

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1995

584 messages · Wed 22 Mar 1995 – Sun 30 Apr 1995

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

April is the month a bomb takes down a federal building in Oklahoma City and the country discovers, all at once, that the word militia has meant something all along. The list arrives at the horror sideways and mid-sentence, having spent the preceding fortnight relitigating whether poetry can be political without collapsing into a pamphlet — an argument that runs beneath half a dozen headings, changes costume weekly, and never quite consents to conclude. The archive this month spills past its own edges, opening in the last week of March and closing on the first of May, as if the month itself could not be contained.

The politics threads multiply like cells: *“re-politics again,” “Consent of the governing,” “Standing,” “Responsibility,” “Power.”* Gary Sullivan complicates the familiar academic grievance by insisting the real currency at stake is *“poetry world”* tenure — more tenuous than the university kind and somehow more absolute. Edward Foster, who this month writes more than any other soul on the list, keeps the pot at a rolling boil, and the argument over who may speak for whom is conducted with the peculiar ferocity of people who privately suspect the question admits of no answer at all.

Out of the politics grows the month's small masterpiece of dialectic, a thread wryly headed *“Re Mandel/Mao.”* Aaron Shurin lays down the Maoist premise: *“There are no correct ideas.”* Alan Sondheim answers, with perfect and annihilating economy, *“Your idea is incorrect.”* And the Minnesota Center for Book Arts closes the loop by posing the only question left standing: *“Are there, then, any incorrect ideas?”* Three lines, three poets, and something very like the entire twentieth century folded into a single exchange on a listserv few outside this room have ever heard of.

In a warmer register runs *“Desire,”* set off when Dodie Bellamy confesses herself surprised to find *“such a sexy message on the poetics listserve,”* then adds, with a novelist's precision, that she meant the discourse and not the individuals. The thread promptly braids itself into a Rapunzel game, contributors taking turns at the tower and its improbable ladder of hair, while a parallel argument over the *“Definition: Language Poetry”* has Ryan Knighton relaying Jack Spicer's austere line that language is only *“the furniture in the room”* — older than any of us, larger than any of us, and inclined, if anything, to employ the poet rather than be employed.

Then, on the nineteenth, the tower comes down for real. eric pape, watching the list's playful catechism of correct and incorrect ideas roll merrily on, notes how strange the joke sounds arriving as it does after *"the Oklahoma City bombing,"* where a genuine ideology has just built a genuine bomb. And Tony Green, two days later, folds the news into a meditation on where poems come from, letting the phrase *"grief and pity"* fall in among the Chthonic and the ecstatic as if the only honest reply to the thing itself were to stop theorizing and mourn. I have left his line standing at the seam between April and May, where the archive — and, one feels, the century — pause briefly to hold their breath.

— K. M. F.

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- 471. Aldon L. Nielsen — Re: Don Pullen
- 472. Lindz Williamson — Re: Definition: Language Poetry
- 473. Lindz Williamson — Re: Definition
- 474. Edward Foster — Re: re-politics again
- 475. Andrew Joron — First Intensity
- 476. Edward Foster — Re: Poe(li)tics
- 477. Tom Mandel — Re: Re Mandel/Mao
- 478. Tom Mandel — Re: re-politics again
- 479. Tom Mandel — Re: First Intensity
- 480. cris cheek — and desire / the 39 steps

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- 481. Colleen Lookingbill — Re: Throttled by angels
- 482. Colleen Lookingbill — Re: Throttling
- 483. Spencer Selby — Re: First Intensity
- 484. Lakritz, Andrew — Re: POETICS Digest - 23 Apr 1995 to
- 485. Robert Drake — Re: First Intensity
- 486. Andrew Joron — _Tokinish_
- 487. Edward Foster — Re: re-politics again
- 488. Edward Foster — Re: re-politics again
- 489. Edward Foster — Re: Throttled by angels
- 490. Edward Foster — Re: and desire / the 39 steps
- 491. AARON SHURIN — Re: Re Mandel/Mao
- 492. Ryan Knighton — Re: Definition
- 493. Ryan Knighton — Re: Definition: Language Poetry
- 494. Tony Green — Re: Throttling
- 495. Tony Green — Not definition 2
- 496. Marshall H. Reese — PHONE CONGRESS FOR FREE
- 497. Chris Stroffolino — Re: Definition
- 498. Tom Mandel — Re: Throttled by angels
- 499. Tom Mandel — Re: First Intensity
- 500. Tom Mandel — Re: re-politics again
- 501. Tom Mandel — Re: Re Mandel/Mao
- 502. Kevin Killian — Re: Email Virus (fwd)
- 503. Kevin Killian — Re: Email Virus (fwd)
- 504. Edward Foster — Re: Standing
- 505. Herb Levy — subtext 3
- 506. Mn Center For Book Arts — Re: Throttling

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- 507. Gary Sullivan — Re: For Sylvia
- 508. John Byrum — Re: Mail before Malls!
- 509. Ryan Knighton — Re: Not definition 2
- 510. Spencer Selby — Re: re-politics again
- 511. Lindz Williamson — cordelia

- 512. Spencer Selby — Email Virus (fwd)
- 513. Loss Glazier — Re: Email Virus (fwd)
- 514. Chris Stroffolino — Re: Not definition 2
- 515. peter quartermain — Brian Coffey 1905-1995
- 516. cris cheek — Re: poetry and the electronic
- 517. maria damon — Re: cordelia
- 518. Mark Roberts — AUSCERT Alert AL-95.02.virus.hoax.returns (fwd)
- 519. David Ball — Re: PHONE CONGRESS FOR FREE
- 520. George Bowering — Re: First Intensity
- 521. George Bowering — Re: Don Pullen
- 522. Robert Drake — Re: poetry and the electronic
- 523. Tony Green — Not a definition -- 3
- 524. Loss Glazier — Re: poetry and the electronic
- 525. Lindz Williamson — Holiday
- 526. Herb Levy — Subtext 3 update
- 527. George Bowering — Re: cordelia
- 528. Herb Levy — Re: Re Mandel/Mao

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- 529. Lindz Williamson — Re: cordelia
- 530. George Bowering — Re: poetry v history
- 531. Spencer Selby — Re: Email Virus (fwd)
- 532. Michael Boughn — Re: cordelia
- 533. Mark Roberts — AWOL: The Write Stuff
- 534. Loss Glazier — Swap at EPC
- 535. Tom Mandel — Re: Re Mandel/Mao
- 536. Herb Levy — Distribution Evolution
- 537. Jonathan Brannen — Re: cordelia
- 538. Jonathan Brannen — Re: poetry and the electronic
- 539. Herb Levy — Re: Re Mandel/Mao
- 540. Maria Damon — Re: poetry v history
- 541. Jonathan Brannen — Malls, Mail and Romance
- 542. Jonathan Brannen — George Julian Harney
- 543. Jonathan Brannen — elephant safari
- 544. Gary Sullivan — seeking M/MLA respondent: poetry (fwd)
- 545. Tony Green — Not a definition -- 4
- 546. Kevin Killian — Re: Malls, Mail and Romance
- 547. Carl Lynden Peters — Re: First Intensity
- 548. Jonathan Brannen — Re: Swap at EPC
- 549. Carl Lynden Peters — Re: first intensity
- 550. Gary Sullivan — Re: Small Press Traffic
- 551. Robert Drake — Re: Malls, Mail and Romance
- 552. Robert Drake — Re: Distribution Evolution

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- 553. Ryan Knighton — Re: cordelia
- 554. Ron Silliman — Re: Malls, Mail and Romance
- 555. cris cheek — Re: George Julian Harney
- 556. Edward Foster — Re: seeking M/MLA respondent: poetry (fwd)
- 557. Edward Foster — Re: elephant safari
- 558. Edward Foster — Re: Standing
- 559. Don Cheney — Real men read hardware poetry
- 560. David Ball — Re: Malls, Mail and Romance
- 561. David Ball — Re: Small Press Traffic
- 562. Bill Luoma — Re: first intensity
- 563. Jonathan Brannen — Romancing the Mall
- 564. Jonathan Brannen — Re: elephant safari

- 565. Carla Billitteri — Re: Real men read hardware poetry
- 566. Aldon L. Nielsen — Re: Reading Calls for Respondents
- 567. Gary Sullivan — Re: Small Press Traffic
- 568. Mn Center For Book Arts — Re: poetry and the electronic

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- 569. Gary Sullivan — Re: Reading Calls for Respondents
- 570. Gary Sullivan — Mails, Malls and Romance
- 571. Spencer Selby — Re: Mails, Malls and Romance
- 572. Ron Silliman — Re: Romancing the Mall
- 573. Ron Silliman — Re: poetry and the electronic
- 574. Mn Center For Book Arts — Re: Romancing the Mall/Mail
- 575. Bill Luoma — Re: Real men read hardware poetry
- 576. Gabrielle Welford — Re: Small Press Traffic
- 577. cris cheek — Re: Distribution Evolution

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- 578. George Bowering — Re: Malls, Mail and Romance
- 579. George Bowering — Re: cordelia
- 580. Jonathan Brannen — Re: Malls, Mail and Romance
- 581. Jonathan Brannen — Bristling tetchiness
- 582. Jonathan Brannen — Re: Bristling tetchiness
- 583. Tony Green — Not a definition -- 5
- 584. FUNKHOUSER CHRISTOPH — intro oral & visual cultures to poetics @once!

1. **RSILLIMA**

Hallmark

Wed 22 Mar 1995

The late Darrell Gray, right after he got out of Iowa City, worked for Hallmark in Kansas City for awhile before heading out to California. It wouldn't surprise me to discover that other MFAers have done likewise. I was in KC about 2 years ago, at the hotel that's attached to the mall/office suite Hallmark runs (and rode past the very corporate block architecture of its actual HQ building), and noted how the signage referred to "the leading producer of greeting cards and social expression products." That latter phrase stuck in my mind.

Beyond a verse genre that one could characterize in its sincere mode as "lumpen new formalism" what I think causes the allergic reaction to greeting cards is

(1) how greeting card verse instrumentalizes emotion into a lowest (commodity) denominator. Whatever poetry does (and people do disagree on that one, don't they?), almost every variation I've heard of tends to discount instrumentalization (with the possible, and only just, exception of certain identarian forms ("the people united...")).

(2) a reaction to how all poets must deal with the stereotypes of poetry that non-readers (relatives, say, your great aunt or drunken uncle) throw over one the minute they learn that you -- in whom everybody had once had such hopes -- have decided, gasp, to devote a life to poems??!! You feel misunderstood, ridiculed, violated in some fashion to hear your folks make that sort of comparison and tend to blame the genre. No?

Ron

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2. **Edward Foster**

Re: Responsibility

Sat 1 Apr 1995

nothing oblique, no waving, just a rope over the bannister. who said "i thought they were friends, but they were really poets" or something to that effect. corso? i can't place it.

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3. **cris cheek**

Re: back to poetry

Sat 1 Apr 1995

'bridle'

First off I Trash myself - before some Other does
the same.

Regardless of the dark
it seems the lights keep coming
on and

On. Lured out, then abandoned into a deadly, sickening animal
fear.

Until there's no skin to speak of

Recognition branding pain and frustration
with displacement
given on a whiplash tongue to a child.
The bitter teachings of distance and misappropriation.

Re-cognitive maps of will ways despised
by those who seek to foster reductive -

person think something
"you piece of kit!"
that sells their stuff

to factor in
the morality of exporting
what it's all about

the public demand (or 'perceived need')
for sacrificial
niche identities.

A sound of sense coming
to be in a world. Were shafts awkwardly
work at a flickering consciousness in tendered servant
hothouses of idling memories
curdled by ignorance.

- and lives wiped out
and houses shut up
without cause -

The plain of knowing
being flood.

Sprung linnet hoop. Put sugar, orders clap of got to go
bye byes description of - meat
eating vegetables and Time junkies.

Pitching to foil a perk, scribbled with loss.
And other such dung - holed evasions of purpose. Each market
forbidding engagement. A peak
to be severed from hope. That chart-topping
heartstopping moment. Behind a bleak
and carping register of modal verbs
traced against peeping through ever more
grotesque zooms. A boggered nostril
caught in the planed light of beams from painted cradles.

Fishing stagnant waters to dish up stagnant melodies.
And to suppress a rising mange of panic. The respondent
bugle, scraping its "good security leads
to no events" head between rusting bars.

Planting weary hands in beds of freezing mortar.

To reach in a blaze for the parched meal of splinters
and of back teeth ground beyond dust by impoverished logic.
Or a metaphoric birth dote racked by incident detours.

Implied to go through as motions to a shower that trucks chuck up
a windscreen wiper rhythm interfering with a Buddhist
ceremony on the radio. Announcements unafraid of nurture.

This book of cares is dry. The citizens are poor but happy.
"Tape!", so jack these frequencies can plausibly deny
- a bat slum out of plight school.

A peculiar bait.

Heavy blisters form throat

- shadey pop tune the following peps committee.

Signed flock purple pussy wrench this thicket me
to locate it - exhausted successfully.

And I said "eat my belt"
and How

These are the lines I was told to remember. As points of entry.
And a cuss to retard longing how could it happen that.

Because here they are
loved for what
they are.
By choice

like a bomb had
"Hit it"

- king for the final . . . cut.

By comforting a horny level of amenity.

As observing through windows discouraged in contemporary
painting

a reflecting reader coned under bedside light

puking into a potty, a salutary present from those

who most - and yet it blends retrenchment with deceit

through what little tenacity is brought impeculiar to its makers

an elite which will not be defined by its language use

into a caricature of rebellion, installed without support.

A newsreader arranges her blindfold, with a hook removed to offer
the continuity of the timetable.

Voice protection to remember, re-entered a refired theatre of gall.

Demonstrated by a schedule of contemplation.

Jelly records, hugging bones flooded with brawn.

Hallucinating where griddle details organise a bleeding lamb to jut.

Until Security Customers talked in couscous reversals

among whom familiarity was invested. A likeness which embraces
its past, the speculative, to a point - recess.

Touchstones denying compromise

gone hungry

so that

thought

an extension of interract

street

the environment

shot

among movements expressing resentment.

Root embroidery - and when educated precedent

neglected out of numb developed hop.

An obvious stubble, a sporting crash to end public key block.

Sharing regarded as a work shy Slack who tore open his face in a fit

cut bruised wood to quicken who swears where she was

when the papers caught up with her.

A planed wrong number

framed trespassing hearts of oak potted for mounting

anything having the ashes of imperative

attributes and whenever selected desirable such.

White smoothed paint and then the slogans of
 'this is happening'
 then 'history is plainly facts'.

Providing clues to the origin of that well-known phrase
 so to 'peter the lily'.

 Head face her
 in a camera
stinging black words.

 Written open
 pump of
 used to sing The Muddle.
 Does a boat exude it
 when its user isn't there?

 Bathed with scurrilous juices
 whose fingers of laminate

"Cane!?". A cocked snoot, a hot slop out from night school.
 Dis Colored might, rough tuning on a wall.

Mirrors her blood may be a density of emulate
 occurrence. A complexity
 impossible to fix with
 an uncertain talent for introspection.
Blue increment rain.

 A Hermeneutics of suspicion
 ushering the clashes of sentience
 towards panorama.

 A simplicity of joy due to intense engagement.
 A restless itch along bones.
 A bleat swarm above harbour.

A paramount involvement of
performance with
 concepts of utopia.

Fearing
 the ghosts of understatement
and the giants of trite.

 Put metals of reality I too inhabit and yet cannot
 'in up to the elbows'. I can
touch. And wake about to die.
Back to the wall kissing

a tourist with a camcorder.
Stopping to film a street
cough in her soggy box.
Look how he
Steadies how poses
this picture
- 'The Song of The Sleeve' -
in the process of doing which
tourist .

Gendered in a motivating force
died rocking. Making Content strange.
Reading maps requiring other maps
tortured and startled beyond recognition.
and having

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4. **Lindz Williamson**

sappho

Sat 1 Apr 1995

On Fri, 31 Mar 1995, Bill Luoma wrote:

> Sappho--poikilothron' athanat' aphrodita
>
>
> Thronechanging amortal Aphrodite,
> child of Zeus deceit weaver, Hey Lady,
> don't break my heart on the yoke
> of grief and ailment.
>
> But come on down. Do you remember when
> you answered my call? It was a long distance
> and you listened and left your father's
> golden dome,
>
> having yoked the chariot. The beauties
> led you, swift sparrows over black earth,
> dense feathers cutting spirals from heaven
> to the middle of air.
>
> They arrived on a dime, with blessed you

> smiling the amortal smile. And you asked:
> "What's all this then? Why do you bother
> to call?
>
> How far across the nation did your heart
> range this time? Whose pretty little head
> can I turn your way? O Sappho, who's been
> so mean to you?
>
> Listen, if she hides now, soon she will seek.
> If she won't say thankyou, soon she'll say please.
> If she doesn't want it now, soon she'll be wanting,
> but not willingly."
>
>
> Come on. Loose me far away from high
> anxiety. However much my little heart
> wants to consume, you consummate. You,
> yourself, stand by my side.
>

But here' the translation that I have:

Release me from my cruel anxiety

To Aphordite

Aphordite on your intricate throne, immortal, daughter of Zues, weaver of plots,
I beg you, do not tame me with pain or my heart with anguish

but come here, as once before when I asked you, you heard my words from afar
and listened, and left your father's golden house and came

you yoked your chariot, and lovely swift sparrows brought you, fast whirling
over dark earth from heaven through the midst of the bright air

and soon arrived. And you, O blessed goddess, smiled with your immortal face
and asked what was wrong with me, and why did I call now,

and what did I most want in my maddened heart to have for myself. 'Whom now
am I to persuade to your love, who Sappho, has done you wrong? For if she
flees, soon she'll pursue you, and if she won't take gifts, soon she'll give them,
and if she won't love, soon she will love you, even if she doesn't want to.'

Come to me now again, release me from my cruel anxiety, accomplish all that
my heart wants accomplished. You, join my battle.

Sappho

Not knowing how to read Greek how do I know who has the better or more accurate translation?

Lindz

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5. **Blair Seagram**

Re: POETICS Digest - 28 Mar 1995 to 29 Mar 1995

Sat 1 Apr 1995

Dear Lintz:

I've just read your message and I knew I was getting into trouble when I started that 1st paragraph but I just let it go. Actually, when I was writing that, I was thinking of a painting by Goya called *3 May 1808* and a painting inspired by Goya's, by Manet, called *Execution of Emperor Maximilian, 1867*. You see I can appreciate what is happening in these paintings and I am moved by them. But I believe I am moved because of the person who painted them more than by the historical facts. In the same vein there have been photographs in the New York Times that blew me away they were so powerful. It is true the subject matter may have been dramatic, but the skill and sensitivity that went into them, has much to do with my reaction. What I am saying, and I would like to pick this up later (I have to meet someone in 10 minutes) is that politics alone will never make art even if that is the premise on which it is or was created. Finally we are left with something more, what I call the residue.

