sekal + Mark Goldstein + the fledgling book (on letting go), + more . . .***

*Sat 26 Jun 2010*

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New @ Rogue Embryo

\* Jan Sekal (Czech photographer living in Paris)

\* the fledgling book flies the nest (on letting go)

\* two photographs: "old stove" + "yellow tulip tree leaf"

\* two new collages: "a double exposure remembers" + "full circle"

\* Mark Goldstein, from Tracelanguage

<http://rogueembryo.wordpress.com>

Cheers!

Camille Martin

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

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221. **Nicholas Piombino**

***Re: Remembering Peter Seaton***

*Sat 26 Jun 2010*

---

I received an email from Ron Silliman telling me that Peter Seaton died last month.

Peter Seaton and I met at City College (CCNY) in 1960 or 1961, when we were freshmen or sophomores. He was probably born in 1942. We spent many, many fascinating hours together discussing literature and reading each others writing throughout our college days. Peter's appearance changed little over the years. He had short, close cropped light brown curly hair, which later became gray. He wore glasses, frequently sunglasses or glasses with clear plastic frames through which you could invariably observe twinkling eyes, often a dark brown henley t-shirt and light tan corduroys, and though short in stature he had a distinctive walk, a rolling gait that sometimes reminded me of a sailor. Peter was a terrific marathon one-on-one conversationalist, a mordant, literary wit of the Holden Caulfield variety, an indefatigable reader who loved to endlessly

talk and search for books and new ideas. This, combined with the fact that he was among the most private and secretive persons I have ever known, added immeasurably to the quality of mystery that surrounded both his presence and his absence. Other than the fact that he attended boarding school, he spoke little about his early life. One of his first short stories, perhaps written for a short story class that we attended together at CCNY, was of a character obsessed with going out into the city on an inexplicable, lonely search for a certain hard to find poster. Our interests and directions concerning poetry and poetics remained parallel after graduation in 1964, often attending readings together at St Mark's, reading *The World* magazine and other poetry magazines and discussing them avidly, through to the establishment of *This* magazine, and *L=A* magazine, up to the early 80's. During the opening and middle years of Language poetry many of Peter Seaton's long prose poems were published, widely read and influential. Peter and I did some writing collaborations and even some film experiments together in the late 60's and early 70's (we were then both big fans of Stan Brakhage) although these may now be lost or hard to locate. I may still have one or two letters or postcards that he wrote to me when I was living for awhile in Italy and Morocco in the late 60's. It was he that told me that Bernadette Mayer, whose work we both greatly admired, was giving an open workshop at the Poetry Project in 1973. He always encouraged me in my writing and collage productions particularly, explaining to me that he was knowledgeable about this because his mother had once run an art gallery. I am sorry to say that we lost touch with each other in the early 80's. Peter's writing and poetry and his penetrating insights into poetry, culture, technology, language and life were of constant interest to me during our many years of close friendship in the 60's and 70's.

\* \* \*

<http://www.writing.upenn.edu/pennsound/>>Penn Sound Obit</a>

\* \* \*

[http://en.wikipedia.org/wiki/Peter\\_Seaton](http://en.wikipedia.org/wiki/Peter_Seaton)>Wikipedia page-Peter Seaton</a>

\* \* \*

On 6/23/10 10:55 PM, "Gottlieb, Michael" <[REDACTED]> wrote:

*REMEMBERING PETER SEATON*

*Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.*

*And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?*

*I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.*

*One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?*

*He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.*

*Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.*

*And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.*

*He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?*

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222. **Stuart Ross**

***New chapbook by Loren Goodman!***

Sat 26 Jun 2010

---

PROPER TALES PRESS

is proud to present  
Loren Goodman's first Canadian publication

NEW PRODUCTS

a 24-page chapbook of new poems  
by the author of Famous Americans

And it's really good.

And you can have a copy for only \$6 (ppd) in U.S. or Canada, \$7 (ppd) elsewhere.

Write me or PayPal me at 

Holy cow!

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223. **Jeffrey Side**

***The new ebook from Argotist Ebooks is "Sparagmos Never Mind the Via Negativa" by Jim Leftwich.***

Sat 26 Jun 2010

---

The new ebook from Argotist Ebooks is "Sparagmos Never Mind the Via Negativa" by Jim Leftwich.

Description:

The word is flesh. Tear it apart, syllable by syllable. Tear the syllables apart, letter by letter. There is no longer any need to begin with the word. We have already torn the letters apart. The word made flesh, the letters made noise... Eat it - raw. Jim Leftwich's "Sparagmos Never Mind the Via Negativa" was written in May 2010 using a Logitech EX 100 keyboard. It is a text, but it is not a text about reading.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/sparagmos-never-mind-the-via-negativa/11490698>

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224. **Nicholas Piombino**  
**Re: Remembering Peter Seaton**  
Sun 27 Jun 2010

---

Sorry for the error on the links for Peter Seaton on Wikipedia and Penn Sound.  
Here are the correct links:

[http://en.wikipedia.org/wiki/Peter\\_Seaton](http://en.wikipedia.org/wiki/Peter_Seaton)

<http://writing.upenn.edu/pennsound/>

On 6/26/10 6:51 PM, "Nick Piombino" <[REDACTED]> wrote:

*I received an email from Ron Silliman telling me that Peter Seaton died last month.*