Actually that is more or less the way I feel about art and life. The art I make, if in fact I make any, is really the left over energy from living, the residue. What's left at the end of the day. That may seem terrible to you but it is what I feel in these times.

bs

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6. **Jorge Guitart**

art as residue

Sat 1 Apr 1995

at the end of the day art is what's left of arthur after part of the hurt is removed

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7. **cris cheek**

Re: Responsibility

Sat 1 Apr 1995

nothing oblique, no waving, just a rope over the bannister. who said "i thought they were friends, but they were really poets" or something to that effect.

cors

o? i can't place it.

ok Rapunzel, I'm coming up

love cris

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8. **Kevin Killian**

Re: Responsibility

Sat 1 Apr 1995

ok Rapunzel, I'm coming up

love cris

I was surprised to find such a sexy message on the poetics listserve.

Dodie Bellamy

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9. **Kenneth Goldsmith**

POETICS READING LIST MARCH 1995 (long)

Sat 1 Apr 1995

POETICS READING LIST FOR MARCH 1995

Here's a first attempt at establishing a community reading list resource. Thanks for the many responses. I will try to post an updated list monthly and this will depend on your participation. Please feel free to post what you're reading or what you're currently obsessed with and I will collect 'em as they come in. (Or, if you don't want to junk up the list with info that will be posted later, email me privately [REDACTED]).

--Kenneth Goldsmith

From: Gary Sullivan <[REDACTED]>

Subject: Re: Goldsmith's Top 10 request

1. Aristotle's *_On the Art of Poetry_*. Section 20, focussing on linguistic definitions.

2. Charles Lamb's *_Selected Prose_*. As Adam Phillips notes in the Introduction: "[for Lamb] great art was unfinished in the sense that it relied on the imaginative involvement of the audience to complete it. It was not something that by virtue of its perfection diminished its audience. It was not an idol but an invitation." From Lamb's essay on Hogarth: "**imaginary work**, where the spectator must meet the artist in his conceptions half way; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers." (cf. "reader-response writing.") Lamb's essay "On the Tragedies of Shakespeare" is the first instance of someone suggesting a preference for **reading** Shakespeare over viewing the plays performed. An excellent, intelligently stated argument, with all the panache (& thrice the wit) of Grenier's "I HATE SPEECH." (You'll have to read Lamb's essay to see whether or not you agree--and to what extent--Lamb's & Grenier's concerns are related.)

3. Gertrude Stein. No need to explicate. Richard Bridgman's *_Gertrude Stein in Pieces_* includes a (complete?) bibliography, with actual & well-guestimated dates for each work, if you want to read her chronologically.

4. Samuel Beckett, esp. *_How It Is_*, *_Stories and Texts for Nothing_*, *_Fizzles_*, *_Ill Seen Ill Said_*, *_Worstward Ho_*, *_More Pricks than Kicks_*, *_Company_* and *_Stirring Still_*. A big influence on Coolidge, who seems a big influence on lang pos.

5. Jack Spicer, *_Language_*. (cf. Silliman on this in *_New Sentence_*.)

6. Clark Coolidge, esp. *_Space_*, from 1970. The spine of this book claims it was published by "Harper & Row"; I think they did that with mirrors.

7. J.G. Ballard, *_The Atrocity Exhibition_*. Originally published in 1972 by Panther; reissued (expanded edition?) recently by Re/Search. His notorious "Why I Want to Fuck Ronald Reagan" (there's an Andrews title for you) orig. appeared in 1968 in *_Ronald Reagan, The Magazine of Poetry_*, edited by John Sladek and Pamela Zoline. (Includes groovy, Brainardesque line-drawings by Zoline.) Andrews is funnier, but Ballard stays with you longer. (Well, okay, "has stayed with **me** longer.")

8. Ad Reinhardt. It's been too long since I've read him to explicate, but I remember, first coming across journals like *_Ottotole_* and *_Poetics Journal_*, that the Ad-man'd covered some of that conceptual ground with respect to the visual arts. His art-world satire collages (including a horse-racing form with the names of various abstract expressionists substituted for horses) are not to be missed. He may or may not prove relevant.

9. The Firesign Theater, *_Don't Crush that Dwarf, Hand Me the Pliers_*. If anything can be said to've prepared me to read (& appreciate) Bernstein, it was this record. I'm constantly amazed by the lack of (serious) critical attention

these guys have received. One of the members, David Ossman, did the interviews of New American Poets published in The Sullen Art. (Corinth published that, I think.) There are several e-space "whatchyoucallem" devoted to the F.T. I've discovered using Gopher. Can't remember where they are, how I got there. At least one site includes the F.T. "lexicon," which might be valuable for the un- or recently initiated.

10. Alan Davies, "Peer Pleasure," just published in Cyanosis #2 (e-mail [REDACTED] for info). Any serious study of a movement, group, clique or tendency might include a well-stated, serious critique. "Peer Pleasure" is an example.

--Gary Sullivan

From: Hank Lazer <[REDACTED]>
Subject: reading now

In response to luigi-bob drake's request to mention what we're reading & enjoying now:

biography of Coltran by Nisenson; poetry manuscripts by Charles Bernstein and Lisa Samuels; books of poetry by Bei Dao and manuscript materials by an amazing poet (from Suzhou) - Che Qianzi; music by Coltrane & Monk (for classes I'm teaching later in the week); and work by Norman Fischer, Precisely the Point Being Made (a joy of a book) and subsequent manuscripts....

Hank Lazer

From: Tony Green <[REDACTED]>
Subject: Re: reading now

In response to luigi-bob drake's request to mention what we're reading & enjoying now:

Inventories of Cassiano dal Pozzo's collection of pictures; back numbers of Burlington Magazine; Johanna Drucker's Theorizing Modernism; Stephen Davies's ms on Cage's 4'33"; Thierry de Duve's Au Nom de l'art --pour une archeologie de la modernite which includes a thorough search through contemporary methodologies for saying what "art" might be all in vain! and Art as a Proper Noun; T de D's Resonances du Ready-Made; Robert Kelly's The Loom (a bedside book, for re-reading) Lacan The seminar bks I and II; Alan Loney's recent poems (ms)

Tony Green,

Rather than just list what I've been reading lately (which consists of relatively little beyond recent books in the mail, such as Spencer Selby's, Snow Crash by Neil Stephanson and Watten's Under Erasure [which I read and reread the way Libyans read Khadafi's Little Green Book], then massive numbers of Information Week, CIO, PC Week, Byte and the like for work), I've been mulling over, rereading a series of "Lost Classics" that I wish were still in print. I've gone so far as to think about trying to package a series for a publisher.

By and large, these are longpoems, mostly from the 1960s, that I think everybody should have and read because they're so wonderful:

A particular example of this genre would be Robert Kelly's Axon Dendron Tree (which, with Finding the Measure & 20 Songs will always be the key Kelly books for me because they arrived at just the right time to help me with my own development as a poet, so that I have that deep love for them that goes beyond articulation). Another is Ron Johnson's two Norton books, Book of the Green Man and Valley of the Many Colored Grasses. Another is Frank Stanford's battlefield where the moon said i love you (writing from the job, so may have botched that title some). That may still exist, tho would be hard to find, as would be the case I should think with Grenier's Sentences (a "Chinese box" of 500 4x6 cards, the sort of impossible project that extends Jonathon Brannen's insights sort of toward a limit), a collection that I think all 1,000 subscribers to the T-AMLIT list should read. Not to mention everybody here.

I think somebody could make the argument that the ideas in my own The Alphabet are a direct (if transformed) descendant of the conception of form implicit in Axon Dendron Tree and it still reads wonderfully today.

Anyhow, this after that's what seems powerful & moving and worth mentioning
Ron Silliman

From: cris cheek <[REDACTED]>

Iain Sinclair - Radon Daughters

Roger Griffin - The Nature of Fascism

Marjorie Perloff - The Futurist Moment

Allen Fisher - Breadboard

Tom Leonard - Reports from the Present

Kathy Acker - My Mother: demonology, a novel

Homi Bhabha - The Location of Culture

Bernadette Mayer - Midwinter Day (know it's old but I just got given a copy)

Clark Coolidge - Solution Passage

William Burroughs - The Letters of 1945 to 1959

Forked Tongues - Comparing 20th Century British and American Literature
Alan Bullock - Hitler and Stalin (Parallel Lives)
Carla Harryman - Memory Play

From: George Bowering <[REDACTED]>
Subject: Re: bedside reading

My guess is that responders re the question of bedside reading will cook the books. Not me, though. I'm rreading (it has been on my must-read-immediately shelf for years and years) Burroughs's _The Western Lands_. Verrrry relaxin'.

From: Kit Robinson <[REDACTED]>
Subject: Books on My Table

Reply to: Books on My Table

Here is some of what I have been, am, or will be reading --
lately, currently, presently:

Tom Raworth, Frames (Riva San Vitale: Giona Editions, 1994)
Chris Tysh, In the Name (Hamtramck: Past Tents Press, 1994)
Jessica Grim, Locale (Elmwood: Potes & Poets Press, 1995)
Kenneth Rexroth, Bird in the Bush: Obvious Essays (New York: New
Directions, 1959)
Marguerite Duras, Four Novels (New York: Grove Press, 1965)
Helmut Heissenbuttel, Texts, trans. Michael Hamburger (London:
Marion Boyers, 1977)
Etel Adnan, The Spring Flowers Own & The Manifestations of the
Voyage (Sausalito: Post-Apollo Press, 1990)
Bruce Andrews, Strictly Confidential (Gran Canaria: Zasterle
Press, 1994)
Wystan Curnow, Cancer Daybook (Aukland: Van Guard Xpress, 1989)
Rodger Kamenetz, The Jew in the Lotus (San Francisco:
HarperCollins, 1994)
John Yau, Hawaiian Cowboys (Santa Barbara: Black Sparrow, 1994)
The Collected Poems of Langston Hughes (New York: Knopf, 1994)

Regards,
Kit Robinson
[REDACTED]

From: Kenneth Goldsmith <[REDACTED]>
Books by my bed:

1. Frederic Spotts "Bayreuth: A History of The Wagner Festival" (Yale University Press, 1994). I heard Spotts speak to Stefan Zucker, host of the now sadly defunkt "Opera Fanatic" show on WKCR, 89.9 NYC, for 4 hours giving the real dish on the Nazification of the Festival. This book goes deeper and unlike most books I've read on the Festival, this is juicy stuff. Wonderful read.

2. "The Gospel of Sri Ramakrishna" by M (Vedanta Press, 1942) M was to Ramakrishna what Boswell was to Johnson. Need I say more? This is a permanent nightstand fixture.

Next up: "The Tunnel" by William Gass. Anyone read it?

Peace, Kenny G

From: Patrick Phillips <[REDACTED]>
Subject: Bedside Books

The only book by my bed for the last week and a half has been the new "Collected O'Hara." I've been sleeping very well after my 20-40 minute perusings.

From: Ron Silliman <[REDACTED]>
Subject: More Sixties Gold

Thinking further of great books from the 1950s and '60s that definitely deserve to be preserved and put forward.

When the Sun Tries to Go On by Kenneth Koch. This 113 page poem is one of the founding documents of the New York School. It was published in a little magazine called Hasty Papers and then released as a book by Black Sparrow in 1969 with a cover and 5 collages by Larry Rivers in an edition of 1500. It's never been republished and Koch chose not to excerpt from the poem in his Selected Poems in hopes of eventually having the whole again in print. It's the most spontaneous and surreal work of Koch's.

Poem of the Cid, translated by Paul Blackburn. The goofiest publication of a major poem during that entire decade and maybe ever this appeared as a "Study Master Publication" in 1966, a competitor with Cliff Notes. It's an infinitely better poem in English than the Merwin (as anything by Blackburn is, even tho I admit that I admire some of Merwin's work. This was the source for Dorn's Gunslinger epic. 151 pages sans Spanish in the original.

Others that come to mind include John Weiners' Hotel Wently Poems (the impact of that book, with the Robert LaVigne illustrations, gets lost in a larger gathering, as does Spicer's Language, for example; my copy of the Weiners

originally belonged to Bill Bathurst during his heavy recreational pharmaceuticals period, bleary pen doodles everywhere; Keith Abbott tells me he's cleaned his act up and is now serving as a consultant to one of the post-communist countries in Eastern Europe), Joanne Kyger's *The Tapestry and the Web*, Phil Whalen's *On Bear's Head* (Norman Fischer is working on this as we speak), Kathleen Fraser's *What I Want*, Curtis Faville's *Stanzas for an Evening Out*, and possibly Tom Clark's *Neil Young*. There are some critical texts that also would warrant rescuing: David Ossman's *The Sullen Art*, the original Olson/Creeley *Mayan Letters*.

From: Ron Silliman <[REDACTED]>
Subject: Re: Bedside Books

Books I'm either reading or about to that I forgot because I was scribbling my email at work (avoiding the completion of a white paper on "What is PC Asset Management?"):

Culture on the Brink: Ideologies of Technology, edited by Gretchen Bender & Timothy Druckrey (Bay Press' DIA series), with pieces by Stanley Aronowitz, Paula Treichler (Cary Nelson's SO) on AIDS and Identity, Langdon Winner, Laurie Anderson, Avital Ronell, and Andrew Ross. Anderson is the only one I didn't actively solicit for work when I edited *Socialist Review*. These other folks are all terrific, but I will be very curious to see if they actually understand what they're talking about in this terrain. If I had a dime for every bad piece of writing on technology meets culture, I'd never work again.

New Left Review 209 (Jameson on Derrida & Marx, Stuart Hall on Caribbean identity, Geras on Rorty, some other excellent looking pieces [meaning I haven't read them yet]). Looks like the best issue of NLR in about 5 years.

Made to Seem, Rae Armantrout's new book from Sun & Moon. This is rereading really, since I see most of these poems in manuscript first (often in ten or twelve different versions with just one word or a line break altered). Seeing them in a book is always a curious experience for me since it means that they have now been "pinned down" in a way they seldom seem to be "in life." Here's my favorite this week:

MY PROBLEM

It is my responsibility
to squeeze
the present from the past
by demanding particulars.

When the dog is used
to represent the inner
man, I need to ask,
"What kind of dog is it?"

If a parasitic
metaphor grows all
throughout--good!
Why stop with a barnacle?

A honeysuckle,
thrown like an arm,
around a chain-link fence,
would be far more

articulated,
more precisely repetitive,
giving me the feeling
that I can go on like this

while the woman
at the next table says,
"You smell pretty,"

and sends her small daughter's
laugh, a sputtery orgasm,
into my ear--

though this may not have been
what you intended.

It may not be a problem
when I notice
the way the person shifts.

Rae's poems often have the hallucinated clarity of a dream state (maybe in this case, with the decidedly incestuous undertone of the mother initiating the daughter's "orgasm," one of the dwarf dreams out of Twin Peaks). Behind that lucidity the "narrative frame" is often either unclear or unimportant compared with the rhetoric or structure of the argument at the surface (a particularly Lacanian view of content I suppose). I can't tell if the Bromige allusion in the title is intended or not.

There's also a lengthy piece on Armantrout (the first that I'm aware of) by Jeffrey Peterson in the new *Sagetrieb*. I continue to be amazed that Rae hasn't been the "crossover" success of LangPo & G1 generally, but where some fall back on beauty, humor, or anger posed as satire, Rae never pulls punches in

her work. The largest book to date is a selected published in France in French. Amazing!

Ron Silliman

██████████

From: Mn Center For Book Arts <██████████>

As to reading, beside my bed are John Cage: *Composed in America*, ed. M. Perloff & C. Junkerman (Univ. of Chicago Press, 1994), Robin Blaser's *The Holy Forest* (Coach House, 1993), *How to Make an Antique* (artist's book by Karen Wirth & Robt. Lawrence (pub. by the artists, 1989), Kevin Magee's *Tedium Drum* (lyric &, 1994). I'm carrying around with me Kit Robinson's *Balance Sheet* (Roof, 1994) and various books of poems by Emily Dickinson (I seem to do that periodically). I'm looking at Keith Smith's *Non-Adhesive Binding*, which gives fantastic ideas & instruction for real & possible book structures. And I'm reading Tom Peters's *The Pursuit of Wow*, which is very silly, but refreshes me on the need to be creative in managing & directing an organization and the people who work with me there. I'm also reading manuscripts by Anne Tardos and typesetting/designing manuscripts/books by Mary Margaret Sloan and Myung Mi Kim. A manuscript of sonnets by Tom Mandel is never far away, trying to figure its best way to become the astonishing book it needs to be.

all best,
charles alexander

From: Ryan Knighton <██████████>

Subject: Re: bedside manners

Currently I am re-reading/re-viewing the bp Nichol collection "*An H in the Heart*". Taken before beddy-byes, this book will allow you to have two to three dreams at once. Or so it seems.

From: George Bowering <██████████>

Subject: Re: More Sixties Gold

Silliman had some beauties on his list.

Is Michael Rumaker's *_The Butterfly_* out of print again? My, that was a nice piece of prose at the time. It was so much UNlike what you were reading in your U.S. Lit course.

From: Carl Lynden Peters <[REDACTED]>
Subject: bed riddence

i read, and have been reading for the past long while, Leonard Cohen's BOOK OF MERCY before going to sleep at night, because, you see, i never know if i'm going to wake up on th' other side. wtch is interesting. i dont really like Leonard Cohen

Carl

From: maria damon <[REDACTED]>
Subject: what i'm reading

i like to know what people are reading; it's entertaining and instructive. i'm reading or have recently read cb's a poetics; louis, a book abt. louis armstrong; a ms by lew ellingham about jack spicer's life and circle; ammiel alcalay's after jews and arabs; marilyn halter's between race and ethnicity (a book about cape verdean immigrants to southeastern new england) in connection w/ research on steven jonas; pat shipman's the evolution of racism, a popular-ish history-of-science account of the relationship between darwinism/physical anthropology and ideologies of race and racism (not especially recommended) in connection w/ a project on jewish social scientists, esp. anthropologists. charmed by the discussion of malleable cast so might add that to my list. have ordered some of hannah wiener.--maria damon

From: Gary Sullivan <[REDACTED]>
Subject: Groovy Books

An extension of the "Sixties Gold/Classic O.P." discussion:

TEN GROOVY BOOKS

KEY: Groove Factor 1-3 = "Groovy"
Groove Factor 4-6 = "Very Groovy"
Groove Factor 7-9 = "Totally Groovy"
Groove Factor 10 = "Oh My Fucking God That Is Like
Totally *Beyond* Groovy"

Call me a fetishist, but what *I* like are "groovy" books. "What the hell does that mean?" "By what measure--'grooviness'?" "Does the work *in* the book have to be 'good' for a book to be considered groovy?" "Can a 'fine print' edition of something be 'groovy'?" Hey, thanks for asking. Well, first of all, *obviously* everyone's going to have different ideas as to what's "groovy." For me, "groovy's measure" is something I feel first in my gut then, later, spend hours on the phone with friends, "verifying." I'll describe the book, after which

point I'll ask, "So, is this groovy, or what?" A "yes" answer from more than 1/2 of all queried friends "verifies" grooviness. Level of queried-friend enthusiasm determines Groove Factor. A "no" answer from more than 1/2 can either (a) lower Groove Factor, or (b) annul said book's "groovy" status. (Book becomes "just-a-book.") No, the work doesn't *necessarily* have to be any good. But, it helps. Lastly, "groovy," like "campy," is a value attributed more by audience member, than maker. Most "fine print" editions--lovely though they might be--are not "groovy." (It's a distinction that admittedly still needs work.) (Chris Stroffolino, as someone in academia who's also interested in contemporary rock music, you might be the perfect person to--perhaps as a thesis?--hammer out the above admittedly "foggy notion"s of "grooviness" into a "sharp" essay.)