*Peter Seaton and I met at City College (CCNY) in 1960 or 1961, when we were freshmen or sophomores. He was probably born in 1942. We spent many, many fascinating hours together discussing literature and reading each others writing throughout our college days. Peter's appearance changed little over the years. He had short, close cropped light brown curly hair, which later became gray. He wore glasses, frequently sunglasses or glasses with clear plastic frames through which you could invariably observe twinkling eyes, often a dark brown henley t-shirt and light tan corduroys, and though short in stature he had a distinctive walk, a rolling gait that sometimes reminded me of a sailor. Peter was a terrific marathon one-on-one conversationalist, a mordant, literary wit of the Holden Caulfield variety, an indefatigable reader who loved to endlessly talk and search for books and new ideas. This, combined with the fact that he was among the most private and secretive persons I have ever known, added immeasurably to the quality of mystery that surrounded both his presence and his absence. Other than the fact that he attended boarding school, he spoke little about his early life. One of his first short stories, perhaps written for a short story class that we attended together at CCNY, was of a character obsessed with going out into the city on an inexplicable, lonely search for a certain hard to find poster. Our interests and directions concerning poetry and poetics remained parallel after graduation in 1964, often attending readings together at St Mark's, reading The World magazine and other poetry magazines and discussing them avidly, through to the establishment of This magazine, and L=A magazine, up to the early 80's. During the opening and middle years of Language poetry many of Peter Seaton's long prose poems were published, widely read and influential. Peter and I did some writing collaborations and even some film experiments together in the late 60's and early 70's (we were then both big fans of Stan Brakhage) although these may now be lost or hard to locate. I may still have one or two letters or postcards that he wrote to me when I was living for awhile in Italy and Morocco in the late 60's. It was he that told me that Bernadette Mayer, whose work we both greatly admired, was giving an open workshop at the Poetry Project in 1973. He always encouraged me in my writing and collage productions particularly,*

*explaining to me that he was knowledgeable about this because his mother had once run an art gallery. I am sorry to say that we lost touch with each other in the early 80's. Peter's writing and poetry and his penetrating insights into poetry, culture, technology, language and life were of constant interest to me during our many years of close friendship in the 60's and 70's.*

\* \* \*

*<a href="http://www.writing.upenn.edu/pennsound/">Penn Sound Obit</a>*

\* \* \*

*<a href="http://en.wikipedia.org/wiki/Peter\_Seaton">Wikipedia page-Peter Seaton</a>*

\* \* \*

On 6/23/10 10:55 PM, "Gottlieb, Michael" <[REDACTED]> wrote:

#### REMEMBERING PETER SEATON

*Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.*

*And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?*

*I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.*

*One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?*

*He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little*

*troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.*

*Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.*

*And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.*

*He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?*

[↑ Contents](#)

225. **Ruth Lepson**

**Re: Query: Poetry Benchmarks 1971**

Sun 27 Jun 2010

---

Rachel,

Sexton was my teacher that year at Boston U. Much to say.

George Starbuck had left Iowa to become the head of creative writing at BU. I think he hired Anne. And John Malcolm Brinnin, Dylan Thomas' road manager, who wrote a wonderful bio of Stein taught in the program, too. He brought Octavio Paz to our class.

Alberto de Lacerda, the Portuguese poet, came to BU also & gave a course on Portuguese & Brazilian poets, some of whom he had known.

Don't know if any of this is of interest but here it is.

Ruth

On 6/25/10 11:19 PM, "Crane's Bill Books" <[REDACTED]> wrote:

Rachel,  
It was the year of both Spicer's Red Wheelbarrow and Sexton's  
Transformations. Wow!  
Jeffrey

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

From: "R Levitsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 24, 2010 1:52 PM

Subject: Query: Poetry Benchmarks 1971

Dear Friends,  
What would you put on a list of significant poetry moments of 1971?  
Thank you for your help!  
Rachel Levitsky

[↑ Contents](#)

226. **Carol Novack**

**Reminder: The Mad Hatters' Review Contest closes this Wednesday at midnight!**

Sun 27 Jun 2010

---

Sheila Murphy will judge poetry (concrete/visual included) and Cris Mazza will judge fiction. Please see <http://www.madhattersreview.com/contest.shtml> for details! Yrs, Ms. TopHat

[↑ Contents](#)

227. **William Slaughter**

**New Mudlark Flash**

Sun 27 Jun 2010

---

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

--1049347784-282969104-1277693713=:7790

New and On View: Mudlark Flash No. 57 (2010)

Three Poems from The New Melancholiac's Guide:  
Should Your Gadget Jam, Postcards from Home, Epidemic

by Philip Brooks

who grew up in the Chicago suburb of Highland Park "as an aspiring melancholiac. To that end," he attended the Iowa Writers' Workshop as a fiction writer.Â Several of his stories appeared in Gordon Lish's "defunct but really swell" The Quarterly, others inÂ Willow Springs and The Kenyon Review. SomeÂ of his poems have appeared in recent postings at Elimae.com. He lives in Ohio with his wife, Balinda, and young son, Felix.

Spread the word. Far and wide,

William Slaughter

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--1049347784-282969104-1277693713=:7790--

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228. **Susan Webster Schultz**  
*recent blog posts from Tinfish Editor*  
*Mon 28 Jun 2010*

---

<http://tinfisheditor.blogspot.com>

- \* Memory Card, Maui
- \* Dementia meditation, bike ride 6/21/10
- \* "Lift a great silence off a small detail": Sesshu ...
- \* Charlie Chan Is Dead and Living in Honolulu
- \* Alzheimer, Albrecht: Losing Is/Is Not Art
- \* "She's welcome to her disease": \_Stanzas in Meditat...
- \* NO CHEESE: June 1 in the Alzheimer's home

Have a look.

aloha, Susan S.

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229. **steve dalachinsky**  
***dalachinsky POETRY UPDATE***  
*Mon 28 Jun 2010*

---

steve dalachinsky and jake marmer  
read at educational alliance june 30 630 pm on the roof 197 e.  
broadway f train to e.broadway stop  
  
stev e and a host of others read and play music july 1 brooklyn bridge  
park 5 pm  
to celebrate walt whitman

[↑ Contents](#)

230. **Brian Cassidy, Bookseller ABAA**  
***Re: Query: Poetry Benchmarks 1971***  
*Mon 28 Jun 2010*

---

I would certainly include the publication of Watten and Grenier's THIS  
magazine. The first issue appeared in winter 1971.

Hope this helps.

-bc

brian cassidy, bookseller  
po box 11265  
takoma park, md 20913  
[REDACTED]  
[REDACTED]  
<http://www.briancassidy.net>  
Member: ABAA, ILAB, IOBA

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

From: "R Levitsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 24, 2010 1:52 PM

Subject: Query: Poetry Benchmarks 1971

Dear Friends,

What would you put on a list of significant poetry moments of 1971?

Thank you for your help!

Rachel Levitsky

[↑ Contents](#)

231. **steve dalachinsky**

**Re: ROSALIE'S POETRY UPDATE**

*Mon 28 Jun 2010*

---

- > steve dalachinsky and jake marmer
- > read at educational alliance june 30 630 pm on the roof 197 e.
- > broadway f train to e.broadway stop
- >
- > steve and a host of others read and play music july 1 brooklyn bridge
- > park 5 pm
- > to celebrate walt whitman
- >

On Sat, 26 Jun 2010 08:12:36 -0700 Rosalie Calabrese <[REDACTED]>  
writes:

- > Next Featured Reading:
- >
- > Sunday,
- >
- > July 18, 3:00 PM
- > 6th Street & Avenue B Garden
- > Free Admission
- > (No Rain Date)
- > To get there:
- > R, V or Lexington Avenue train to 8th
- > St.
- > Walk East or take crosstown bus to Ave. B
- > Or F train to
- > Second Avenue
- > Or 1st or 2nd Avenue bus
- >
- > Newly Published Poem:
- >
- > NOT
- >
- > GONE
- >
- > Forget the Holocaust, I tell myself once more.
- > There's
- > enough in the news without rehashing.
- > But, as before, I ignore my own
- > advice.
- > History, like shoes stored away

> in the back of a closet,  
> stands ready  
> to be tried on again from time to time,  
> the pinch  
> always a surprise.  
> A tale of years without a dateline,  
> the past  
> never dies; burial is  
> not an  
> option.  
>  
>  
> [This poem appears in the Poetica Holocaust Web  
> edition (June 2010). It can be found at [www.poeticamagazine.com](http://www.poeticamagazine.com)]  
>  
>  
>  
>

[↑ Contents](#)

232. **Michael**

***SAVE THE GULF-- SAN FRANCISCO-- SHOW YOUR SUPPORT!!--JULY 2***

*Mon 28 Jun 2010*

---

SAN FRANCISCO Save The Gulf Benefit for The Louisiana Bucket Brigade  
Rockpile and The Rabbles  
with David Meltzer, Michael Rothenberg, Terri Carrion, Clark Coolidge and  
Gloria Frym  
Friday, July 2, 8pm  
The Counterpulse, 1310 Mission at 9th  
San Francisco, CA  
SHOW YOUR SUPPORT!!

[↑ Contents](#)

233. **Stephen Vincent**

***Re: Query: Poetry Benchmarks 1971***

*Mon 28 Jun 2010*

---

I believe the first issue of Shocks magazine appears in 1971 which included  
probably the first ever printed review of a reading by the late Pedro Pietri here  
in San Francisco. You should also check out the publications of the various

women's presses in the Bay Area - which published Alta, Judy Grahn and Susan Griffin about this time. This was the 'break ground' moment of diversity (gender, racial) in new American writing (let alone issues of (anti)war, ecology, prisons, et al). (I suspect this happened in the Bay Area because it is a relatively "porous" cross talking region, and not as divided (ghettoized) as then was New York or Chicago. How all of these movements do or do not (& why not) get embraced in the formal/critical considerations of "This" and "L-A-N-G-U-A-G-E" is, I suspect, a critical enigma much worth examining, and maybe some folks have or are doing that (??).

Stephen Vincent

--- On Mon, 6/28/10, Brian Cassidy, Bookseller ABAA <[REDACTED]> wrote:

From: Brian Cassidy, Bookseller ABAA <[REDACTED]>

Subject: Re: Query: Poetry Benchmarks 1971

To: [REDACTED]

Date: Monday, June 28, 2010, 2:53 AM

I would certainly include the publication of Watten and Grenier's THIS magazine. The first issue appeared in winter 1971.

Hope this helps.

-bc

brian cassidy, bookseller

po box 11265

takoma park, md 20913

[REDACTED]

[REDACTED]

<http://www.briancassidy.net>

Member: ABAA, ILAB, IOBA

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

From: "R Levitsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 24, 2010 1:52 PM

Subject: Query: Poetry Benchmarks 1971

Dear Friends,

What would you put on a list of significant poetry moments of 1971?

Thank you for your help!