So, in no particular order, here are 10 randomly chosen "groovy" books ...

Alfred Tennyson, *Lover's Tale*, Walton Press, no copyright date. This hardcover (library binding?) of Tennyson's poem includes three "found" photos by Bern Porter. I gave this book 1 Groove Unit for each photo. Three photos x 1 Groove Unit ea. = GROOVE FACTOR 3. Chris Mason, *Click Poems*, Shabby Editions, 1982. "The Click Poems were inspired by and are dedicated to the click language of the Bushmen in South Africa, and the Ameslan sign language of the deaf community of the United States." A beautiful mini-chap w/extraordinary work (can't reproduce here; poems use "fermatas", illustrations of lips &etc., scribbled out text) found used in MPLS. GROOVE FACTOR: 5.

Hey, wait! The address says "c/o Cris Cheek"! And Cris is on this list! I've "talked to" Cris! GROOVE FACTOR: 7. Jack Spicer, *After Lorca*, (picture of cone = press name?), 1974. A reprint (pirated?). Blue ink. The verso of the title page says: "This book has been typed on an IBM Selectric blah, blah, blah, by Robin Cones and printed by Marco Polio for the Government, with a cover from a photo by blah, blah, blah, in March, 1974." Anyone know who made this book? Delicious! GROOVE FACTOR: 10. Patti Smith, *Seventh Heaven*, Telegraph Books, 1972. Patti's first book, I think. GREAT cover photo: looks like Patti hasn't bathed since 1966, struggling to keep eyes open. Dedication: "this book is dedicated to/ Mickey Spillane/ and/ Anita Pallenberg." How groovy? GROOVE FACTOR 8.

James Sherry, *In Case*, Sun & Moon Press, 1981. Great lurid pulp cover, text pages printed on *pulp stock paper*. Jonathan Brannen (a frequent Groove Consultant) mentioned that he'd seen a review of this book that actually *criticized* the book for having been printed on such "cheap" paper. (Critic obviously didn't "get" it.) GROOVE FACTOR (including Brannen's anecdote): 6. Maxine Chernoff, *A Vegetable Emergency*, Beyond Baroque Foundation, 1977. This 8-1/2" x 11" printed on cheap stock was published in an edition of EIGHT THOUSAND FIVE HUNDRED copies. *Tell* me that's not groovy. Bonus Groove Unit as I got it signed by Chernoff in '93, who explained the high press run: "Yeah, they, um, they printed an awful lot of these."

GROOVE FACTOR: 6. James Haining (editor), *Salt Lick* Vol. 2, Nos. 1-2,

1972. Every issue of Salt Lick is groovy, but this one particularly so. Includes Gerald Burns' Boccherini's Minuet as a make-it-yourself chapbook insert (!); also includes poems by Robert Slater, Robert Trammell's "George Washington Trammell," poems by Ann Darr, Stephen Leggett, Bruce Andrews' "Getting Ready To Be Frightened" ("go Gandhi go"), poems by James Haining, drawings by Wilton David, and essays & reviews by Burns, Michael Lally, Al Drake, Andrews, Victor Contoski, Darr, Ron Silliman, Daniel Castelaz, and Haining. Reading this, you get the sense that, in 1972, anything might've happened. Incredible list of Books & Mags received. GROOVE FACTOR: 10. J H Prynne, Kitchen Poems, Grossman/Cape Goliard, 1968. Top o' the line poetry, *beautiful* edition (great two-page "trig" drawing in red on title & facing pages). GROOVE FACTOR 9. (Docked one point from perfect score only because I found two copies in the same used bookstore.) (Groove "aura" loss.) Robert Gluck, Marsha Poems, Hoddypoll Press, 1973. Instead of stapling this 8-1/2" x 11", the publisher bound it with red string. Also, "Marsha"--the cartoon woman on the cover--has red flowers felt-tip penned onto her dress. GROOVE FACTOR: 5. Tom Weatherly, Maumau American Cantos, Corinth Books, 1970. The title? *Way* "seventies." Includes subtitles like: "roi rogers and the warlocks of space." You know what I'm thinkin'? I'm thinkin': GROOVE FACTOR 8. That's ten. Groovy. Yours, Gary

From: Rae Armantrout <[REDACTED]>
Subject: Re: Groovy Books

I think someone should say that Carla Harryman's Memory Play (O Books) is amazing. I guess it will have to be me.

Rae Armantrout

From: cris cheek <[REDACTED]>
Subject: bedside reading

A slightly more English list of what's balanced (sometimes toppling) from an upturned and suprisingly robust cardboard box by the bed. I sometimes go to bed in the afternoon so this isn't always night-time reading or pre-sleep induction. Also just because they're there doesn't mean they'll all get read soon. Some are started, some up for occasional visits and some hot. The piles change over about a six weekly cycle.

Iain Sinclair - Radon Daughters
Roger Griffin - The Nature of Fascism
Kathy Acker - My Mother: demonology, a novel
Jon Rose - Violin Music in the age of SHOPPING

Eric Mottram - Double Your Stake
Tom Leonard - Reports from the Present
Homi Bhabha - The Location of Culture
William Burroughs - The Letters of 1945 to 1959
Bernadette Mayer - Midwinter Day
Allen Fisher - Breadboard
Alan Bullock - Hitler and Stalin, parallel lives
Art & Design Magazine - 'Performance Art Into the 90s'
Macintosh Hypercard User's Guide

From: Jim Pangborn <[REDACTED]>

An adage from the sixties: the only way out is through. Let me suggest some texts that might be useful as ways to fight back--to critique the academic folkways that oppress us:

Charles Bernstein, "What's Art Got to Do With It . . .", etc.

John Dewey, _Art as Experience_

Larry Hickman, _John Dewey's Pragmatic Technology_

Ronald deSouza, _The Rationality of Emotion_

Mark Johnson, _The Body in the Mind_ (for the basic idea, not the interminable

Kant-quibbling)

Peter Sloterdijk, _Critique of Cynical Reason_

Bruno Latour, _We Have Never Been Modern_

Jacques Derrida, _Specters of Marx_

. . . many of whom, of course, contradict one another completely . . .

(Sorry these are all boys. I wish I had a good explanation for that. I'd add Donna Haraway to this list except I have some fundamental objections I'm still trying to work through. I doubt it's accidental that my favorite women writers are all poets!)

--Jim the Scrivener

From: Charles Bernstein <[REDACTED]>

Alan Loney has been
a subscriber to the Poetics List, but has recently signed off. He is the
author of two recommended books:

Missing Parts: Poems 1977-1990 (Christchurch, NZ: Hazard Press, 1992)

and

The Erasure Tapes (Auckland University Press, 1994), which Loney describes in the Preface as "an autobiography in which I refuse to tell the story of my life."

From: Tom Mandel <[REDACTED]>

Subject: bedside books

I'm in the middle of *_Intimate Letters_*, Janacek's correspondence with Kamila Stosslova. Also reading *_Penser, Classer_* by Georges Perec. This is a collection of short and occasional essays and is wonderful (but untranslated -- don't miss *_Avoid_* however the translation of *La Disparution*, GP's novel without e's: it shd be out just abt now).

Adin Steinsaltz's *_The Long Shorter Way_*

Laura (Riding) Jackson's *_Lives of Wives_*

Ron Silliman's N/O

Harry Mathews' *_The Journalist_*

are stacked up, and I'm waiting for the new books by Rae Armentrout and Carla Harryman (mentioned here w/in the last week; but I'm not near my booklist and alas can't remember the names) as well as Jessica Grim's *Locale*. Also eagerly awaiting the new (18th) volume in Patrick O'Brian's ongoing series of novels about his twin characters Aubrey/Maturin and their lives and adventures in the British navy during the Napoleonic wars. Again, I ccan't recall the name of this not-yet-here volume.

Tom Mandel

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10. **Blair Seagram**

Re: Back to poetry

Sat 1 Apr 1995

Dear Lindz:

Sorry about that message earlier today, I spelt your name wrong. I guess I was rushing off and so went the message. I am trying to remember what I said to you and I have a feeling my last comment may have been beside the point.

I think there was *one* point I wanted to make! Of course words are words and by the way they don't have to be poetry to have meaning. And yes of course we are all tied to the time in which we live. And it is true that Western art is not

universal, although we have made a pretty good stab at making American culture universal. One could make a similar case for the English language but I won't because I know what you mean. And yes, it would seem that art is not eternal. That was a bad choice of words.

In a world where the transcendental has almost been abandoned, art might be, for some people, a route of return. It sounds corny I guess, but sometimes when I see primitive art like those wonderful totem poles in BC or art by the Shakers, it makes me realize that people made these things with a belief system in tact. These were not objects as much as they were a physical manifestation of a belief. Now I am perfectly aware that there is a strong current out there that says this type of thinking is impossible today. That if anything, art has been reduced to the fringes of society, artists are marginalized (so what else is new) and the best one can do is parody and more specifically parody the media. Nietzsche said as much one hundred years ago or thereabouts and it looks like his prophecy holds water.

So where does that leave me in terms of a response to you. Only that I am very much in favour of reality and getting a grip on it. And whether I like it or not I was born in the twentieth century and am a product of it. I try to work with what I've got. I try to speak to my time, otherwise I have nothing to say.

When I think of Lincoln's speech at Gettysburg I think of poetry. It is extremely powerful today. In the hands of a lesser person the speech would not have been remembered, as indeed Lincoln believed it would not. Yes I guess we do remember the men that died on that battlefield and yes we would know of this battle even if there had been no Gettysburg Address, but America would be a far poorer nation without those words, than it is with them. And I would venture to say that for me, not being an American, the history of the civil war may only be interesting because of the Gettysburg Address.(And books like *Gone With The Wind*!)

Best to you.

blair

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11. **Blair Seagram**

Re: Signs

Sat 1 Apr 1995

Thank you Steven Shoemaker for the best laugh of the day.

bs

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12. **Mn Center For Book Arts**

Re: Back to poetry

Sun 2 Apr 1995

Blair Seagram, in talking about the possibility or impossibility of art as a return, perhaps to the transcendental, you referred to a belief many people hold -- "Now I am perfectly aware that there is a strong current out there that says this type of thinking is impossible today. That if anything, art has been reduced to the fringes of society, artists are marginalized (so what else is new) and the best one can do is parody and more specifically parody the media. Nietzsche said as much one hundred years ago or thereabouts and it looks like his prophecy holds water."

While I sometimes find myself working within the trappings of this sort of thinking, I also wonder what such thoughts have to do with artists working from and sometimes within such cultures as the Hopi and Zuni, or hundreds of cultures throughout the world (and by no means are all the practices of such artists "traditional" in senses understood by their culture or this generalized Western one) whose practices deserve to be considered as legitimate or central as any other, including the one in which we hold ourselves up to Nietzschean prophecies.

I know that nothing you say argues against my thinking on this, but I just wanted to respond with something of what our cultural limitations provoke in my own thinking.

charles alexander

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13. **Mn Center For Book Arts**

Desire

Sun 2 Apr 1995

Dodie Bellamy said, in response to Rapunzelian invitations to "come up," "I was surprised to find such a sexy message on the poetics listserve."

Surprise,

no no

we are such creatures of electronic longing

charles alexander

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14. **Ryan Knighton**

Re: Back to poetry

Sun 2 Apr 1995

Blair, I was following your discussion with Lindz and was intrigued by your comments on Lincoln. Given what you said about the necessity of his "words", would you go so far as to say that poetry (words) makes things happen? This has been on my tongue lately. Because if poetry does make things happen, what happens when you write against poetry, try to resist language?

I also agree with your comments that this is an age abandoning the transcendental. But if you write in resistance to language, widening its holes, flirting with contradictions or the its take upon "reality", is this not a transcendental pursuit? Perhaps it's just mask in place stuff. (looking forward to your reading next Wedn. Lindz)

Ryan

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15. **Gary Sullivan**

UNBRIDLED (for Cris)

Sun 2 Apr 1995

UNBRIDLED (for Cris)

being,

35 LINES FROM APOLLINAIRE'S ALCOOLS

My boat leaves for America tomorrow
I thrust my tongue out at the waves
From lips stirring the silent water
Of my mouth. Great ships drag love-
Less shadows across the earthly tug

Of you my love, my earth. I'm lost:
My heart, mirror of earth, is brok-
En. I no longer know anything, only
Love; condemn me to die, for I love
No one. This day the sun sprawls a-

Cross the sky, & the streets are a-
Wash with fresh rain. Slowly I make
My way, brow clouded with fire, sad
Since everything is ours loved mad-
Ly away. & now, my boat floats pale

In solid space. It passes you by as
You pass by, displaying at once the
Effort & effect. The drowned follow
In my wake to their own pale lovers
Crouched under waves of the burning

Sun. Nothing's dead but what hasn't
Yet existed. Bells and shrill music
Will announce my arrival in America
To know & at last be devoured there
Where I'll live on beneath Hawthorn

Flowers, lakes & light. Never shall
I return, but in new clothes wander
Hat in hand and striding right foot
First in all directions drag myself
Beneath the streets beneath earth I

Once loved. My boat trembles on the
Horizon, all black, & vanquished by
The clatter of brick waves, blacker
Than these hands folded together, O
Our clustered senses woven in light

Yours,

Gary

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16. **Chris Stroffolino**

Re: Back to poetry

Sun 2 Apr 1995

It's great to see the word transcendental pop up again...this time it seems people are giving it a little more breathing room...there are these half-hearted admissions of eating it on the sly as if it were junk food, or worse, health food which is politically irresponsible these days... But seriously--I guess I'm thinking about "if we make a revolution make it for fun" from D.H.L. and wondering if the infantilization of the transcendental Derrida flaunted, and the politicization of it Perelman wavers

"makes new advances" on the transcendental which is probably a style before it's anything else...and what of the idea that the transcendental is an feeling of scope that includes, potential, all others--that allows access to what could defeat it if you couldn't keep up the illusion of returning to it, which may be an

illusion because of course silly you're really there all the time--- etc..... chris s.

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17. **Kevin Killian**

Re: Desire

Sun 2 Apr 1995

*Dodie Bellamy said, in response to Rapunzelian invitations to "come up,"
"I was surprised to find such a sexy message on the poetics listserve."*

*Surprise,
no no*

we are such creatures of electronic longing

charles alexander

Charles,

Of course your point is right on the mark. But, I wasn't talking of the individuals--just the discourse.

Nice chatting with you at Margy's party all those months ago.

Dodie

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18. **cris cheek**

Re: UNBRIDLED (for Cris)

Sun 2 Apr 1995

Hi Gary, feeling ravished by your response. Bright sunshine here, buds opening, a snow-gum eucalyptus swaying in the garden. Fascinating the gradual process by which the whip of the sapling begins to take the more solid core forms of the 'mature' tree.

I wish I could write that simply and develop forms that cleanly. Takes my breath away. When I try that it quickly gets messy. Maybe it's the difference between the grid development of the U.S. city as opposed to the organic internal logic of the sprawl that is London. The weighted influences of the horizontal and the vertical.

It prompts a discussion about look (poem shape - focus) and control, roughness and smoothness of tone and texture. Out of a brief exchange I was having with Chris Stoffolino re 'philosophical irony'. I multiple mailed it by mistake. But now I'm glad I did.

Thanks,
cris

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19. **cris cheek**

Cassette Recorders / Ginsberg

Sun 2 Apr 1995

Hi Tony, curious to hear of your driving / improvising / recording around Auckland. I've been using a dictaphone extensively for about 4 years. Take it almost everywhere and continually engage with recording language materials, notes, phrases, snippets of conversation (usually not overheard). Both 'outdoors and indoors' the whispering cusps between 'public and private'. Sounds kind of creepy (and can attract funny looks) but I take care not to be intrusive and sometimes repress the impulse altogether. It's intriguing how 'place', particularly ambience, effects the committing of the work. I asked Ginsberg specifically to talk about the compositional process of 'Wichita Vortex Sutra' and although I've never actually transcribed what was a lengthy interview the gist of his reply was to do with his process of transcription (the laborious bit) and his use of blue pencil to more shape the poem. I submit my transcriptions to several other stages of process. But I can recommend the dictaphone if you're into a rough edged collocation of time and space. I record in very short phrases (mostly) and run on day after day into night. Worked on and off with a cumbersome tape machine both in the car and sat out on the street before that. But I find the dictaphone terrific. The tapes last for ages (you begin to enjoy accidental windows from one take into another as practiced more assiduously through cut-up by Burroughs). Not everything I write is involved with this process by any means but it's currently a persistent interest.

regards
cris

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20. **Loss Glazier**

Re: POETICS READING LIST MARCH 1995 (long)

Sun 2 Apr 1995

I just want to say that I think it's terrific that Kenneth has compiled this list of readings.

It's extremely useful to be able to browse these suggestions!

Especially since the NY Times Book Review, etc., doesn't seem to exactly cover our areas of interest...

Bravo Kenneth!

PS. I'll be posting this on the EPC. It might also be useful for classes, etc., suggested readings, or just as a way to see what's being passed around...

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21. **Tony Green**
Re: Responsibility

Sun 2 Apr 1995

Chris:

O Rapunzel, I never knew it was a wig.

Tony Green,

e-mail: [REDACTED]

post: Dept of Art History,

University of Auckland,

Private Bag 92019,

Auckland, New Zealand

Fax: 64 9-[REDACTED]

Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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22. **Tony Green**
Re: poetry v history

Sun 2 Apr 1995

Dear George, Thanks for post. Protocols in history, philosophy etc are interestingly controlled. There is a book somewhere 1980's called The Poetics of Philosophy. Paul Barolsky used the phrase the poetics of art history in the early 90's and I am aiming at something along those lines -- have been talking abt a poetics of art history for quite a while. Substitute for poetics: "erotics" and you'd have the philosophers and others really worried. My feeling is that it might be easier to work thru anything but professional history mags and go for poetical marginal ones.

Message is flashing that the computer to which I'm linked has got a full disc. The e facility has been going for a short while only and has proliferated here to the extent that it's like a jammed telephone switchboard. Maybe this will get thru.....