Rachel Levitsky

[↑ Contents](#)

234. **Jerome Rothenberg**

***New posting: David Antin on narrative***

*Mon 28 Jun 2010*

---

On Tuesday June 29 I'll be posting on Poems and Poetics the first installment of a three part essay by David Antin on narrative, a topic of ongoing concern to Antin, which he addresses in his characteristically sharp and often surprising way.

Other recent postings include Andrew Schelling, Poems from "The Arapaho Songbook"; Mark Weiss: Six Cuban Poets from The Whole Island: Robert Duncan's charting of "a symposium of the whole," a key to my own discussions of ethnopoeitics & related matters; and a further installment of Outsider Poems, a Mini-Anthology in Progress, this one a series of "Irish Traveller Narratives from Johnnny Cassidy's Tellings."

I expect to send out announcements of future postings -- my own and others -- which have now been scheduled and cued until early or middle September.

And in the meantime suggestions for additions to the anthology of outsider and subaltern poetry continue to be welcomed.

Jerome Rothenberg      There is an avant-garde  
1026 San Abella          that cannot be defeated.  
Encinitas, CA 92024      -- M. Giroud, in J.R., Autobiography



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

ethnopoeitics web site: <http://ubu.com/ethno/>

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

blog: [poemsandpoetics.blogspot.com](http://poemsandpoetics.blogspot.com)

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235. **amy king**

***The oil hasn't stopped***

*Mon 28 Jun 2010*

---

flowing, neither have the poems -- <http://poetsgulfcoast.wordpress.com/>

New work up now!

Best,

Amy

\*\*\*\*\*

Juice -

+ [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)  
+ [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster)  
+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>  
+ <http://amyking.org>

\*\*\*\*\*

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236. **Fiona Templeton**

***DIY Workshop - The Eavesdroppers' Choir***

*Mon 28 Jun 2010*

---

DIY 7: 2010 - Call for Participants - The Eavesdroppers' Choir

A found-live-language speaking choir, based on a 3 1/2-day intensive collaborative workshop to explore techniques of gathering, creating forms with and improvising live with found language. Led by Fiona Templeton in Bury, Manchester, England, 16-19 September 2010.

More info at:

[http://www.thisisliveart.co.uk/prof\\_dev/diy/diy7\\_fiona\\_templeton.html](http://www.thisisliveart.co.uk/prof_dev/diy/diy7_fiona_templeton.html)

This DIY project is one of the launch activities leading up to the third Text Festival (April-July 2011). [www.textfestival.com](http://www.textfestival.com)

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237. **amy king**

***Appropriate time for profanity: now. --- Just when we thought the spill couldn't get worse ...***

*Mon 28 Jun 2010*

---

Just when you thought the spill couldn't get worse -

<http://www.huliq.com/9990/ocean-floor-gulf-mexico-verge-collapsing>

Excerpt:

BP CUT CORNERS

"The cracks on the ocean floor are the direct result of the single string casing used by BP and the failure to apply proper cementing bond logs in addition to only using 6 centralizers instead of the recommended 21."

Welcome, newly-possible 150,000 barrels of oil a day! Thanks, BP!

Poets for Living Waters -- <http://poetsgulfcoast.wordpress.com/>

I would say best, but that's already past,

Amy

\*\*\*\*\*

Juice -

+ [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)

+ [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster)

+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>

+ <http://amyking.org>

\*\*\*\*\*

[↑ Contents](#)

238. **amy king**

***Re: OT: Just when we thought the "spill" couldn't get worse ... + Poets for Living Waters***

*Mon 28 Jun 2010*

---

I should have checked the source, but in my panic, I did not. The story is not on the AP at all. I hope that this is just a mere sensationalized story (god do I) with no validity, whatsoever.

With possible gleeful (& tail-tucking) apologies,

Amy

Just when we thought the "spill" couldn't get worse -

<http://www.huliq.com/9990/ocean-floor-gulf-mexico-verge-collapsing>

Excerpt:

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~~~~~

THE OIL HASN'T STOPPED FLOWING, and neither have the poems:

Poets for Living Waters -- <http://poetsgulfcoast.wordpress.com/>

I would say best, but that's already past,

Amy

\*\*\*\*\*

Juice -

+ [http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance\\_b\\_607561.html](http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html)  
+ [http://www.pw.org/content/poets\\_take\\_action\\_in\\_wake\\_of\\_gulf\\_coast\\_disaster](http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster)  
+ <http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm>  
+ <http://amyking.org>

\*\*\*\*\*

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239. **Kevin Killian**

***Re: Query: Poetry Benchmarks 1971***

*Mon 28 Jun 2010*

---

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly, Beth Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau

Patti Smith performs with Lenny Kaye February 10 at the Poetry Project (first collaboration)

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Jack Spicer, The Red Wheelbarrow

Anne-Marie Albiach, Etat

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High point of Bolinas as American poetry capital

Pablo Neruda receives Nobel Prize

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Sun Ra, “The Black Man in the Cosmos” (course at UC Berkeley)  
Philip Whalen, Scenes of Life at the Capital  
John Lennon releases “Imagine” (autumn)  
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Jackson Mac Low, Stanzas for Iris Lezak  
Valerie Eliot publishes Waste Land facsimile from original manuscripts  
Anne Waldman edits Another World  
Nam June Paik, TV Cello with Charlotte Moorman  
Hugh Kenner, The Pound Era  
Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch  
Love ya, Kevin K.