Best wishes

Tony Green,

e-mail: [REDACTED]

post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9- [REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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23. **Jonathan Brannen**

Hallmark verse

Sun 2 Apr 1995

Call me elitist but to paraphrase those most astute cultural critics Beavis and Butthead, greeting card verse sucks!

Have a smiley face day and say hi! to Barney for me,
Jonathan Brannen

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24. **cris cheek**

Re: responsibility

Sun 2 Apr 1995

Hi Tony, I feel like I've been fed a line -

```
*****
*                                     *
*                                     *
*           MIRACLE                   *
*   Cure for Baldness                 *
*                                     *
*           * * * *                   *
*                                     *
*           JESUS SHAVES!             *
*                                     *
*                                     *
*****
```

yours insincerity, Slithery Plait

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25. **Tony Green**

Hallmark

Sun 2 Apr 1995

[GREETINGS TO FRIENDS & RELATIONS IN KANSAS]

Thy sins are forgiven, Wichita!

Thy lonesomeness annulled, O Kansas dear!

as the western Twang

prophesied

thru banjo, when lone cowboy walked the railroad

track

past and empty station towards the

sun

sinking giant-bulbed orange down the box canyon --

Music strung over his back

and empty-handed singing on this planet earth

I'm a lonely Dog, O Mother!

quoted without permission and slightly mislineated

[CONDOLENCE]

A FRIGHTFUL RELEASE

A bag which was left and not only taken but turned away was not found. The place was shown to be very like the last time. A piece was not exchanged, not a bit of it, a piece was left over. The rest was mismanaged.

quoted without permission

Tony Green,

e-mail: [REDACTED]

post: Dept of Art History,

University of Auckland,

Private Bag 92019,

Auckland, New Zealand

Fax: 64 9-[REDACTED]

Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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26. **Mn Center For Book Arts**

Re: Hallmark verse

Mon 3 Apr 1995

Jonathan's distaste for Hallmark verse is something I'm afraid I share, although I've learned a bit from its contextual and social discussion here.

But for another take on pop culture, albeit a ways from Hallmark, I've just finished reading *REVOLUTION IN THE HEAD: THE BEATLES' RECORDS AND THE SIXTIES*, by Ian MacDonald, pub. Henry Holt & Co, 1994, which I'd recommend. It's contentious & sometimes misguided & extremely critical of aleatoric methods of making art, but it's provoking in its attempt to see that body of music, recording by recording, as linked to, embedded within, and in some cases, leading, the events of its times. And somehow reading a book which is composed of the brief bursts, going single song by song, is, in its dispersal of energy (although definitely not in its sense of language possibilities or accomplishment), is something like reading a collection of poems.

charles alexander

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27. **Mark Roberts**

Re: ian macdonald

Mon 3 Apr 1995

Wasn't there an Ian McDonald in the Doobies? Some kinda McDonald, anyway.

Alan

I went to uni with a Ian McDonald in Sydney in the early 80s. He is now a musical director working in theatre.....

Mark Roberts

Australian Writing OnLine

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28. **Mark Roberts**

AWOL: April Happenings

Mon 3 Apr 1995

AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on

██████████.

Please note that [REDACTED] is a temporary address until we set up our own address sometime later this year

Australian Writing OnLine

AWOL Happings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL on email [REDACTED] or write to AWOL, PO Box 333, Concord NSW 2137, Australia. AWOL postings are also available by snail mail - please contact us for details.

April 1995

Friday April 7.

Fiction and poetry reading with Vera Newsom, Peter Kirkpatrick, Ann Davis and Matthew Karpin at 7.30pm in Borad Room of the NSW Writers Centre (The NSW Writers Centre is in the grounds of Rozelle Hospital. Enter from Balmian Road opposite Cecily Street). For further information ph 02 [REDACTED]. Cost \$5/\$3.

*

Fifth birthday of Live Poets at 22 Napier Street North Sydney. Inquiries to Sue Hicks on 02 [REDACTED].

*

Saturday April 8.

The nice little bookshop berry invite you to a night of HOT COLLATION. Chris Mansell, author of DELTA (1978), HEAD, HEART AND STONE (1982) and REDSHIFT/BLUESHIFT (1982), will read from her new collection DAY EASY SUNLIGHT FINE. Along with work by Jenny Boulton, Coral Hull and Sue Moss, DAY EASY SUNLIGHT FINE forms part of Penguin Australia's new collection HOT COLLATION.

HOT Collection will be launched by Peter Skrzynecki at 7pm at the nice little bookshop, Broughton Court, Queen Street, Berry NSW. For further information about the launch contact the nice little bookshop ph 044 64 2422 Or fax 044 642088.

*

Wednesday April 12

The Rozelle Readings at the NSW Writers Centre. Trevor Langlands and the Bradbury Inn Poets. 7.30 to 9.30pm. Enquiries Ann Davis 02 [REDACTED].

*

Sunday 30 April

Closing date for ULITARRA ROBERT HARRIS POETRY PRIZE. Prize \$500 and publication in ULITARRA 7. To enter send \$8 for an entry form and a copy of Ulitarra 6 to PO Box 392, French's Forest NSW 2086.

*

April/May 1995

Australian Writers' Week Literature Festival in Germany at the University of Hamburg. Contact Bettina Keil, Brauerknechtgraben 55, 20495 Hamburg, Germany. Phone (040 36 4988 or fax 040 37 51 9526

*

CONFERENCES

Association for the Study of Australian Literature

ASAL

2-7 July 1995

Adelaide

The 1995 ASAL conference will be held at the historic Institute Building on North Terrace in the heart of Adelaide.

Keynote Speaker:

Paul Carter, author of *The Road to Botany Bay* and *Living in a New Country*.

Dorothy Green Memorial Lecture:

Drusilla Modjeska, author of *Exiles at Home* and *Poppy*.

Enquiries: Phil Butterss, Department of English, University of Adelaide, Adelaide 5005.

Ph: (08) [REDACTED]. Fax: (08) [REDACTED].

Email: [REDACTED]

(AWOL will shortly be posting the ASAL 1995 program).

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: *Inhabiting Australia: The Australian Habitat and Australian Settlement*.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Deadline for registration, May 1, 1995.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [REDACTED] *
Martin Leer (45) 35 32 85 87 internet: [REDACTED] * Merete
Borch (45) 35 32 85 84 internet: [REDACTED]

Copenhagen University, Department of English
Njalsgade 80, DK-2300 Kobenhavn S

Tlf. (45) 35 32 86 00
Fax (45) 35 32 86 15

Eva Rask Knudsen
Wiedeweldtsgade 50, st.
2100 Copenhagen O.
(45) 35266025

Mark Roberts
Australian Writing OnLine

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29. **Tom White**

Recent & Forthcoming books from O Books and Kelsey St. Press

Mon 3 Apr 1995

The forthcoming O Books (5729 Clover Drive, Oakland, CA 94618 - FAX [REDACTED]; and Small Press Distribution, 1814 San Pablo Ave. Berkeley, CA 94702): P. Inman's VEL(\$8.00); Alice Notley's CLOSE TO ME AND CLOSER ... (THE LANGUAGE OF HEAVEN) and DESAMERE, TWO BOOKS (\$10.50); John Crouse's LAPSES (\$8.00) - are available in June 1995. Another recent O Book: Camille Roy's COLD HEAVEN is two plays which are poems - Eileen Myles describes: "Not a play, but an exploding poem for two bodies." Carla Harryman says: "Roy's second play is a fascinating read into an imaginary realm that thrives on a distorted association between life and death."

Camille Roy has another book now out from Kelsey St. Press. Here are some Kelsey St. books (2718 Ninth St., Berkeley, CA 94710 - FAX: [REDACTED]; also distributed by Small Press Distribution): THE ROSY MEDALLIONS, SELECTED WORK, Camille Roy (72 pp, \$10, ISBN 0-932716-35-0): the second collection of writing by lesbian author and performance artist Camille Roy.

These startling witty pieces combine a playwright's keen ear for vernacular speech with a poet's compression. Every line has its physical punch. "Camille Roy's skittish, predatory language stalks inexplicable, then pounces. Her nasty luscious stories and poems make up a dyke coming-of-age novel; set not in the American family, but in our traveling explosion of body-race-class-gender ...(Robert Gluck) "Camille Roy's a pioneer in the new literature which used to be called autobiography, poetry, theater, prose or even the essay." Eileen Myles)

DISTANCE WITHOUT DISTANCE, Barbara Einzig (Kelsey St. Press 136 pp, \$10, ISBN 0-32716-34-2): Einzig's collection of short fictions continues the author's project of fiction as poem, her unique way of investigating the life of the hero as a creature of habit. The subject of her stories is an axis running through sensual perception, language and landscape. "How to let things simply happen, wander onto the page and find their true place ... How to integrate the miracle of wing and tense, the color of secrets and the market at Cumana and all the contents of consciousness, seems to me the impressive and ambitious undertaking in Barbara Einzig's DISTANCE WITHOUT DISTANCE..." (Carole Maso)

SPHERICITY, Mei-mei Berssenbrugge, poems; Richard Tuttle, drawings (Kelsey St. Press, 48 pp. 7 drawings, \$14, ISBN 0-932716-30-X): SPHERICITY is the first collection of poems by Mei-mei Berssenbrugge in several years. In this new edition light continues as the medium of small shocks of perception and revelation which boundaries only partly contain. "In SPHERICITY, when a point is silent, it's not a vantage point. Really there's no vantage point, and the instant of apprehension is solely. The event horizon is so loaded, the horizon's everywhere: 'the seam, my experience of your experience, a horizon at dawn, is the instant of apprehension.' ... Berssenbrugge subjects 'seeing' an event to language. Comparison itself (of Tuttle's vision and Berssenbrugge's writing) is Berssenbrugge's long line of the poems which as a measure/shape that extends throughout the text, is as if there were one infinite line of 'relation' that constitutes the 'event horizon' of SPHERICITY."

OTHER BOOKS. From Roof Books (Segue Foundation, 303 East 8th St., N.Y. N.Y. 10009; also distributed by Small Press Distribution): OBJECTS IN THE TERRIFYING TENSE / LONGING FROM TAKING PLACE, Leslie Scalapino, \$9.95, ISBN 0-937804-54-1. Has essays on Mei-mei Berssenbrugge, Carla Harryman, Lyn Hejinian, Robert Creeley, and others. Joan Retallack writes about OBJECTS: "We value Scalapino's act of writing for taking us to the rim of a textual eros full of mystery and lucidity at one but not the same time. These essays evoke multiple senses of time - a long history of con/texts, a recent past full of local excess and global abuse, and a present surface tension brimming with developing meaning. Here is ... a writer who acts on her knowledge that

'we don't have words at all;' but also that 'the text is erotic not simply by withholding,' but in so far as it touches 'the rim of occurring....'"

Tom White

Phone: [REDACTED]

Fax: [REDACTED]

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30. **I.LIGHTMAN**

Re: Desire

Mon 3 Apr 1995

I was really interested to see Dodie Bellamy's two succinct messages about being "surprised to find such a sexy message on the poetics listserve" (& also to note, Dodie, your subtle qualification "I wasn't talking of the individuals--just the discourse"). Dodie's remarks were touchstones for my own reservations about the Poetics list and recent discussions. I absolutely do not want to offer the following remarks as an *interpretation* of Dodie's remarks, but it's interesting that I can better explain myself by citing *Mirage Periodical*, which Dodie edits with Kevin Killian.

"Sexy" is a very interesting word. There hasn't been on the list much examination/deconstruction of any specifics of sex, and yet there are many references related to sex, that make sense by drawing on experiences other list-members have had or know about; sometimes to me, as a near macrobiotic (a la John Cage) non-druggy person, these

discussions of sex feel as excluding as discussions about good grades of drug between users. I'm sure, I know, that sex can be (spoken about as, anyway) refined (as in white sugar and bread) into a blissful high, and dispensed, dealt, consumed; but it isn't like that for me. Nor is it the shared riff of coupledness, like the hits you play night after night

on tour to a fanbase that is two people - not even the couple themselves, but the two personae they are bringing out of each other. For me sex is part of a life I'm leading of *connection* with people; it is one of the *many* equally intense collaborations I can have with people, not just collaborations, sometimes a finding of a higher joint being one has to surrender oneself to that week. How could I explain to a monogamous sexual partner the level of incomparable closeness between myself and my fellow songwriter, that no sexual partner and I could ever reach? I don't write

songs with my songwriter all the time; I could imagine making love with someone similarly not all the time, cohabiting with a friend who is not a sexual partner, fostering and adopting a child. If anyone thinks I am espousing

hippydom/free love, let me point out the usually feminist historical studies of whose freedom there was in free love; it seems little wonder that people like me would have been reluctant to stand up for the principles when the right attacked the practioners, when many practioners don't stand up for the real principle of either freedom or love. I hate Ginsberg, I hate the prominence of a certain kind of sexy, an unthinking automatism-sexy, like Grenier hated speech. Hitting on young men? Yes, AG hits on some other things that need hitting on, but he also hits on the young, and that isn't an easily laughed off flaw; it isn't like the flaws I have, and it isn't like the flaws that others would have who would be as capable as Ginsberg of hitting on the other things that need hitting on. Alright, he's an old man, now, and the young are warned; but let's call an end to the continuance of this kind of practice, let's not excuse it. It is not just the "sexiness" of fame that goes on when Ginsberg hits on the young; it may be, and more commonly is in my experience, the desire by a young poet (like all young poets estranged) seeking company and encouragement; the exploitation of that, the weeding out of sex in return for attention, is despicable; I can think of one soi-disant language poet who does this all the time to young female undergraduates, on his worldwide itinerary of writer-in-residency, and it is just as bad. Just because the young male has rewards/is accepted for becoming a loveless-sex junkie, and so seems to have less "innocence" to lose, it is just as cruel a loss of a potential fine poet to have them made cynical in this way.

For all of the above reasons, it doesn't surprise me that a sex-stupid dominant culture sees Ginsberg as an icon; it just isn't avant-garde to be a sex junkie like that. That's them, all of them, this is me, Ira

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31. **Edward Foster**

Re: Responsibility

Mon 3 Apr 1995

sorry, chris, short hair. best wishes, rapunzel

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32. **Edward Foster**

Re: Responsibility

Mon 3 Apr 1995

me, too, dodie, but grateful. wish there were more. am BORED with all the abstract theory. what's that got to do with poetry? IT'S BORING, BORING, BORING, BORING, BORRRRRRIINNNGGG!!!!!! -- thank you, cris!

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33. **Chris Stroffolino**
ian macdonald

Mon 3 Apr 1995

Dear charles alexander--Who is this ian Macdonald--there were several rock no rollers named that and maybe one of them has now tried to cash in on it in a book...there was the guy in Fairport Convention who later became Ian Matthews of matthews southern comfort and then there was the original leader of King Crimson who later became a member of, YEEGAHDS, Foreigner...Anyway, maybe it's neither--Does Anybody know where i can find a poem called to "The ROCK n ROLL industry in time of crisis" written I think by--I blank on the name....Chris

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34. **Edward Foster**
Re: Back to poetry

Mon 3 Apr 1995

re: "transcendental," note l. schwartz's "transcendental lyric."

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35. **Chris Stroffolino**
Re: Back to poetry

Mon 3 Apr 1995

By Schwartz does Foster mean "leonard" or "delmore"--by trnascendental does he mean "boring borrowing BORRRINNG" or "sexy" and what (or hwat, as some people say) poem begins with the line "Quips and players?" and why not? cs.

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36. **Gary Sullivan**
Back to poetry (_Talisman_)

Mon 3 Apr 1995

Ed Foster writes:

>re: "transcendental," note l. schwartz's "transcendental lyric."
...which appeared in _Talisman_ #9, "A Flicker at the Edge of Things: Some Thoughts on Lyric Poetry." Followed up in _Talisman_ #10 with Stephen-Paul Martin's response "Immanence/Transcendence," Richard Blevins' response "Responding by Anticipating: Reading the Poetry behind Leonard Schwartz's 'A Flicker at the Edge of Things,' and Schwartz's response-response, titled, simply, "A Response." Great reading!

And, speaking of _Talisman_...the new issue (#13) is out *now*. (I'm borrowing a friend's copy--couldn't wait!) More than THREE HUNDRED PAGES!

Yet another groovy font! (What is the new typeface, Ed?) An AMAZING (as always) issue, featuring an interview w/ and essays/poetry (by W.C. Bamberger, who I think does Bamberger Books in Michigan?; Lee Ann Brown; Chris Funkhouser; Bernadette Mayer; Douglas Oliver; Kristin Prevaillet; Andrew Schelling; Katie Yates) about/for Anne Waldman. Also, a selection of Mary Fabilli's work, edited by Drew Gardner; Robert Duncan on H.D.; Merle Bachman on Mei-mei Berssenbrugge; essays by Charles Cantalupo; Kathleen Fraser; Andrew Joron (my sci-fi hero!); Vyacheslav Kuritsyn; Mark Lipovetskii; Susan M. Schultz; and Zhang Ziqing. Great new poem ("Inside Language") by Charles Borkuis (see his new SINK Press book, _Proximity (Stolen Arrows)_). Other highlights (for me) include "Meditations" by Jerome Sala ("Meditation 3" on Bryan Ferry); an excerpt from Daniel Davidson's "Desire"; Bob Holman's "Let's Get Butt Naked and Write Poetry" (indeed!); "On L," by thrilling 20-something Bostonite, Ange Mlinko; e-pal Mark Wallace's "The Displaced Blizzard"; Anthony Schlagel--Minneapolis' best-kept secret--'s "The Secret Music"; Stephen Paul Miller--not to be confused with Stephen-Paul Martin--'s "Squash Omlette" ...

Lots more!--including a TWELVE-PAGE LIST of "Books Received." (Invaluable!) (I'm hyperventillating just *looking* at it!)

My question to you, Ed: DON'T YOU EVER SLEEP?

This issue (a mere \$6.00 + \$2.00/postage & handling--go figure!) is available from TALISMAN, P.O. Box 1117, Hoboken, NJ 07030.

I'm off to read the rest of it ...

Yours,

Gary

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37. **Aldon L. Nielsen**

Re: The return of transcendentalism

Mon 3 Apr 1995

I'd thought we'd gotten beyond all that!

Seriously, though; I'm no longer sure I recognize the transcendent being discussed here (but never having seen it, how should I describe that bear I would have seen).

Jews, Christians, Moslems and my mother all believe not only that there is a transcendent realm of apriori truth, but that the transcendent has manifested itself within human writing (bible, koran, etc.) The problem with this is, of

course, that the non-believer has only their word for it. If we could step "outside" together, we might be able to settle this problem, but we can, which is why these are called transcendent arguments ("I have before me phenomenon X, which leadse me to believe that it _must_ have been preceded by phenomenon V). I've been down that path before. \ Much mischief has been done by that mistranslation of Derrida (see Berube's _Public Access_ on this) -- My own account of that notorious quip is that Derrida was answering the question, "Where is nothing?" answer -- "Outside the text."

I am I because my audience knows me.

I have a friend who thinks he's a hypochondriac, but he isn't really. I tired to get a Hallmark card of the get well/get over it variety, but that had nothing that suited, so I gave him Thoreau's _Cape Cod_ as an antidote.

An uncorrectable line above should read "But we can't." Next posting will be from my own computer, upon which I can administer corrections to myself -- I am self-correcting. My epistemology, unfortunately, is not.

In short, we can all agree that there really is an outside outside, but we will do this agreeing in language. We can't really write against the language, only against the language as we found it.

In a Hopi-centric world, the artist would be the envy of all nostalgiac non-Hopi writers.

I am I because my little dog passed through the mirror stage of production. Oh where, oh where can he be. How much is that basket in the window?

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38. **Alan Golding**

DOING GENDER ON THE NET event

Mon 3 Apr 1995

Associate Professor of English, U. of Louisville

Phone: [REDACTED]; e-mail: [REDACTED]

I thought this event might be of interest, given some of our recent discussions of gender and e-space.

-----Original message-----

id 0976; Mon, 03 Apr 95 13:28:57 EDT

with TCP; Mon, 03 Apr 95 13:28:56 EDT

id aa11772; 3 Apr 95 13:20 EDT

id AA39696; Mon, 3 Apr 1995 16:54:45 GMT

(5.67a8/1.34)

id AA28424; Mon, 3 Apr 1995 12:54:42 -0400

id AA07041; Mon, 3 Apr 95 12:54:41 EDT
Date: Mon, 03 Apr 95 13:01:00
From: Jeremy Grainger <[REDACTED]>
To: [REDACTED], [REDACTED]
Subject: DOING GENDER ON THE NET event

----- Forwarded Message

Subject: DOING GENDER ON THE NET event

DOING GENDER ON THE NET

An MIT Women's Studies 'Women in Cyberspace' Mini-Conference

Friday, April 7, 1995

4-9pm

Rm. 34-101, MIT

50 Vassar St., Cambridge, MA

On April 7, 1995, the MIT Program in Women's Studies will continue its popular 'WOMEN IN CYBERSPACE' series with a mini-conference on the psychological, social, and theoretical issues raised by gender-bending practices on the Internet. A public town-hall style discussion -- mediated by a panel of scholars and net practitioners -- will begin at 4pm, pizza will be available from 6-7pm, and at 7pm, ALLUCQUERE ROSANNE (SANDY) STONE, a leading theoretician of the issue of gender and bodies in cyberspace will make a formal presentation featuring excerpts from her performance piece, "THE VAMPIRE'S KISS: REFLECTIONS ON LIQUID IDENTITY." Sandy Stone is Director of the Advanced Communication Technologies Laboratory at the University of Texas, Austin, and is also an Assistant Professor in their Radio, TV and Film Department. Her book "The War of desire and Technology at the Close of the Mechanical Age" will be published by the MIT Press in May 1995. Women in Cyberspace is sponsored by MIT Women's Studies, with support from the Offices of the Deans of the Schools of Engineering and of Humanities and Social Sciences. For more information, call [REDACTED].

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39. **Alan Golding**

ian macdonald

Mon 3 Apr 1995

Associate Professor of English, U. of Louisville

Phone: [REDACTED]; e-mail: [REDACTED]

Chris Stroffolino:

Are you thinking of O'Hara's "To the Film Industry in Crisis," which is on p. 232 of the recent O'Hara Collected? If not, no, I don't know the poem you're referring to.

Wasn't there an Ian McDonald in the Doobies? Some kinda McDonald, anyway.

Alan

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40. **John Lavagnino**

A surprising publication

Mon 3 Apr 1995

The collected edition of Joe Brainard's *I Remember* has just been republished---by Penguin Books, of all people.

I remember get-rich-quick schemes of selling hand-painted bridge tallies, inventing an umbrella hat, and renting myself out as an artist by the hour.

I remember my high school art teacher's rather dubious theory that the way to tell if a painting is any good or not is to turn it upside down.

I remember picture windows with not much view except other picture windows.

I remember the rather severe angles of ``Oriental" lamp shades.

I remember, up high, wallpaper borders.

John Lavagnino

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41. **Kevin Killian**

Re: Desire, Ira Lightman

Mon 3 Apr 1995

I was really interested to see Dodie Bellamy's two succinct messages about being "surprised to find such a sexy message on the poetics listserve"

Really, Ira, my intention with my original message was simply to be playful--I thought. But maybe it was a passive-aggressive impulse to be provocative. But, thanks for responding.

(& also to note, Dodie, your subtle qualification "I wasn't talking of the individuals--just the discourse"). Dodie's remarks were touchstones for my own reservations about the Poetics list and recent discussions.

I feel strange writing anything on this listserve at all, since I'm not a member of it--Kevin is. This is no accident, I think. I could have easily had my name included. I think it is indicative of how I position myself as an outsider to this

community. If I may be so bold as to offer what I imagine your reservations about Poetics list are about--I think, as far as the issue of sexuality goes--this is basically a heterosexual space, and there isn't the vocabulary for dealing with the sexual-beingness of the individuals involved like there is in a gay community. Kevin and I both live in two worlds that only occasionally overlap--Norma Cole, for instance has been joining us in that overlapping--a gay, mostly art and fiction world--and the basically heterosexual poetics community. In the gay world the individuals involved are seen as actively sexual beings and it's no big deal. In the heterosexual poetics world I get the sense that the sexuality of the members is treated some kind of secret--a "behind closed doors" type of thing. Some younger poets from the East Coast are a big exception to this massive, and I'm sure faulty, generalization of mine. Whenever I'm involved in the poetics community I try to act as neuter as possible, but I always feel I'm never neuter enough.

I recently read Catherine Clement's *Syncope: The Philosophy of Rapture*, a book I cannot go into enough raptures about. It knocked my socks off. It is a book about rapture: religious ecstasy, passionate falling in love, orgasm, sneezing, swooning, depression, the dip in the Tango. If you think of sex in terms of rapture, it would certainly seem to be an important point in a discussion of poetics.

XOX
Dodie

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42. **Gary Sullivan**

Re: Desire

Mon 3 Apr 1995

Dear Ira: Wow! That absolutely captures exactly my own thoughts & anger w/respect to Ginsberg--& others--'s ABUSE OF POWER. ABUSE is what it is, people; we might have the guts, finally, to call it that. I know the soi-dissant lang po you're speaking of--hell, what younger poet doesn't? He won this year's "BUTTUFUOCO" Award in *_Exile_* (another nominee being Ginsberg himself). A 20-something friend of mine here in St. Paul was absolutely POUNCED UPON by yet-another drunken, salivating, power-seeking CREEP (a "recently estranged" lang po) who wouldn't stop harrassing her *all night* DESPITE PROTESTS, after a reading a few years ago in Tucson (she used to work at the Poetry Center there; he was the visiting reader). Of course, NO ONE would help her out, pry the DIRTBAG off of her; that wouldn't have been "respectful" of the older, "accomplished" poet. My friend received a package from this slimeball--an "apology"--a month later, which INCLUDED COPIES OF SEVERAL OF HIS

BOOKS. (!?!). Sickening, absolutely sickening. You're right to point out, Ira, that "hitting on" is rarely just that, & has as much to do with sex (or love) as rape. It's absolutely about POWER, its ABUSE. Thank you, Ira, for calling a spade a spade. The rest of you; you might bother lifting a finger the next time you see someone-- ALWAYS younger, "green"--being hurt like this. It's almost always done in public--as if, to paraphrase G. Bowering, that makes it "okey-dokey." Any of you think this is merely griping or (worse?) mud- slinging, YOU sit there all evening trying to dislodge some 40-, 50- or 60-year old's hand from YOUR pants, THEN you tell us we're overreacting. Thanks, again, Ira, for giving me the courage to say this. Yours, Gary

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43. **Mn Center For Book Arts**

Re: ian macdonald

Mon 3 Apr 1995

Dear Chris (we met long ago in Philadelphia through Gil Ott at Painted Bride, nice to talk with you)

The Ian MacDonald who wrote the book about the Beatles is described on the book jacket as follows: "Formerly deputy editor of New Musical Express, which has long been at the forefront of reporting on popular music, Ian MacDonald is also an accomplished musician and composer. He is the author of The New Shostakovich, the widely acclaimed, definitive biography of the twentieth-century Russian composer. He lives in London."

That's all I know about him except that he's a very confused & sometimes political thinker, often annoying, yet very perceptive about music, and provoking about its connections to politics & history. My guess is he's not one of the MacDonalds you mention.

charles alexander

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44. **Edward Foster**

Re: Back to poetry

Mon 3 Apr 1995

no, it's l. for leonard, tho i happen to like delmore s. work a lot. very unfashionable, but very good. but the transcendental part, the boring are those who deny it yet again, again, again. as for sexy, any context, but who are those players?

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45. **Edward Foster**

Re: Back to poetry (_Talisman_)

Mon 3 Apr 1995

hey, gary, who needs sleep? that's out of context. new t's getting in the mail bit by bit, and new terrific gerrit lansing, joe donahue, and gustaf sobin books follow in a few weeks.

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46. **Wystan Curnow**

Re: ian macdonald

Mon 3 Apr 1995

Dear Chris,

I believe Old MacDonald had a farm. Up North.

Is this any help?

Wystan

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47. **Steve Evans**

Espousing Update 4/3 (Long)

Mon 3 Apr 1995

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+ POETRY FLASH

+ SOME WEB SITES THAT HAVE INFO ON FEDERAL ARTS FUNDING

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+ BONUS (!?): JOHN SILBER'S DEFENSE OF THE NEA--

"We live, after all, in an age when John Cage was taken seriously as a composer."

+++++

BACK FROM THE INTERMISSION

This *Freely Espousing* update, the first one since 7 March, is organized primarily in calendar form and is meant to supplement previous Updates (in a few particulars) as well as to circulate information about developments in the last month.

From our perspective, the struggle to preserve federal arts funding is now at a strange juncture. Key figures from the corporate media and the ideological right (cf. the John Silber editorial reproduced here from the Congressional Record, below) have recently come out in favor of preserving the NEA in some

form and the question appears to be shifting from one of brute survival to what kind of "re-organization" arts funding will undergo. For instance, single author grants look to be a major casualty in the latest battles (cf. Ralph Regular's remarks on 16 March, also below). This means more power to the managers, and less to the makers, of culture. Imaginative long-term alternatives to preserving the bureaucrats while eliminating the artists are still urgently needed!

As always, corrections, additions, and further speculations are welcome. Sentimental though it may sound, we hate nothing more than uni-directional information flows.

POETRY FLASH

Poetry Flash 259 (March 1995) contains a brief report on Freely Espousing under the somewhat inexplicable title "Flashback." The account is on the inside back cover (p.39) and aside from the title and an intro graph that locates us in "Provincetown, Rhode Island," it ran pretty much as we had (hurriedly) written it in the week following 28 January. Unfortunately, Flash editors decided not to run an account Kevin Magee and Myung Mi Kim had put together about a Bay area event on 27 January.

SOME WEB SITES THAT HAVE INFO ON FEDERAL ARTS FUNDING

American Arts Alliance Home Page

<http://www.tmn.com/0h/Artswire/www/aaa/aaahome.html>

ArtsUSA

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

Arts Wire Home Page Front Door

<http://www.tmn.com/0h/Artswire/www/awfront.html>

Saving the NEA, NEH, and CPB

<http://132.162.165.174/>

Thomas: Legislative Information on the Internet

<http://thomas.loc.gov/>

The Electronic Democracy Forum (EDF)

<http://edf.www.media.mit.edu>

[According to a recent edition of *Hotwire*, the EDF is generating resistance to the Contract With America. EDF'S e-mailed legislative alerts are sent to all subscribers several days before critical votes in the House and Senate or before potential Presidential vetoes. The alerts contain the names, numbers and brief descriptions of bills, along with contact information (e-mail, phone, fax & post) for your two Senators. To join, send your e-mail address, state abbreviation and zip code to [REDACTED]. EDF will correlate your state with your Senators and will

then contact you about important upcoming votes and other Congressional news.]

=====A CALENDAR OF INFORMATION=====

6 FEBRUARY: CLINTON BUDGET Under Clinton's proposed budget, the NEA would be funded at \$172.4m, the NEH at \$182m, and the IMS for \$29.8m. These figures represent a 3% increase over current funding levels.

28 FEBRUARY: NY ARTISTS OPPOSE CONTRACT <cf. Espousing 2/17 for press-release; Brenda Coultas of the Poetry Project reports that the event, while raising only a modest sum of money for LitNet, did achieve its principle goal of building solidarity among NYC artists and writers. Look for further events.>

1 MARCH: MICHAEL GREENE ON GRAMMY AWARDS Michael Greene, CEO of the National Academy of Recording Arts and Sciences, delivers a pro-NEA speech (and provides the advocacy 1-800 number) in the opening moments of the Grammy broadcast. Usage of the advocacy number spikes tremendously.

14 MARCH: NATIONAL ADVOCACY DAY From reading the papers, one knows only that Garth Brooks, Michael Bolton, and Kenny G. urged Congress to maintain federal funding for the arts (Brooks meets with Newt Gingrich, etc. We're working on getting a de-celebritized account of the day, but since follow-up rarely matches build-up this may take some digging. If anyone receiving this Update participated in the days events, e-mail us your impressions.

Further Note: In a Sunday New York Times op-ed piece (19 Mar 1995: E15), Frank Rich describes the impact of this intervention as follows: "For the first time in the culture war of '95, the anti-N.E.A. forces were thrown on the defensive." Rich attributes the development to Michael Greene's assumption leadership in pro-N.E.A camp: "A Georgian who overlapped with Mr. Gingrich at West Georgia College, Mr. Greene first took command at the Grammy Awards on March 1, when, in defiance of CBS dictums, he gave an endowment-advocacy speech with an 800 number (██████)."

16 MARCH: HOUSE RESCISSIONS PROCESS [FY 1995] By a vote of 260 to 168, Florida Republican Cliff Stearns's amendment to the House rescission package--tripling the cut to unobligated NEA funds for 95--was defeated. A spokesperson for the National Assembly of Local Arts Agency characterized this as "a clear victory" in that seventy-five House Republicans crossed party lines to defeat the Stearns Amendment and keep the rescission figure at its original \$5m. From Stearns's remarks introducing the Amendment: "My colleagues, remember, this has to go to the conference committee. Traditionally, historically, when it goes to the conference committee, they cut it even further down. So I say to my friends here in the House, let's make at least a modicum of a cut, 9 percent total, so if it goes to conference and it comes back, we will not be left like we did last year with a 2.5 percent reduction after

we labored for hours on the House floor to get just a mere 5 percent" (*Congressional Record* H3290-93). From Ralph Regula's remarks: "I just want to advise Members of the situation. In the subcommittee, we took out \$5 million from NEA, remembering last year we cut it 2 percent on the floor and sustained that in the conference. That \$5 million comes out of individual grants. There will be no money left in the NEA for individual grants which have been the problem. None. Zero. If this amendment is passed, this will have to come out of the grants all over the United States to small communities with symphonies, ballet, and museums. It will mean the concert on the mall on the Fourth of July and Memorial Day, I hope many Members have seen it on C-SPAN, it is a great thing. Basically, if you vote for this amendment, you are voting against those small amounts that reach out across the United States for educational programs, for the small groups within the communities, for the grants to the State arts commissions. You are not voting against individual grants. We have already eliminated all the money for the individual grants in the subcommittee which was ratified by the full Committee on Appropriations. The Committee on Educational and Economic Opportunities will have to hear the question of reauthorizing the NEA, so that is the place to deal with the problem. If we do not want NEA, we do not have to reauthorize it for fiscal year 1996 and prospectively. But let us not cut out that little bit of money that is being spread across the United States to many of the things that you cherish in each of your respective communities" (*Congressional Record* 3290-93). Further Note: As of the 15th, there had been six NEA-related Amendments allowed. Only the Stearns Amendment (tripling the rescission cut) was actually introduced. A breakdown of the six may be of interest with respect to FY 96 budget struggles, so here it is: *three were by Phil Crane (R-IN): one to rescind all unobligated funds; one to rescind \$15m; one to rescind \$10m. * Bob Barr (R-GA) offered an amendment virtually identical to Stearns's. * Finally, Jerrold Nadler (D-NY) planned to offer an amendment to restore the \$5m rescission cut to the NEA.

16 MARCH: John Kasich, the Ohio Republican who chairs the House Budget Committee, presented an illustrative list of spending cuts (to make up for the proposed Republican tax bill) that included elimination of the NEA and NEA.

23 MARCH: COMMUNICATIONS DECENCY ACT OF 1995

The Senate Commerce Committee passed telecom legislation that included an amended version of the Communications Decency Act of 1995, commonly known as "the Exon Amendment." This draft was introduced by Sen. Slade Gorton (R-VT).

For amendment text, updates and action alerts, see:
[ftp.eff.org, /pub/Alerts/](http://ftp.eff.org/pub/Alerts/)

[gopher.eff.org, 1/Alerts](http://gopher.eff.org,1/Alerts)
<http://www.eff.org/pub/Alerts/>

For more information, contact the Electronic Frontier Foundation

██████████

██████████ (voice), ██████████ (fax)

24 MARCH: SENATE RESCISSIONS PROCESS [FY 1995] The Senate Appropriations Committee, chaired by Senator Mark Hatfield (R-OR), met to consider the FY 95 rescission package. Note: This was a somewhat disappointing development; if the consideration of rescissions had been postponed until after the upcoming recess the NEA/NEH could have proceeded with scheduled awards. Further Note: The Committee recommended a \$5m cut in FY 95 unobligated funds for NEA. While the figure is the same as it was in the House, the Senate Committee's recommendation did not stipulate that individual grants be targetted.

27 MARCH: OSCAR AWARDS Although less focused than the Grammys, the broadcast did include pro-NEA speeches by the President of the Academy and Lifetime Achievement honoree Quincy Jones (and Jamie Lee Curtis was wearing her postage stamps). The publicity also occasioned some backlash; in the Providence Journal an op-ed pounced on the contradiction of a profit-driven medium like Hollywood cinema pleading for public monies for preservation.

29 MARCH: STUDENTS ACT AGAINST CONTRACT WITH AMERICA "Students at universities around the country held rallies, marches, teach-ins and vigils today to protest both proposed Federal cuts in education and the Republicans' Contract With America, which they said was responsible" ("Students Protest Education Cuts at Rallies Around US" by Peter Applebombe, NYTimes 30 March 1995). For information, contact: the Campus Activists' Network (CANET), which hosts the CAN-ER mailing list, a forum for campus activists working to stop cuts in government support for higher education. The list is facilitated by Sarah Lund of Student Action Coalition at Kent State, who will try to keep discussion focused on activism around tuition and student aid cuts. For more information on CANET, send any message to: ██████████.

29 MARCH

Senate (floor) consideration of FY 95 rescission package results in proposed \$5m cut to NEA, and \$5m to NEH.