*Dear Friends,  
What would you put on a list of significant poetry moments of 1971?  
Thank you for your help!  
Rachel Levitsky*

[↑ Contents](#)

240. **Donald Wellman**

**Re: Query: Poetry Benchmarks 1971**

Mon 28 Jun 2010

---

In 1971, I left Germany where I was because of Vietnam era military service. I brought back with me a love for Olson and Zukofsky. I had picked up Z. at a bookstore in Covent Garden. My special love was Basil Bunting. My buddy had studied with Kenner in Santa Barbara and could recite "Brigg Flats" by heart. That wowed me and fit with my Anglo-Saxon Studies agenda. It was Old English that drew me to Oregon. Contemporary poetry for me began there with Galway Kinnell and Robert Creeley and necessarily William Stafford whose son was a classmate. Donald Davey came up and promoted Ed Dorn and Thom Gunn. Ralph Salisbury was a poet and a friend. Some of you may know the inimitable Joe Smith whom I later published in O.A.R.S. I have written a history of my

associations with Charles Olson and people like Harvey Brown which is available on the web at [http://www.cranberryisles.com/photos/olson\\_tangents.htm](http://www.cranberryisles.com/photos/olson_tangents.htm).

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

From: Poetics List (UPenn, UB) [mailto: ] On  
Behalf Of Kevin Killian  
Sent: Monday, June 28, 2010 7:18 PM  
To:   
Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

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Hugh Kenner, The Pound Era

Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch

Love ya, Kevin K.

*Dear Friends,  
What would you put on a list of significant poetry moments of 1971?  
Thank you for your help!  
Rachel Levitsky*

[↑ Contents](#)

241. **Mark DuCharme**

***Re: Query: Poetry Benchmarks 1971***

*Mon 28 Jun 2010*

---

Well, I think THAT pretty much covers it. Thank you, Kevin!

One question: is the title of the Adrienne Rich work you're thinking of The Will to Change (shades of Olson) or Diving into the Wreck?

All Best,

Mark DuCharme

*Date: Mon, 28 Jun 2010 16:17:42 -0700  
From: [REDACTED]  
Subject: Re: Query: Poetry Benchmarks 1971  
To: [REDACTED]*

*Dear Rachel,*

*My God, I was 18 then....*

*I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....*

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*Jackson Mac Low, Stanzas for Iris Lezak*

*Valerie Eliot publishes Waste Land facsimile from original manuscripts*

*Anne Waldman edits Another World*

*Nam June Paik, TV Cello with Charlotte Moorman*

*Hugh Kenner, The Pound Era*

*Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch*

*Love ya, Kevin K.*

*Dear Friends,*

*What would you put on a list of significant poetry moments of 1971?*

*Thank you for your help!*

*Rachel Levitsky*

The New Busy

is not the old busy. Search, chat and e-mail from your inbox.

<http://www.windowslive.com/campaign/thenewbusy?>

[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_3](http://www.windowslive.com/campaign/thenewbusy?)

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242. **David-Baptiste Chirot**

***Ben Sonnenberg, Founder of Literary Journal Grand Street, Dies at 73***

*Mon 28 Jun 2010*

Ben Sonnenberg, Founder of Literary Journal, Dies at 73

By WILLIAM GRIMES

NY Times

<http://www.nytimes.com/2010/06/26/books/26sonnenberg.html?>

[ref=william\\_grimes](http://www.nytimes.com/2010/06/26/books/26sonnenberg.html?)

Ben

Sonnenberg, whose whims and myriad enthusiasms made Grand Street, the quarterly he founded in 1981, one of the most revered literary magazines of the postwar era, died Thursday in Manhattan.

He was 73.

The cause was complications of multiple sclerosis, his daughter Emma Snowden-Jones said.

Mr. Sonnenberg funneled the proceeds from the sale of his father's five-story town house on Gramercy Park into Grand Street, a journal conceived in the spirit of high-minded but nonacademic magazines like *The Dial* and *Horizon*. He edited and published it for nine years, working out of the dining room of his apartment on Riverside Drive, until health problems forced him to sell the magazine in 1990. It ceased publication in 2004.

"I thought a magazine would be a good way to give money to individuals whose writing I liked," he told *Newsday* in 1989. "I wanted it to be like a European magazine, a space where you could expect pleasure and intellectual talk of both politics and art, of sex as well as money." A dandy, boulevardier and self-educated litterateur, Mr. Sonnenberg consulted only his own taste, backing it with substantial paychecks to his writers, some well known and others not. Grand Street was the first to publish the short stories of Susan Minot, for example, whom Mr. Sonnenberg hired to work at the magazine.

"It was his work of art, in a way," Ms. Minot said in a telephone interview on Friday. "It had an Old World feeling about it. It was not going to be sullied with anything that was not worthwhile. You wanted your work to be in those beautiful, creamy pages."

The first issue of Grand Street — named after the street on the Lower East Side where Mr. Sonnenberg's parents grew up — featured excerpts from the novelist Glenway Wescott's Paris journals, as well as articles, stories and poems by Ted Hughes, Alice Munro, James Salter, John Hollander, Northrop Frye and W. S. Merwin.

Later issues included political reporting by Amy Wilentz and Christopher Hitchens and the kind of offbeat matchup of writer and subject that Mr. Sonnenberg loved to instigate. For example, he commissioned the jazz critic Gary Giddins to profile Jack Benny. The *Washington Post*, surveying the winter 1985 issue, described the magazine as "Hellenic, leftish, mandarin, impeccable."

"Of all those characteristics, the one I find hardest to accept is 'impeccable,' " Mr. Sonnenberg told *The Boston Globe* in 1990.

Benjamin Sonnenberg Jr. was born in Manhattan on Dec. 30, 1936. His father was one of the most powerful publicists in the United States, representing corporate clients like Lever Brothers and Lipton Tea and personal clients like Samuel Goldwyn, David O. Selznick and William S. Paley.

In “Lost Property: Memoirs and Confessions of a Bad Boy” (1991), Mr. Sonnenberg described a childhood on Gramercy Park — surrounded by 18th-century English furniture and a household staff of six — where celebrities from the worlds of business, film, theater and publishing mingled at constant dinner parties.

It was not a happy childhood. Ben made himself unwelcome at a series of private schools. Precocious, pretentious and incorrigible, he took Oscar Wilde as his role model and doted on the writings of the Marquis de Sade.

“At 7 years old, my favorite form of expression was the epigram,” he wrote in “Lost Property.” At 13, inspired by Casanova, he began writing his memoirs. He did not manage to finish high school.

“Lost Property” paints an unsparing portrait of a self-absorbed cad, “idle, rootless and mischievous.” Well supplied with his father’s money, Mr. Sonnenberg spent his 20s traveling around Europe, living in London and Málaga, Spain, and doing sporadic busywork for the C.I.A.

He wrote three plays, one of which, “Jane Street,” ran for four nights in an Off Off Broadway production. For a brief time in the early 1970s he was the literary manager of the Repertory Theater at Lincoln Center.

When not running up enormous bills at expensive shops and seducing a long list of attractive women (dutifully itemized in his memoir), he read widely and cultivated an impressive circle of friends that included Kenneth Tynan, Elias Canetti, Ted Hughes and Virgil Thomson. This heroic time-wasting turned out to be excellent training for his life’s work.

Mr. Sonnenberg’s first two marriages ended in divorce. In addition to his daughter Emma, of Manhattan, he is survived by his wife, Dorothy Gallagher; a sister, Helen Tucker, of Manhattan; two other daughters, Susanna Sonnenberg of Missoula, Mont., and Saidee Brown of Kingston, N.Y.; and five grandchildren.

In his mid-30s, Mr. Sonnenberg began experiencing the symptoms of multiple sclerosis. He bought a stylish cane, but soon needed two. A wheelchair followed, and eventually he was paralyzed from the neck down. His condition did not prevent him from holding court, however. After selling the magazine, he held frequent literary gatherings at his apartment.

Grand Street gave Mr. Sonnenberg a purpose in life and a position of cultural influence, although its circulation never exceeded 5,000. He ran the magazine like a salon, inviting the writers he liked to read, putting interesting guests together, acting as a provocateur if the conversation flagged.

"He was a very lively reader of material, and had not made up his mind ahead of time about anything," said the poet and translator Richard Howard, a frequent contributor. "He was very open to critical writing, especially the kind that includes lots of gossip."

Mr. Sonnenberg managed to get his hands on one of Samuel Beckett's last poems, persuaded the political writer Alexander Cockburn to reminisce in print about his childhood, coaxed imaginative foreign reporting from top writers and indulged his taste for Greek politics and culture by editing a special issue on the poet Constantine P. Cavafy, a revelation for most readers.

When the money started running out and his health declined, Mr. Sonnenberg withdrew from a production he always envisioned as a limited run. He was happy: "I printed only what I liked; never once did I publish an editorial statement; I offered no writers' guidelines; and I stopped when I couldn't turn the pages anymore."

The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. Get busy.

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The New Busy  
is not the too busy. Combine all your e-mail accounts with Hotmail.  
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[tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-](http://www.windowlive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4)  
[US:WM\\_HMP:042010\\_4](http://www.windowlive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4)

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243. **Caleb Cluff**

***Re: Query: Poetry Benchmarks 1971***

*Mon 28 Jun 2010*

---

Brigit Kelly was born in 1951.

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

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

Sent: Tuesday, 29 June 2010 9:18 AM

To: ██████████

Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly, Beth Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau

Patti Smith performs with Lenny Kaye February 10 at the Poetry Project (first collaboration)

Ted Berrigan, Train Ride

Jack Spicer, The Red Wheelbarrow

Anne-Marie Albiach, Etat

Sonia Sanchez joins Nation of Islam

Linda Nochlin, "Why have there been no great woman artists?" (published)

The Collected Poems of Frank O'Hara, ed. Donald M. Allen

Jose Lezama Lima, Complete Poems (Cuban publication)

Adrienne Rich publishes The Will to Change

Elizabeth Bishop meets Alice Methfessel

Louis Zukofsky, ALL: The Collected Shorter Poems (final version)

High point of Bolinas as American poetry capital

Pablo Neruda receives Nobel Prize

Duncan and Levertov quarrel reaches flash point in Sept-November 1971

Sun Ra, "The Black Man in the Cosmos" (course at UC Berkeley)

Philip Whalen, Scenes of Life at the Capital

John Lennon releases "Imagine" (autumn)

Andy Warhol designs Sticky Fingers cover for the Stones (spring)

Jackson Mac Low, Stanzas for Iris Lezak

Valerie Eliot publishes Waste Land facsimile from original manuscripts

Anne Waldman edits Another World

Nam June Paik, TV Cello with Charlotte Moorman

Hugh Kenner, The Pound Era

Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch

Love ya, Kevin K.