5 APRIL: HOUSE APPROPRIATIONS PROCESS [FY 1996] The House Committee on Interior Appropriations (chair, Ralph Regula) will hold a meeting to consider 1996 funding for the NEA at 10:00 AM in Rayburn B308. Jane Alexander is scheduled to testify.

8 APRIL - 30 APRIL

Senate recess. Schedule meetings with your Senators.

8 APRIL - 23 APRIL

House recess. Schedule meetings with your Representatives.

+++++

JOHN SILBER ON THE ARTS IN AMERICA (Senate - March 30, 1995)

>

> [Page: S4840]

>

> Mr. KENNEDY. Mr. President, in a thoughtful article in the Boston
> Globe entitled 'Funding the Arts Enriches the Nation,' John Silber,
> president of Boston University, provides an eloquent reminder of the
> importance of the arts to the spirit of our Nation. President Silber
> effectively rebuts the negative myths about the National Endowment for
> the Arts and states the necessity and desirability of continued
> funding of the arts . NEA represents only one-half of 1 percent of the
> Federal budget. The program it funds and disseminates to neighborhoods
> and communities across America are eminently deserving of this
> moderate level of Federal support.

>

> I commend this article to my colleagues and I ask unanimous consent
> that it may be printed at this point in the Record.

>

> There being no objection, the article was ordered to be printed in the
> Record, as follows:

>

> From the Boston Globe, Mar. 20, 1995

>

> Funding the Arts Enriches the Nation

>

> (By John Silber)

>

> The 104th Congress has brought with it an open season on federal
> support for culture. Members of the congressional leadership have
> proposed defunding public broadcasting, and two former heads of the
> National Endowment for the Humanities testified that it ought to be
> terminated and advised the same fate for the National Endowment for
> the Arts .

>

> The most common charge made against public broadcasting is bias toward
> the left, and those who would impose a death sentence on two

- > endowments continually trot out the same horror stories.
- >
- > With regard to the NEA, the cases in point are some items in an
- > exhibit of Robert Mapplethorpe's photographs, an alleged work of art
- > called 'Piss Christ' by Andres Serrano and a piece of blood-spattered
- > performance art by Ron Athey.
- >
- > The NEH has subsidized a ludicrously tendentious set of standards for
- > the teaching of history and has funded the Modern Language
- > Association, the professional association of literary scholars, as it
- > deconstructs into vulgarity and irrelevance.
- >
- > These genuine horror stories are not so much the doing of the
- > endowments as irrepressible eruptions of contemporary culture. It is
- > very likely they would have occurred without government subsidy. We
- > live, after all, in an age when John Cage was taken seriously as a
- > composer.
- >
- > But these are only the horror stories. The solid achievements of the
- > endowments are ignored in favor of their few sensational mistakes.
- >
- > The NEA has provided startup funds for a vigorous movement of regional
- > theaters and enriched the musical life in the nation through the support of
- > orchestras and other
- > performance groups. The NEH has, among other activities, supported
- > some of the most distinguished programs on public television, such as
- > 'Masterpiece Theatre' and 'The Civil War.'
- >
- > Such successes have enriched the intellectual and artistic life of
- > millions of Americans, and they have been far more influential than
- > the comparatively few failures.
- >
- > Nor is it true that PBS is, as a whole, a liberal enclave. There are,
- > of course programs on PBS made from a liberal perspective and
- > sometimes this perspective amounts to a bias that distorts reality.
- > But PBS is also studded with programs produced from a conservative
- > perspective.
- >
- > And the great majority of PBS programs are about as free of ideology
- > as is humanely possible. Consider one recent case, a history of the
- > Cold War called 'Messengers from Moscow.' The final episode of the
- > series was made up largely of interviews with Soviet politicians,

- > bureaucrats and generals. Most of them agreed that the Soviet Union
- > had been a fraud, and that the US challenge, orchestrated largely by
- > Ronald Reagan, had brought the Soviet system down and made them see
- > reality.
- >
- > Jimmy Carter appeared as the man who first terrified the Soviets by
- > considering the neutron bomb, and then was snookered into abandoning
- > it by a massive propaganda assault. A Russian general explained that
- > had the neutron bomb been deployed, the Soviet strategy of
- > overwhelming NATO with tanks would have been rendered useless.
- >
- > This politically incorrect program was produced by a PBS station with
- > major funding from the NEH. It is representative of federally
- > subsidized culture at its objective best, and it is impossible to
- > imagine it on commercial television.
- >
- > If we extended the standard of perfection now being applied to PBS and
- > the endowments to other institutions, we should have long ago
- > terminated the Congress, the State Department, the presidency and
- > every known agency of government. In addition we should have
- > eliminated all hospitals, schools, colleges and universities and dealt
- > with all churches as Henry VIII dealt with the monasteries of England.
- >
- > The NEA has frequently endorsed the notion that the sole duty of art
- > is to provoke and outrage. Great art will, sometimes, do exactly that.
- > But that is a consequence, not an end. Monet outraged many of the
- > bourgeoisie, but that was not his intention, only a result of the
- > impact his vision of light had on people raised on a diet of academic
- > realism.
- >
- > Public broadcasting and the Endowments consume only 1/50 th of 1
- > percent of the federal budget. By helping to preserve and disseminate
- > culture they have contributed value far exceeding their modest
- > funding. Terminating these useful agencies on the basis of a few
- > sensational mistakes will do little to balance the budget but will
- > deprive the country of much value.

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48. **Colleen Lookingbill**

Re: Responsibility

Tue 4 Apr 1995

Where can I sign up for the Ed Foster fan club? In the last few weeks your posts have been consistently the best of the list for me - perhaps your brevity adds to the delight. I'd never have enough guts to say the *boring* word. Oops! guess I did!

from - I'm your fan - Colleen Lookingbill

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49. **John Byrum**

GENERATOR Press 1995 Catalogue

Tue 4 Apr 1995

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50. **Jeffrey Timmons**

Re: Boring

Tue 4 Apr 1995

A Person Tired Of Theory Is Tired Of Life, or something like that....

Jeffrey Timmons

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51. **Aldon L. Nielsen**

Re: Julius Hemphill

Tue 4 Apr 1995

I just received word that the brilliant alto sax player and composer Julius Hemphill died yesterday, at 57. If you've listened to early World Saxophone Quartet, you know his work. If you have never heard him, get a copy of _Dagon A.D._ and listen carefully. Julius was a great friend to poets and often worked with poets' texts in his compositions. Since his illness began to make it difficult to perform, his compositions have been presented in public frequently by the Julius Hemphill Sextet.

If we could only listen to each other as attentively and inventively as Julius listened to the other musicians in his bands . . .

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52. **Chris Stroffolino**

Re: Boring

Tue 4 Apr 1995

Jeffrey TImons writes

"A person Tired Of theory Is Tired Of Life, or something like that..."

Flipper sang "You're so bored coz you're boring"--

But i always think about how BORING can be taken two ways
which prevents me from "using" it half the time....CS

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53. **Kevin Killian**
40, 50, and 60 year olds

Tue 4 Apr 1995

Hi, this is really from Kevin and not from Dodie. Dear Gary Sullivan, I can't decide how disingenuous you're being when, in describing the horror of sexual harassment, you ask us how would you like it if some 40, 50, 60 year old guy had his hands down your pants, as though the increasing decades made the horror more exponential. As though if the guy was 30 it wouldn't be so bad and 20 maybe actually okay or groovy.

Please clarify on this important point. Otherwise you're summoning up some hypothetical bogeyman to scare young poets & playing into a social construction of a predator (the predator is incredibly old, ancient, even tho' he may try to look young) (age itself is horror) (the older one gets, the more vampiric the sexual predator becomes as he needs the young blood of poets) (the prey, finally, ages much more slowly than the old, 40, 50, 60- year old predator?)

Yours-Kevin Killian, aet 42

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54. **Christopher J Beach**
poeticslist

Tue 4 Apr 1995

Greetings to all friends and acquaintances on the list, which I have recently joined (and thanks to "cb," who, incidentally, has the same initials as I do). I have been enjoying many of the discussions on the list, especially those on "close reading" and "hallmark cards." Thanks, Maria, for your insightful comments. Also thanks to Ken for the compiled list of fascinating things people are reading. I wish I had half the time it would take to look into all of them.

My one observation about the list so far (and this is based only on about a month-long perusal of its contents) is that a lot of the postings seem to be more like "private" conversations between two individuals than information or discussion that would be useful to the community as a whole. Is this a fair statement, or am I missing something? Often these messages seem like they could just as easily be sent to one person than to 200. I'm not trying to "restrict" anyone's use of the list, but it seems like with the ever-growing numbers of messages that come in (sometimes nearly 30 a day) some consideration could be given to how interesting/relevant things are going to be for everyone (and how much time it takes to go thru and digest all the

messages. There was also a question recently about dividing the list into more specific interests. What is the status, or history, of this idea? How would it work? Anyway, thank you all for your knowledge, wisdom, and sense of play (free or otherwise).

Chris

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55. **Edward Foster**

Re: Desire

Tue 4 Apr 1995

oh, gary, come on; the "victims" are exactly in nursery school.

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56. **Edward Foster**

Re: Desire

Tue 4 Apr 1995

oops, meant "aren't"

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57. **Edward Foster**

Re: Desire

Tue 4 Apr 1995

back to that desire business: recall wallace stevens (must have been 40, if a day): "a ring of men / Shall chant in orgy on a summer morn/ Their chant shall be a chant of paradise." Yah, yah, yah!!!!

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58. **I.LIGHTMAN**

Re: Desire, Ira Lightman

Tue 4 Apr 1995

Hi everyone,

I did want to say publically to Gary, thanks really deeply for your response to my mail, it put a lot of the verve in that I was too reasonably avoiding. Also, Dodie, thanks too for your response; I'm sorry I didn't make it utterly clear that I really enjoyed the pleasantry of your original message, that I wasn't offering a reading of it, but moved, laterally, to touchstone off it. A lot of what you say brilliantly contextualises what I was trying to say; one of the things I love about Mirage is the fact that writing about sex is so common and

happy in it, that all sorts of things come out into the open. One is that its writers clearly are also readers of *Mirage*, and realize that to write about sex for it is not to be unusual per se; and this in turn creates a creative impetus to present sex differently, not simply as a given or a rebus (I'm almost certainly using this word wrongly) but as a genre, to be added to in detail, questioned, opened up, written about thoroughly; as a result, a lot of the issues I was describing in my post have room to breathe, and do come out. I agree with you absolutely that the avant-garde space is so often heterosexual; one rarely sees the same deliberate care over always writing the reader as s/he or she, when discussing desire, longing, fantasy; such that these things become conventional, channeled, rather than free, open. A lot of my own politics come from active participation in the bi movement where, I often think for the spurious slightly numbnut reason that people think being bi is about never being fulfilled in one's lust for a whole gender by one partner of that gender, non-monogamy is the key discussion and workshop issue. Polygamy is a very different thing from promiscuity, is the one thought I have to say nearly every day versus unthinking prejudice. But an issue I haven't got onto the agenda as much as I'd like it got there is: as I was saying in my message, that the intense heart also makes me polygamous, with collaborators, lovers and friends "competing" (hopefully not, in fact). There is, of course, the most common point made in polygamy workshops, that lovers in more than one sexual relationship often envy their lover's *friendships* more than other *sexual* relationships - but that's not fully what I mean, as I'm talking about *art* relationships, *perception* relationships. You're absolutely right, Dodie, in my experience that these are commonly discussed, non-feared, maturely-discussed issues outside usual heterosexual space, and thanks entirely for your posting.

Ira

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59. **I.LIGHTMAN**

Re: Desire

Tue 4 Apr 1995

Please excuse me if I modestly remove my name from this byline. I sent my post about Gary and Dodie's before receiving Kevin's. I think, as ever Kevin, you raise vital points about what slips through and into Gary (and my own) fierce remonstrances about sexual violence. Absolutely, agism is terrible, and is going on under cover of this debate, which is really about power and responsibility. I can think of a lot of visual artists who can get a lot of power when very young and misuse it, which *would* be yucky if it followed the lines of the abuse of a fan who wanted to get some encouragement as a *person* and *artist*, as Gary and I have been saying. There remains, however, the issue of seniority, taking

on the trappings of respect as a senior and distinguished (Ginsberg) or political and radical (the unnamed soi-disant language poet), but not buying the whole package, which is one's own responsibilities to behave ethically if one is selling oneself/agreeing to be sold as a political or senior figure. And, even if not for that, it's yucky to not take no for an answer, and yucky, as Gary says, for everyone to stand back and let the powerful (let's not say older) visiting artist harass someone who has said no. Of course, yourself, the delightful Kevin, who was such a courteous and generous (intellectually and hospitably) person when I visited San Francisco last year, and who remains an open, utterly non-harassing and non-violent, friendly face and person, are utterly right to refuse this agist stereotyping. But I know so many who fit it; nevertheless, let us keep the discussion precisely focussed, and talk about *power* not *age*.

Ira

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60. **Edward Foster**
Re: Desire, Ira Lightman

Tue 4 Apr 1995

as for that "heterosexual space," i say "enough of that blankety blank blank blank." sorry, can't be more specific or might look like one of gary's over-40 leches, so wil just have to leave it there: "heterosexual space" is just plain "blankety blank."

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61. **Kevin Killian**
Re: Desire, Ira Lightman

Tue 4 Apr 1995

*But an issue I haven't got onto the agenda as much as I'd like it got there is: as I was saying in my message, that the intense heart also makes me polygamous, with collaborators, lovers and friends "competing" (hopefully not, in fact). There is, of course, the most common point made in polygamy workshops, that lovers in more than one sexual relationship often envy their lover's *friendships* more than other *sexual* relationships - but that's not fully what I mean, as I'm talking about *art* relationships, *perception* relationships.*

You're right, Ira, sex is more than churning bodyparts. We don't have to read Lacan to know that.

Per Christopher Beach's suggestions about overloading the list with personal conversions, I'll write to you personally about your lifestyle choices.

Soon,
Dodie

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62. **cris cheek**

Re: desire

Tue 4 Apr 1995

Whose freedom was there in free love? For as the Customs Man would have said: 'everyone there is in chains'. Out of the verifiable mouths of babes and lionesses comes the plaintive singing 'b-o-r-e-d f-r-e-e; free as the win . . '

It is the poet who has nothing left to contribute who trades off their previous 'success' by abusing and exploiting the image of the romantic - bohemian (often under the cloak of rinks and rugs (sic)) thereby projecting back onto society the stereotypical image of the poet which 'society' still projects onto them because of their predictable revelling (o rage rage against the dying of delight) in modish vacant husks - like the cynical vacuity of empires trading on and off their former 'pomp and glory'.

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63. **Lindz Williamson**

Dentistry

Tue 4 Apr 1995

Responding to Blair, but not wanting to aleinate anyone else,

Word of advice do not leave this thing on over the weekend, what a nightmare. Forgive me if my train of thought is jumbled but I just scanned through 60 messages. Transidental erotica seems to be the hot topic now, so let see what I can say. Reply to Blair's getting a grip on reality, I fully comprehend. We can not afford to live outside of our era, or generation. Images can stand the test of time, see life magazine for evidence of that. One of my favorite collections of poetic interpretation of canvas is Stephen Dobyns' collection the Balthus poems(1982), especially "Getting Up". Everyone should check it out. Along the same lines he his collection Body Traffic(1990) has some delightful(I can't believe i used delightful, more like toe curling) works on desire, particularly "The Body's Curse", "Desire" and "The Body's Hope".

i've been thinking about the somewhat erotic aspect of this list as someone just pointed out there are a series of personal converalions going on and we are all voyuers looking in, salvating for the next witty line. And now we can't hold off sex must be discussed. Which I was lying in waiting for(actually I wondered if it was forbidden) , but being a new comer I didn't want to seem too eager in

corrupting the system. sex and poetry are the two most absorbing aspects of my life and I find Ryan's idea of writing away from language intriguing if I could combine it with writing away from sex (lust, desire, emotion and gender). The subjective is what I need to turn away from, but I find that emensely difficult as i write for my time, I write for what I belive in. Sex is my Religion. So if my words seem transcdental it is merely the sound of my soul across my teeth.

Lindz (lindsey is how you say it)

Ps. Hey Ryan quit lurking in on my conversations you academic pervert, and you better buy my a pint next Wednesday. my courage will be coming from the beer.

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64. **Lindz Williamson**
totem poles

Tue 4 Apr 1995

Blair wrote,

I see primitive art like those wonderful totem poles in BC

Hey don't you be calling totem poles primitive, native maybe but not primitive. And yes they are wonderful. I often go out to the museum of Anthropology to sit and read under them, I live close enough to campus that i venture out there often to lay in the grass and watch the descendents of Bill Reid(famous Haida Artist) carve away in the long house. It feels nice to stare into space with the paws of a grizzly bear hovering above your head.

Lindz

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65. **Tony Green**
Re: ian macdonald

Tue 4 Apr 1995

W Curnow writes:

Dear Chris,

I believe Old MacDonald had a farm. Up North.

Is this any help?

Wystan

Confirming this with the well-known song, in its local Auckland art-scene variant

VERSE

I believe Yeah yeah Old I sd old

Macdonald had a farm up north
Yeah Ld have mercy a life-style farm
till an agent told him how much it was Worth
[to Dior] & he yeah and he cashed in
CHORUS
Old MacDonald had a farm
And on that farm he had a corporate sponsor
Ee AY Ee Ay Yo etc
With a glug-glug here and a handshake there
Here a glug there a glug everywhere a glug glug...

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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66. **Rae Armantrout**
Re: Desire, Ira Lightman

Tue 4 Apr 1995

I don't know about this image of the Powerful Poet and the Put-Upon Maiden. Poets don't really have power, do they? Not even A.G. At most they have fame. Now some people think fame will rub off if you can get close to it, but I don't think so. I know there are other things to be said about this issue, but there's also this.

Rae Armantrout

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67. **cris cheek**
Re: poeticslist and Desire

Tue 4 Apr 1995

The question of what are and what aren't appropriate multiple postings has been raised again (C. Beach). This feeds back somewhat into the rapidly emergent discussions on 'desire' which I welcome.

Any further thoughts on 'public' and 'private' - 'interpersonal' and ?

'poetry'

cris

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68. **Lindz Williamson**

Re: desire

Tue 4 Apr 1995

Be not afeard;the isle if full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twining instruments
Will hum about mine ears; and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me,that, when I waked,
I cried to dream again.

This is desire, atleast when you're studing for your Shakespeare final this is desire.

Lindz

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69. **Eric M. Gleason**

Re: poeticslist (Chris Beach)

Tue 4 Apr 1995

I count myself among those that do much more lurking around this list than contributing, and in part I agree with you, Chris. It does seem to me that a great deal of the conversations on here are between just a few people, but if those were moved to private email, the rest of us would lose out on some very interesting threads, not to mention the ideas that spinoff those conversations.