*Dear Friends,  
What would you put on a list of significant poetry moments of 1971?  
Thank you for your help!  
Rachel Levitsky*

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244. **David Seaman**

***Re: Query: Poetry Benchmarks 1971***

*Tue 29 Jun 2010*

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I must be the elder statesman of 1971. At that point I was interviewing for my next job and Robert Creeley said come to Buffalo, there is money for your concrete poetry projects. In New York City»¿, when I got there, Richard Kostelanetz introduced me to Fluxus artists (Dick Higgins) and let me know what was going on. 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](http://www.youtube.com/watch?v=JQ5bOuJBN_k)

On 28 Jun, 2010, at 11:06 PM, Donald Wellman <[REDACTED]> wrote:

*In 1971, I left Germany where I was because of Vietnam era military service.  
I brought back with me a love for Olson and Zukofsky. I had picked up Z. at*

*a bookstore in Covent Garden. My special love was Basil Bunting. My buddy had studied with Kenner in Santa Barbara and could recite "Brigg Flats" by heart. That wowed me and fit with my Anglo-Saxon Studies agenda. It was Old English that drew me to Oregon. Contemporary poetry for me began there with Galway Kinnell and Robert Creeley and necessarily William Stafford whose son was a classmate. Donald Davey came up and promoted Ed Dorn and Thom Gunn. Ralph Salisbury was a poet and a friend. Some of you may know the inimitable Joe Smith whom I later published in O.ARS. I have written a history of my associations with Charles Olson and people like Harvey Brown which is available on the web at [http://www.cranberryisles.com/photos/olson\\_tangents.htm](http://www.cranberryisles.com/photos/olson_tangents.htm).*

*-----Original Message-----*

*From: Poetics List (UPenn, UB) [mailto: ] On  
Behalf Of Kevin Killian  
Sent: Monday, June 28, 2010 7:18 PM  
To:   
Subject: Re: Query: Poetry Benchmarks 1971*

*Dear Rachel,*

*My God, I was 18 then....*

*I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....*

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*Patti Smith performs with Lenny Kaye February 10 at the Poetry Project (first collaboration)*

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*Nam June Paik, TV Cello with Charlotte Moorman*

*Hugh Kenner, The Pound Era*

*Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch*

*Love ya, Kevin K.*

*Dear Friends,*

*What would you put on a list of significant poetry moments of 1971?*

*Thank you for your help!*

*Rachel Levitsky*

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245. **Jonathan Penton**

***readings in Los Angeles and El Paso, and some Unlikely updates***

*Tue 29 Jun 2010*

Happy Junetime, those with the Summertime Blues and those in Australia! We at [www.UnlikelyStories.org](http://www.UnlikelyStories.org) would like to announce:

Lawrence Welsh, Kim Noriega and Rex Wilder will read  
on Thursday, July 8 at 8pm  
at Loyola Marymount University  
in Los Angeles, California  
ECC 1857, University Hall

Lawrence Welsh is the author of Unlikely's latest chapbook, */Carney Takedown/*, and he'll have copies of that, and many of his other books, on hand in L.A. Check out */Carney Takedown/* at <http://www.unlikelystories.org/10/welsh0410.shtml> , and learn more about his collection of works at <http://www.lawrencewelsh.com/>

then behold:

An Unlikely Literary Happening  
On Friday, July 30 at 8pm  
at FORUM Arts + Culture  
in El Paso, Texas  
1500 Texas Ave. at Cotton St.

We'll be showing the poetry films of León De la Rosa, author of the forthcoming Unlikely Book */Soy solo palabras but wish to be a city/*. We'll have a discussion with psychotherapist Deb Hoag, author of the forthcoming Unlikely Book */Dr. Gonzo/*. And we'll climax with a live reading featuring Lawrence Welsh, Donna Snyder, Ray Ramos and Jen Shugert, who'll be reading before an actively-mixed video feed from videojockeys Rene Lopez and Tipo. Oh, and we should have a DJ. I should call one. That would be smart.

FORUM Arts + Culture is a literary-friendly, non-profit, artist-run gallery with a beautiful, multi-roomed space above a warehouse. The space offers the perfect venue for displaying León's many films in freakish conjunction, and boasts a main stage backed by a northern view of the mountains. We'll be brutally covering that view with acetone for our videojockeys, and let me tell you, if you've never seen a poetry read accompanied by video feed, it's a real different experience, one that you'll take with you in a haze of entrancement,

enchantment, and xanax. Also: we'll have wine. \$5 suggested donation at the door.

Astute readers will notice the lack of updates at [www.UnlikelyStories.org](http://www.UnlikelyStories.org) recently -- please rest assured we are, nonetheless, working our asses off. The July 30 event is in preparation for our huge book release at this year's Burning Man Arts Festival in Nevada. We will be releasing five full-length books in three volumes:

Monolith, poetry by Anne McMillen, bound together with Soy solo palabras but wish to be a city, a graphic longpoem (like a comic book, yo) by León De la Rosa and illustrated by gui.ra.ga7 My Hands Were Clean, nonfiction ranting by Tom Bradley, bound together with Dr. Gonzo, an analysis of the mental health industry by Deb Hoag and /Unlikely Stories of the Third Kind. Unlikely Stories of the Third Kind/ is the physical representation of all things Unlikely, including 110 pages of fiction, 100 pages of essays and reviews, 90 pages of poetry, 40 pages of color visual art, 40 pages of B&W visual art, a CD of music and spoken word and a DVD of assorted literary-themed films. We're making final selections for it now (so if you've been waiting to hear back from us, and would like to confirm that we received your submission, now is the time). Nonetheless, there will be a mini-text issue later this week, featuring the release of the winner of the 2009 WRITE REAL GOOD Poetry Chapbook Contest, /When You Come Again, You Will Never Go/ by Andreas Morgner. There will be a multimedia issue in mid-July, and a full-sized text and multimedia issue in the first half of August. Then it's Burning Man, baby. Maybe we'll see you there.