--

"Just call me Eric"

Eryque Gleason

71 E. 32nd St. Box 949



Chicago, Il 60616

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70. **Edward Foster**

Re: Desire

Tue 4 Apr 1995

ira, gary, etc.: poet not on this heard of gary's problem with the over-40, so called, asked that i post reminder of yeats' "the spur" in which as old man he writes of "lust and rage": "What else have I to spur me into song?"

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71. **Wystan Curnow**

Re: Desire

Tue 4 Apr 1995

Dear Gary, What appalling parties you have in St. Paul! I know, and Ira's told you how totally corrupt it all is out here in NZ, but to be utterly frank with you I have never witnessed anything remotely like what you describe. I. Is it something to do with the provinces? I guess you get a steady stream of scumbaggers from the big cities, do you? We get hardly any 'cos we're so remote. Lyn Hejinian, who's in her 50s and pretty famous as far as we're concerned, has just been here; she certainly kept her hands to herself, and everyone did adore her. Maybe its different in Wellington--Ira can tell you. We used to have pub readings in Auckland but since sometime in the 80s when clubs and cafes took over they lost what cool they had. It's so important to set the right ambiance for readings, don't you think? People are more likely to behave properly then. I launched my last book in a dealer gallery, got someone in to do the flowers and had the food catered. Get away from that Boho atmosphere you know? Wystan

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72. **Blair Seagram**

Re: Back to poetry (was it 3?)

Tue 4 Apr 1995

Dear Charles: Regarding the part of your message that reads:

"While I sometimes find myself working within the trappings of this sort of thinking, I also wonder what such thoughts have to do with artists working from and sometimes within such cultures as the Hopi and Zuni, or hundreds of cultures throughout the world (and by no means are all the practices of such artists "traditional" in senses understood by their culture or this generalized Western one) whose practices deserve to be considered as legitimate or central as any other, including the one in which we hold ourselves up to Nietzschean prophecies."

I admit I am ignorant of what the Hopi are up to today and have no knowledge of the Zuni. That these voices may be drowned by so much noise is no ones fault but my own. If one is enriched by these cultures so much the better. If cultures like these can proceed without interference from us (what shall we call ourselves, western, developed, imperial?) they have a chance to maintain their dignity. If we interfere with their lifestyles we commit a most obvious act of aggression.

Being a product of western culture, it seems natural to try to grasp the course of events that have lead us to our present circumstances. If we can see cultures like the Hopi as something to be understood and learned from rather than conquered then we have at least begun the relationship on a footing of respect.

This is so easy to say in the abstract, but with regard to the North American Indian, it becomes more personal. One cannot deny the damage that has been done. But in a way, I resent the fact that many people today are being held responsible for a charter that was made two hundred years ago between the government of Canada and the Indians. And part of the reason I resent it is because I see people who have owned a piece of land for three or four generations, now under attack by any one who has an ounce of Indian blood in them, claiming that the land is theirs. How does one begin to right all the wrongs? How do you turn back time? I know this is slightly off the topic, and I only lay myself open to criticism. But as I glibly acknowledge the validity of other cultures in a totally different mind set, I am acutely aware of the difficulty of settling the differences that are result of western civilization and its desire to conquer.

Blair

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73. **Blair Seagram**

Re: Kenny's list

Tue 4 Apr 1995

I too would like to thank you, Kenneth Goldsmith, for putting it all together.

Love

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74. **Blair Seagram**

Re: writing in resistance to language

Tue 4 Apr 1995

Dear Ryan:

In resonse to your remark

"I also agree with your comments that this is an age abandoning the transcendental. But if you write in resistance to language, widening its holes, flirting with contradictions or the its take upon "reality", is this not a transcendental pursuit? Perhaps it's just mask in place stuff. (looking forward to your reading next Wedn. Lindz)"

Several years ago I read a book called "Literature Against Itself" by Gerald Graff and I think it spoke to this issue. To answer your question, yes, I think literature can go against itself in order to make a point. In fact that may be the only way to do it. But I think there is a qualifer, namely, that you go against something with a purpose. You go against it to show its fallacy. To resist for resistance sake leads nowhere and is destructive. To resist with a purpose is a way to move beyond and that is positive. I don't think of Nietzsche as negative for the sake of negativity. He saw a truth, in fact he saw several truths, and expressed them. So if he we can get his drift, that may help us to see things more clearly. I have read art critics who blame the state of current affairs in the art world on Nietzsche and while I may agree with the state of affairs, I would hardly blame them on Nietzsche.

In a way, I see Nietzsche as purely positive. I read somewhere that Emerson was the only philosopher that Nietzsche did not dismiss or criticize.

Best wishes

Blair

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75. **Jeffrey Timmons**

Re: Desire

Wed 5 Apr 1995

On Tue, 4 Apr 1995, Edward Foster wrote:

> back to that desire business: recall wallace stevens (must have been 40, if a day): "a ring of men / Shall chant in orgy on a summer morn/ Their chant shall be a chant of paradise." Yah, yah, yah!!!!

This Stevens poem is a wonderful appropriation of the feminine; I've always thought it a wonderful performance of drag: the male poet using feminine space to reinsert male privilege. Sort of a confused Whitmanianism; confused because it tries to reconcile its opposite in the guise of the male....

Kidding. Not really. See Frank Lentricchia's book Ariel and the Police, where he suggests Stevens is acting a bit of transvestisism (sp) here.

Jeffrey Timmons

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76. **Jeffrey Timmons**
Re: poeticslist and Desire

Wed 5 Apr 1995

On Tue, 4 Apr 1995, cris cheek wrote:

The question of what are and what aren't appropriate multiple postings has been raised again (C. Beach). This feeds back somewhat into the rapidly emergent discussions on 'desire' which I welcome.

*Any further thoughts on 'public' and 'private' - 'interpersonal' and ?
'poetry'*

I like the proliferation. . . and the conversations, as multiple and elliptical as they are, with their blend and blur of publicandprivate. . . . Let desire multiple, it will not be contained by the Law of/or by the Father (even if he is bored) and the blankety-blank will be the sign of what remains just out of reach . . . and for good reason. . . . Laughter. . . . again, always....

Huh,
Jeffrey Timmons

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77. **Wystan Curnow**
Re: Power

Wed 5 Apr 1995

Dear Selby,
 Nothing changed.
 Wystan

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78. **Jeffrey Timmons**
Re: Dentistry

Wed 5 Apr 1995

On Tue, 4 Apr 1995, Lindz Williamson wrote:

Sex is my Religion.

"Sex and Religion, why can't we love christ in our bed?"

 Steve Vai, Sex and Religion

Jeffrey Timmons

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79. **Spencer Selby**

Re: Power

Wed 5 Apr 1995

I think all poets who don't have power should give up all the power they don't have. Then if nothing changes, we'll know that Rae is right.

Spencer Selby

On Tue, 4 Apr 1995, Rae Armantrout wrote:

I don't know about this image of the Powerful Poet and the Put-Upon Maiden. Poets don't really have power, do they? Not even A.G. At most they have fame. Now some people think fame will rub off if you can get close to it, but I don't think so. I know there are other things to be said about this issue, but there's also this.

Rae Armantrout

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80. **John Geraets**

Re: Desire, Ira Lightman

Wed 5 Apr 1995

Hi Rae

I don't know about this Powerful or Famous poet thing either. I do know that I'm a male who's been affected by exercises of power and that this enters my writing and my person.

Power often prefers small spaces, and I think a poet can use it as brutally as anyone. More, because we/he/she/they claim licence. Poetry wants no a priori accountability.

So often Poetry seems to want to align itself with the good. Aesthetics as a story of high moral endeavour. The moral claim of poetry seems to me another power ploy/play. Aberrations like fame are a spin-off.

That said, I wouldn't want someone's fame rubbed off on me.

John Geraets



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81. **Mark Roberts**

Re: Power & Fame (longish)

Wed 5 Apr 1995

The following is a letter I wrote on Tuesday at home. I have tried unsuccessfully to get it out as an attachment to a post. It is a reply, in part, to a back channel post from John Geraets. I'd like to share it with the net, though.

[I should add the following annotations: James Baxter, NZ poet, collected by Oxford U.P., Colin, is his friend Colin McCahon, NZ painter, who painted series of paintings of the Statins of the Cross as a memorial for Baxter in 1973; Stefan is my son, 11 years old, approaching 12, Sean Hoppe is a rugby league player, a fine winger, playing for the Auckland Warriors.]

Has Sean Hoppe signed with the Murdoch Super League?

Mark Roberts

Australian Writing OnLine

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82. **Ron Silliman**

Parties in Minnesota

Wed 5 Apr 1995

Gary,

What I don't get is the point of identifying your out-of-control poet by an aesthetic? Over the years, I've seen this sort of behavior from virtually every tendency within the New American Poetry and its heirs and my friends who studied with Richard Hugo tell me life is no prettier out in that pasture neither.

Rae is right about poets and power, but often younger writers project a kind of power on their elders. Look at how worshipful the hangers on at the Factory were towards Warhol. Did Gerard Malanga acquire power? Look at the sainthood that Coolidge projects onto Kerouac in his big review in VLS.

At the Berkeley Poetry Conference in 1965, the young (teenagers and just past) gay poets I knew worked hard to try and bag a Ginsberg for their trophy wall. From a distance, star fucking always looks pathetic. And when it gets turned around (the older more "famous" or "powerful" chasing after the younger more vulnerable) it looks even worse. When a beat generation novelist puts a gun to the head of a young grad student in order to get some gratification--this does seem to have happened--or if people have their clothes ripped off by the Vajra guard, then it seems just fine to me if the cops get brought in. Ginsberg's mistake, I think, isn't in hitting on 16 year olds, but rather in serving as a cover

for a group that acts as if power is not an issue and it's okay to do the same with 8 year olds.

Ron

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83. **Joe Amato**

Re: Parties in Minnesota

Wed 5 Apr 1995

this issue of fame/power and such butts right up against the sex. harassment controversies continuing to reverb. through academe and institutional settings in general... there are times, as ron indicates, when the cops should be brought in... there are times when appeals should be made to rules explicitly designated for such abuses... and there is also a more diffuse, equally problematic and less generally acknowledged eros attendant to such---shall we say?---transactions...

in the most recent *utne reader*---with the cover story (worth catching too) "cyberhood vs. neighborhood"---there's an excerpt on p. 37 with the byline "in praise of student/teacher romances: notes on the subversive power of passion"... it's by bell hooks (excerpted from *shambhala sun*)... while i have local reservations, as i typically do with hooks' stuff, i nevertheless found assertions such as the following provocative, and perhaps pertinent to opening up *this* discussion some:

"Throughout my years as a student, I was always mindful of the way in which devotion to a teacher within a learning community, whether in a classroom setting or in a religious context, can arouse erotic longings. Passionate pedagogy in any context is likely to spark erotic feeling. I have known such feeling as a student and experienced it as a teacher."

hooks goes on to admit to sexual relations with "older male professors," and with a student re which "the unequal power relations between us were a source of tension and conflict we did not resolve"...

joe

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84. **Aldon L. Nielsen**

Re: Transcendent Desire & Stevens

Wed 5 Apr 1995

David Bromige, author of *_Desire_*, writes in *_Harbormaster of Hong Kong_*:

not every trembling hand can make us squeak

my god wallace your breasts are like mice

Johnny Rotten once said, "Sex is boring," but I guess he must have meant "theory" --

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85. **Rae Armantrout**
Re: Desire, Ira Lightman

Wed 5 Apr 1995

Well, I know it's a complex issue. I just wanted to point out that the level of power this mysterious Old poet has is not a very great one. In fact, it's mostly in the mind of the beholder. What negative consequences is he really holding over the head of the mystery Young lady?. I hope I don't get confused with Camille Paglia here, but I'm just saying that the less famous person has some responsibility here too. If she/he really lets some creep paw her for hours in public just because she thinks he's somehow eminent, then what does that say about her? The young woman in Gary's post was portrayed in oddly Victorian terms, almost as a damsel in need of rescue. She is portrayed as essentially powerless. I guess I found that troubling. Enough said?

Rae Armantrout

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86. **eric pape**
Re: Desire

Wed 5 Apr 1995

There is no normative sexuality is there? There is not two sexes, or four sexes or six sexes but at the least a sex for every act imaginable and at most a sex for every sex thought thought in every sexed body? And doesn't this relate to poetry (funny how folks got a sexuality and a literature around the same historical moment or maybe not so considering hist. rise of the bourg.) in that there is no normative poetry? No normative for reading/writing/sexing poetry? And if it is true as I think is clear that poetry is in some sense always already a seduction, then may it follow that poetry being a consensual sexual event between multiple readers/writers across the body of a sexed text is as much about sexpower as any sexual event (and in this way I try to braid the various threads of recent posts)? Therefore everything goes, in sex and poetry, except of course that everything cannot go because everything comes from a context of powersex relations. Our sexed bodies, whether textual or tactile, in some sense imaginative constructions/fictions, but isn't this where the fun

comes in? All of us drag queens, butches, femmes, acting out a fantasy of historically determined sex and finally I think this where sexpoetry can go from here which is to penetrate/be penetrated into/by the fictions of our sex? Woops, am I talking about narrative? Thanks, Eric.

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87. **cris cheek**
back to back poetry

Wed 5 Apr 1995

Hi Chris, the issues around validation of 'taste' and canon formation re power and abuse of power are fascinating. Alan Golding (on this list) has written some on Lang-po and canon formation, work that I'd strongly recommend.

Claiming authority on the basis of occupying 'high ground(s)' (the proliferating and necessary but frequently divisive politics of identities) when perniciously reified from 'other' fields or imposed across art forms (in this country there was a very public debate about whether Dylan or Keats were the more 'serious' poet, opened up and jettisoned into the arena by a 'highbrow' playwright prominent in 'the National Theatre' - thus setting the 'high' 'low' cultural ideologies into play) is often used to demean and deny new work. Controlling an agenda by controlling the spheres and terms of reference is an old ploy - one of the most effective. A limited mapping of territories for discourse can be seen as either 'focussed' or 'blinkered', dependent on your points of view.

In humane interactions one of the most dangerous of all tendencies is to enforce a belief that something once explored and seemingly comprehensively dismissed is therefore consigned off limits as being for all time past its sell by date. Having said which the work of others past and present is of course there to be learned from - and challenged.

'Fight the Power'
love cris

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88. **I.LIGHTMAN**
Re: Parties in Minnesota
Wed 5 Apr 1995

Ron,

I absolutely agree with you that Ginsberg's support of the North American Man Boy Love Association is very nasty.

But I don't why the hell everyone is trying to redefine who the 16 and 18 year olds are, and never once accept that there **are** young men, as young women, who may be very promising poets and also in their personal life very vulnerable and isolated - not only because being interested in difficult poetry does isolate and alienate you, but also because there may be personal factors. Anybody remotely queer (and I include people who sleep with the opposite gender) is likely to get a lot of routine verbal abuse, and feel the presence of hatred for all same-sex behaviour and/or effeminacy (I certainly don't equate the two), which frankly fucks your confidence and affects your self-worth sexually, which is exactly what a lecher can take advantage of. And, to take up further the Nambla link with Ginsberg, anyone who has been molested in any way as a child is similarly very vulnerable to being leched by someone offering sex in the name of love.

This isn't just an issue for poets' power, it's an issue for anyone's power, so by all means I'll agree that poets don't have power in the sense of **superpower** like Spiderman or Catwoman, but they do have power that anyone has over someone vulnerable - and thanks to Nambla, Ginsberg or any of us has 3 groups likely to attend poetry readings who are vulnerable, as I've described. It remains, Ron, an issue connected with avant-garde poetics and not just all poets, not because it's isn't common to all poets, but because the degree of isolation I'm describing in one of my groups is greater the more difficult and avant-garde the poet is himself/herself or is the group he/she sells himself/herself on. I could find many devoted Thom Gunn fans to talk over my passion with, only a handful of Ron Silliman fans, or Carla Harryman fans. I just think of how Ezra Pound always shared out any prize money he got with younger poets, and think that's how you do it if you believe in art.

Ira

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89. **I.LIGHTMAN**
desire : renaissance

Wed 5 Apr 1995

Woe.

Awe.

Many hold themselves.

Too sexual straits.

I looked through your human eyes and those balls.

You many who tense, woe, many hear but head

for Garth like Kim Basinger and Wayne like Tina Carrera and Tilda Swinton like Derek Jarman and Ludwig Wittgenstein like Bertrand Russell and Camille Paglia like Susie Bright.

And Garth for Kim Basinger for Wayne for Tina Carrera for Tilda Swinton for Derek Jarman for Wittgenstein for Bertrand Russell for Camille Paglia for Susie Bright for?

Who wants to be seen does not seem to want the scene who's seen whose seam is a small fleshly whorl in the belly as it lifts and filters over the knees of the driver in a car of sexuality outwards to the straits coasting round the continual frontier that brakes freedom or makes freedom or defines freedom or confines freedom as the lovingly made meal washes round making the body freshly worn like hair changing entered in diaries.

Come on in to the reasonable adult life more sell daily than any other brand of stake in the non-money marketing stinging the mark for a reconnaissance or a re-cheat-birth as the mark exchanges sterling in the face of thumping and determined in the face of dolour as an innocent is a broad and happy village where even a biplane is a floating cartoon sandwich over enemy lines armed with dildos sputtering silicon melon pips after the sumptuous mouth waters down.

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90. **Gary Sullivan**

Re: Desire, responsibility, etc.