--

Jonathan Penton

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

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246. **Nic Sebastian**

***Ten Questions on Poets and Technology: Dave Bonta***

*Tue 29 Jun 2010*

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Dave Bonta responds this week to Ten Questions on Poets and Technology - <http://bit.ly/aVtSZb>. Best, Nic

Nic Sebastian <http://verylikeawhale.wordpress.com>

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Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. [http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_2](http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2)

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247. **Noah Eli Gordon**

***Gordon, Klein and Novy read for St. Mark's Bookshop at BAR 82***

*Tue 29 Jun 2010*

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Date:

Thursday, July 1, 2010

Time:

7:30pm - 11:30pm

Location:

BAR 82: right around the corner from St. Mark's Bookshop, at 136 2nd Ave, between St. Mark's Place and 9th Street.

THE SAINT MARK'S BOOKSHOP READING SERIES welcomes NOAH ELI GORDON, ISH KLEIN, and ADAM NOVY to Bar 82 Thursday, July 1st

Gordon, Klein and Novy will read from and sign their work on Thursday, July 1st at 7:30 PM, at BAR 82 (Right around the corner from St. Mark's Bookshop, at 136 2nd Ave, between St. Mark's Place and 9th Street). Copies of his books will be available for sale at the event.

All St. Mark's Bookshop events are free to the public.

For more information go to <http://stmarksbooks.blogspot.com/> contact Greg Purcell at [REDACTED], call [REDACTED], or stop by St. Mark's Bookshop, at 31 Third Avenue, near Ninth Street.

NOAH ELI GORDON is the author of several books, including *Novel Pictorial Noise* (Harper Perennial, 2007), which was selected by John Ashbery for the National Poetry Series Open Competition and chosen for the San Francisco State Poetry Center Book Award. He's the co-publisher of Letter Machine Editions and an Assistant Professor in the MFA program in Creative Writing at The University of Colorado-Boulder. He has new books forthcoming from Futurepoem Books (2011) and Ahsahta Press (2013).

ISH KLEIN's book, *Union!* came out April 2009 through the Canarium Press. Her second book, *For the New Manchurians*, will come out from the Canarium Press in 2011. Her poems have been published in *The Canary*, *Gare du Nord*, *The Hat* magazine, *X-connect*, *Bridge*, *Spork* and are online. She makes movies and lives in Philadelphia.

About ADAM NOVY's debut book, *The Avian Gospels*, we are told: "A city without a name is cursed by a plague of birds they probably deserve. But when an angry beggar child and his father learn they have the power to lift the curse—they "control" birds—they cannot agree on how to use their gift, and end up using it on each other, taking out everyone around them, especially those they love." Adam Novy's work has appeared in *The Believer*, and he lives in California.

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[http://www.windowsslive.com/campaign/thenewbusy?](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)  
[ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM\\_HMP:042010\\_1](http://www.windowsslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1)

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## 248. **William Allegrezza**

### ***Translators***

*Tue 29 Jun 2010*

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I'm looking for a few poets who can translate Spanish into English. If you are interested in a new project, just e-mail me for details.

Bill Allegrezza  


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## 249. **Laura Hinton**

### ***On-line Memorial to Leslie Scalapino is now concluded***

*Tue 29 Jun 2010*

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The \*Streaming / Reading Memorial to Leslie Scalapino,\* which has been running on my blog site this past month since Leslie's death, concluded yesterday, June 28. Thank you to the many wonderful poets who contributed pieces, and to those of you who have been reading.

Below is a list of the articles, poems, and/or memoirs, as well as their authors. And anyone can continue to view this work, either on the blog home page or in its May-June Archives, at [www.chantdelasirene.com](http://www.chantdelasirene.com). -- Laura

Leslie Scalapino

1944-2010<<http://www.chantdelasirene.com/2010/05/leslie-scalapino-1944-2010.html>>

Laura Hinton -- with reprinted eulogy by Tom White

A Few Words about a Late Scalapino/Poem

Cynthia Hogue

"I've created this memory track": Scalapino's \*Autobiography\*

Ann Bogle

In "Mourning Time," Reading \*New Time\* (for the First Time)

Laura Hinton

Sewing the Black -- for Leslie Scalapino

Millicent Borges Accardi

Aeolotropism: A Prose Sequence for Leslie Scalapino

Karen An-hwei Lee

'Writing Is Phenomena': Leslie Scalapino and Marina Adams, \*The Tango\*

Elizabeth Frost

This is Not "A Barbie Doll with Horns" (Line from \*Flow—Winged Crocodile\*)

Laura Hinton

"I feel a Chill" – and a Desert Memory

Barbara Henning

Leslie Scalapino's Rhythmic Intensities

Charles Bernstein

(reprinted courtesy of \*Sybil\*)

"... schooled by the certainty she brought to her radical syntax..."

Rachel Levitsky

"...Embracing Interplay of Life and Time..."

Allison A. Hedge Coke

She Doesn't Belong in a Past Tense

Joan Retallack

Leslie Loved \*Invasion of the Body Snatchers\* \*(or, Note on her "Note on Secret-Life Writing" in \*Dahlia's Iris/ Secret Autobiography\*)\*\*

Laura Hinton

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