Wed 5 Apr 1995

Kevin, Ed, & others, I really regret my agist remark, feel awful having made it. A very stupid, cruel and thoughtless thing to have said. I take full responsibility for it, apologize, and hope you can forgive me. It doesn't, of course, matter how old someone is if s/he's harassing someone else. I was overreacting to something George had said re Ginsberg: "Do you expect him to hit on other older poets?" That made me very angry, and I didn't think well enough through my response. I was speaking of instances where someone had said--repeatedly--"no"--& where that "no" was not taken seriously. Ed, I'd hope you'd know me well enough to know I'm not an advocate of either censorship or repression. I feel terrible not only that my post was agist, but that it seems to have lead you to believe I *am* advocating these things. Wystan, Ron, how did you manage to transpose St. Paul, Minnesota for Tucson, Arizona? The woman who related the events that occurred in Tucson is now in St. Paul, but the events, again, took place in Tucson. Ron, this all originally came up in a discussion about Ginsberg, & in that discussion I thought I made clear the relationship between aesthetics/behavior in that instance. You're right, though,

to point out that harassment itself has nothing to do with aesthetics; I do think, at least in Ginsberg's case, his aesthetics get used by others when "apologizing" for some of his behavior. I don't "get" Rae's post, Ron, or your reading of it. I don't follow how you can say that Rae is "right about poets and power" (she seems to be denying they have any--am I misreading that?) and then, "Ginsberg's mistake [is] in serving as a cover for a group that acts as if power is not an issue..." Could you clarify this apparent contradiction? Rae, everyone--including poets--has power. It hardly matters whether or not they seek it out or even want it. My wife Marta, when she was sixteen, told her mother that her (Marta's) stepfather had been sexually abusing her--this was while Marta & her mother were in the car, and her mother's response to this, either not wanting to believe that her second husband was capable of doing that or not wanting to deal with the responsibility of that knowledge, ordered Marta out of the car. They were somewhere in the middle of Stockton. Marta got out, has been home only once--with me, many years later & while her stepfather was away on business--since. I think Marta's mother was in a position of (admittedly unasked-for) power, and--through denial--misused it. There's nothing wrong with power. It's the abuse or misuse of it (& denial of power can easily lead to abuse or misuse) that Ira and I are talking about. This relates to the "responsibility" dialogue. Ed, I'm surprised that you think so poorly of the word, considering that you seem like one of the most responsible editors in the U.S. Like Kevin & Dodie's Mirage, your Talisman is one of few magazines that feels, to me, like the product of "responsible" editing. Not simply that it comes out regularly, but that it doesn't feel--in comparison to Sulfur or Conjunctions--like a closed, "tenure-based," arena. Talisman and Mirage are two places where I'm always delighted to find work, & a lot of it, by people I'd never heard of before. (Mirage provided me with the first opportunity to read Ira Lightman's work--though some was also printed in lyric&, another personal fave.) I may well be projecting or otherwise misreading by seeing that as "responsible" editing, and my notion of "responsibility" might be silly, reductive and/or irrelevant--and if so, please don't hesitate to tell me, & to do that en length. While I appreciate Colleen's enthusiasm for the economy of epigram, I usually get more--here, anyway--out of somewhat lengthier, detailed statements/arguments/points of view. Finally, I'm constantly surprised reading responses to posts that take statements made out of what seem to me to be genuine concern or a particular way of thinking, feeling or "being," and flatten them to "strategy." Am I naive in believing that a good portion of the posts I've read (in the 2 months I've been reading them) might actually be representative of how people think, or feel? If they're not, or if someone feels they're nothing more than canon- or tenure- or cred-pitching, it's beyond me why anyone who felt that way would waste their time reading them. Yours, Gary

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91. **Gary Sullivan**
Re: Desire, Ira Lightman

Wed 5 Apr 1995

Dear Rae:

A longer post about this is bouncing around in e-space, will probably show up after this one. Wanted to address your "Victorian." Yes, the young woman had responsibility. Unfortunately, in this situation, she had at least two competing responsibilities. She was the person in charge of reading-coordinations. She was new to the job. It was her responsibility to make arrangements for the readers, and also, simply, to "be there," for the reading, & so on. She was not powerless, but her newness to the situation, her wanting to "do a good job" probably played somewhat into her "allowing" (assuming saying no, but not leaving her job-post, is "allowing") what transpired to transpire. She had a number of things going against her: Newness to the job, youth (i.e., less "life-experience" than someone older would've had), and a non-supportive environment. There's a reason why more rapes or acts of sexual harassment don't get reported than do. Another issue you're not considering is shame, that the victim of sexual abuse of any kind often -- despite whatever the events -- tend to blame themselves and/or experience an enormous amount of shame. More people that I know *have* been sexually abused, harassed and/or raped than not -- and in all of these instances the person on the receiving end is in conflict w/respect to their own "participation." It's a very complex issue, and not fully understood by "it takes two to tango"-type dismissals. Yours,
Gary

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92. **FUNKHOUSER CHRISTOPH**
CALL FOR SUBMISSIONS (New E-Journal)

Wed 5 Apr 1995

From: CAP-L <[REDACTED]>
Subject: CALL FOR SUBMISSIONS (New E-Journal) (fwd)
To: Multiple recipients of list CAP-L <[REDACTED]>

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

Date: Wed, 5 Apr 1995 10:12:19 -0500 (CDT)
From: Tommy S Kim <[REDACTED]>
To: [REDACTED]
Subject: CALL FOR SUBMISSIONS (New E-Journal) (fwd)

i thought some of you in the mFA program might be interested in this so...

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

Date: Sun, 02 Apr 1995 20:34:48 -0500 (CDT)

From: Matthew David Franz <[REDACTED]>

To: [REDACTED]

Subject: CALL FOR SUBMISSIONS (New E-Journal)

***** CALL FOR SUBMISSIONS *****

(Apologies in advance for multiple/cross-posts)

*GRUENE STREET: An Internet journal of poetry and prose invites submissions of prose ([REDACTED] words) and poetry (under 60 lines) for its premiere issue to appear late Summer/early Fall 1995. The editors of GRUENE STREET seek to provide an outlet for high-quality prose and poetry that merits a sophisticated on-line audience, hoping to publish writing that at least *aspires* to the quality of work that appears in mainstream literary journals such as _Kansas Quarterly_, _Cimmaron Review_, etc.--providing an alternative to the 'zines and zine-like publications currently found on the net. GRUENE STREET accepts multiple and simultaneous submissions as well as previously-published work.*

**** Submission Guidelines in Brief ****

FICTION no obvious genre-fiction (sci-fi, fantasy, romance, etc.) excerpted novels OK.

*POETRY vivid, sharp, memorable, but with something to say. No *gratuitous* erotica or violence.*

*ESSAYS various subjects that might be of interest to a general/academic audience including education (such as critical pedagogy), literary and cultural criticism, non-sectarian politics, etc.***

*** we have a particular interest in publishing well-written essays (including analytical book reviews) and anticipate receiving far more fiction/poetry than non-fiction--so if in doubt, give us a try.*

SUBMIT manuscripts via e-mail to editors at <Internet: [REDACTED]> in ASCII text or HTML format. If your work is already somewhere on the WWW (such as your home page) send your URL. For more detailed info contact the editors at [REDACTED] or check out our home page on the World Wide Web.

+-----+

| Gruene Street: an Internet journal of poetry and prose |
+-----+
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93. **Andrew Joron**
sexual harassment

Wed 5 Apr 1995

I'm surprised by the backlash against Gary Sullivan's condemnation of sexual harassment. A "liberal" attitude toward the problem can only serve to reinforce the inequities of the status quo, it seems to me. Dear Ed Foster, would you defend Clarence Thomas by saying that Anita Hill "wasn't exactly in nursery school"? Rae Armantrout's question on whether poets really have any power strikes me as a bit disingenuous. If someone is a poet, is that person therefore incapable of sexually oppressing others? How can anyone deny that academic & literary settings are rife with status and power games, including sexual ones? It may be "un-cosmopolitan" to denounce that situation, but the first task of activism is to vanquish cynicism. -- Andrew Joron

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94. **Tony Green**
Power & Fame (longish)

Wed 5 Apr 1995

The following is a letter I wrote on Tuesday at home. I have tried unsuccessfully to get it out as an attachment to a post. It is a reply, in part, to a back channel post from John Geraets. I'd like to share it with the net, though. [I should add the following annotations: James Baxter, NZ poet, collected by Oxford U.P., Colin, is his friend Colin McCahon, NZ painter, who painted series of paintings of the Statins of the Cross as a memorial for Baxter in 1973; Stefan is my son, 11 years old, approaching 12, Sean Hoppe is a rugby league player, a fine winger, playing for the Auckland Warriors.]

A LETTER ON THE NET FOR JOHN GERAETS

Dear John,

Do you regard me as a rival or as
a collaborator? You are much more likely

to end up as a boxed set of CDROM-multimedia poetry than I am. I lack the will.

My effort is elsewhere but would like to find common ground. The electronic forum gets to be really interesting when it is used for intimate correspondence, done

in a public space. The questions you ask me had me feeling like an ikon for an uncomfortable while. I decided I didn't want to be *groovy*. The public status too easily forces a simplification that

is traductive rather than reductive. {traduire/trahir} Translation is always a betrayal as it lays one idiom over another, stifling the one beneath. It can breathe life into a corpse. Also.

But what I wanted to say was:

I've always wanted to do something famous, be in the Encyclopaedia of World Fame. (It will be mine! as Wayne says in Wayne's World -- a White Stratocaster.) I'm really taken with Baxter's "Jerusalem Sonnets" 39 poems (Steps, Steppes)

dedicated to Colin. Thinking how dear old Colin returned the compliment. Poetry is a good genre for stating that which one would like to be permanent, memorable, marmoreal (rather than hyperreal -- here today gone tomorrow --). This is the

consequential chain of thought regarding being an ikon. I want to be an ikon in another category, maybe superstar, maybe saint, very unlikely. How abt poet? Hmm, good one, nice call...but that's not what I reckon I do best. What I do reckon on is to do

with pictures, and on that one I feel like he who cracked the genetic code or something Nobel. My mother would be glad, though would have no idea what it was all about, and would continue to regard me as a nice enough person, but one who had not at all succeeded as intended.

But I don't reckon being an ikon would be really any good for what I am doing. It would be a serious distraction to have press at the door. I observe Rugby League squeezed dry for its investment potential by TV Moguls. All the money at the top drains it away from the amusement seekers who like to play football at weekends {Just for the kicks}. Eventually the pool of talent empties. It is just like the use of Natural Resources. Whatever happened to Golden Roughies after=

||||Sean Hoppe lives up the top of the drive, just moved in, with an SZ numberplate red Celica. Stefan took him a number of articles of clothing for him to autograph last night, even tho the Warriors have lost four in a row. They'll probably end up in Murdoch's Super League.||||

its feeding ground was discovered? Here Local Body politicians are taking over the management of the Auckland Institute's Museum, by Act of Parliament, removing the scientists and scholars of the Institute from control, and therefore effectively putting freedom of speech on issues such as race relations of said scholars and scientists under direct political supervision. {{Did something like that happen at the Bishop Museum, Hawaii?}} New Vice-Chancellor Carson, in Auckland's University is talking about precisely the same issue when he sees the Government preparing to change the composition of the governing Council of the University

so that the majority would be government appointees. Academic friends who think I am just paranoid may well find themselves wishing they had acted sooner. The present initiative recognises that money will talk loudest in the end and that

the University like the Museum could be forced to agree because Government holds the purse-strings.....

[There is some more but that's enough already....]

Love,

Tony Green,

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95. **Edward Foster**

Re: poeticslist and Desire

Wed 5 Apr 1995

cris, re: private and public. in poetry, the private is public, completely. the rest is business, right?

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96. **Edward Foster**

Re: Desire

Wed 5 Apr 1995

friend got me reading remy de gourmet again, esp. because of this poetry chat line disc. of desire. remy de gourmet's a beautiful writer but was horribly disfigured and the beauty (among the most sexually true you'll find) is all in the words.

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97. **Edward Foster**

Re: Desire, responsibility, etc.

Wed 5 Apr 1995

gary: hmmm. however t. is/is not edited, i don't much like "irresponsible" friends (doing horrible things like not washing their dishes) but in friends--as in poetry and poets--one would much prefer desire to responsibility, no?

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98. **Edward Foster**

Re: poeticlist and Desire

Wed 5 Apr 1995

wouldn't it be interesting if congress, cleansing cyberspace, should turn to this poetry chat line for ammunition?

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99. **Chris Scheil**

Re: Native Americans

Wed 5 Apr 1995

Blair Seagram wrote:

But in a way, I resent the fact that many people today are being held responsible for a charter that was made two hundred years ago between the government of Canada and the Indians. And part of the reason I resent it is because I see people who have owned a piece of land for three or four generations, now under attack by any one who has an ounce of Indian blood in them, claiming that the land is theirs. How does one begin to right all the wrongs? How do you turn back time? I know this is slightly off the topic, and I only lay myself open to criticism. But as I glibly acknowledge the validity of other cultures in a totally different mind set, I am acutely aware of the difficulty of settling the differences that are result of western civilization and its desire to conquer.

In response to this, a quote from Guy Davenport:

"But of course, this is not so. The Indians are probably more numerous now than at the time of Columbus's discovery. They are a vigorous people. After four hundred years of stubborn refusal to accept the gift of Europe, which we have by now corrupted out of all resemblance to anything like a civilization, they should be brought to the council tables with all the old treaties in their hands. The idea that time cannot be reversed is mere Enlightenment dogma, liberal twaddle. And the sovereignty of the State is a totalitarian idea useful only to collect taxes. Let the Indian nations exist again within our borders."

Davenport is right, particularly about the myth of irreversible time; We (meaning us children of Old Europa) trot out this facile little truism whenever faced with rectifying some particularly painful historical error (painful to us, that is). We enslave one race, try to massacre another, and when that doesn't work, we desperately try to subsume their cultural identities in whatever fictive set of social norms we've fabricated for ourselves. When that turns out to be unsuccessful, we comfort ourselves (and throw off that strange Eurocentric feeling: historical guilt) by throwing up our hands and saying: "so sorry for your pain, but that was on our ancestors"(read: backwards, unsophisticated, and therefore innocent of malice) heads, not ours." Which is, of course, bullshit. Where it not so, I doubt that such historical actions as the creation of Israel, Zimbabwe, the reformation of a Sovereign Ukraine, Latvia, and Lithuania would (or should) ever had occurred. Truth is, we took Native American land, killed off as many as we could, then threw the rest on whatever spare acreage we didn't have a use for (at least until such time as we needed the oil or uranium deposits).

Which brings me to point two: why does a farm family have more of a right to a certain piece of land than a Native American tribe? Answer: because they are European and because the dominant culture claims to operate under European customs and laws. A farmer owns his land precisely because the State says he owns it. The whole argument you posit concerning the relative rights to the land is based on this Eurocentric fallacy, and by expressing ambivalence towards the processes that led to the current situation even while tacitly accepting that situation, you end up coming down on the European side. Which to my mind, makes whatever ambivalence one might feel somewhat facile and ultimately self-serving.

Sorry if this post is somewhat strident (no personal offense is intended), but this is a subject about which I feel particularly strongly, and which all too often lends itself to a type of liberal hand-wringing do-nothingness that I find particularly offensive.

Chris Scheil

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100. **cris cheek**

desire

Wed 5 Apr 1995

Curious. I'm on 3 lists that all switched subject almost eerily in sync. This list went 'desire' as CAP-L (which I must admit bores the whole out of me but for some masochistic reason my subscription hangs on in there) lead with 'beauty and politics' and ht-lit swerved into 'digital salivation'.

Transcendence or co-incidence? To finish off my little session I can't believe I just sent someone a message in which the appalling phrase (written in all innocence - I think) 'because my disc went down on me' loomed out of context from the rhythm-of-the-sea-blue screen.

cris

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101. **Wystan Curnow**

Re: Desire, responsibility, etc.

Wed 5 Apr 1995

Dear Gary, I am sorry I confused St Paul and Tucson, lack of close reading on my part. You can tell me if they are very different--one's a colder place than the other I guess and I'm sure they both in songs, but in different songs?

I forgive you for your agism, you'll be glad to know I was not deeply wounded by it. What did interest me about your post, and here I will be a bit personal when it is precisely the personal in all this which is a worry, what did interest me is that having begged forgiveness for your sins you wanted then to end your post with what I took to be an accusation of a sort. It was as though you were balancing the books in some fashion.

There you make this contrast, and it is a heavy moral one, between expressions of heartfelt concerns and flattening comments reducing such expressions to those of "strategy". What I want to ask is this: wasn't the shift you effected in the discussion of Ginsberg's aesthetics to the personal and thence to the moral the deploying of a strategy, and was it not reductive of the issues, ie. flattening? I don't mind that the discussion changed direction--sidetracking keeps the net active. I also consider the person-to-person character of much posting on the net is one of its pluses. But that isn't to say I have to accept, let alone applaud, its claims to transparency. Best wishes, Wystan.

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102. **Jed**

Re: Julius Hemphill

Wed 5 Apr 1995

Thanks to Aldon Nielson for the news of Julius Hemphill's passing. I'd feared as much, given that his last recording ("Five Chord Stud" on Black Saint) featured "The Julius Hemphill Sextet" without JH himself playing, though as conductor/composer his presence was indelible as ever. He was playing on the sextet's previous "Fat Man and the Hard Blues." He seems to have had a special knack for reaching inside other people's playing. Uncanny. I caught the World Saxophone Quartet many times over the years and, while he clearly didn't have the energy toward the end, he still somehow summoned everything around him, like Stevens' jar in Tennessee. Aldon, is "Dogon A.D." available on cd? It was a cutout on lp for many years, & probably still possible to skim up in vinyl bins. It's got a dirtgrit undertone to it that most jazz producers shy away from, as does its companion album, "Coon Bidness." Pieces from both these discs were done in an inspired concert at Willisau in '84 by Hemphill's "JAH band"--issued as "Georgi a Blue" (Minor Music). The LA poet K. Curtis Lyle's poem "Drunk on God" is featured on Hemphill's only large ensemble recording, "Julius Hemphill Big Band" (Elektra) & well worth scouting down. There are another half dozen of his, but I should mention the stunning homage by Tim Berne that came out last year: "Diminutive Mysteries" (JMT), featuring compositions written by JH for the project, along with a 21 minute Dedalian twist by Berne that will pry your ears all the way back to the fur.

--Jed Rasula

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103. **Tony Green**

desire

Thu 6 Apr 1995

Where will this talk of desire and of sex lead? Will it be to theophany and Ibn 'Arabi....again? [There's an Olsonian theme]. See Henry Corbin's "Creative Imagination in the Sufism of Ibn 'Arabi" trans. R. Manheim (Bollingen Series XCI) Princeton, 1969 and "Avicenna and the Visionary Recital. trans Willard R. Trask, Pantheon Books, NYC. 1960. New edition 1980 Spring Publications Ltd, University of Dallas, Texas.

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104. **braman sandra**

Re: desire

Thu 6 Apr 1995

Cris Creek -- The consonance among different lists you mention is fascinating. Can you unpack what the other two lists are for us? Sandra Braman

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105. **Spencer Selby**

Re: Power

Thu 6 Apr 1995

Dear Wystan,

Nothing changed because no one did what I asked. Seriously, I agree with Ira, Gary and Andrew--to say that poets can't/don't have power is ridiculous. As Ira preceptively points out, the problem of poets' power is greater in the avant garde world because that world is smaller and sort of isolated.

In a situation where poets are, for the most part, their own audience, critics and publishers, having some stature, clout or influence can be a pretty big deal. Most poets behave as if they're only too aware of this, whether they admit it or not.

On Wed, 5 Apr 1995, Wystan Curnow wrote:

*Dear Selby,
Nothing changed.
Wystan*

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106. **Ron Silliman**

Power

Thu 6 Apr 1995

I've been surprised at how reified and mystified the term *power* seems to be in these discussions. There are of course all kinds of power, an infinite variety of shadings and nuances. To collapse them into a does/does not binary system seems not of great value.

Most of the power that poets have (and this may be true of large portions of what old Althusser used to call ideological state apparatuses) seems specifically conferred by readers and other writers. Almost a "consent of the governed."

I doubt that there can be many/any of us on this list who have not seen the underbelly of power at its most horrific at one point or other, and who have not sworn to ourselves in private (and often enough to others in public) not to allow that to happen (to us or others) and never if possible to be the origin of such abuse. Having been raised by a psychotic who chased me around the house with knives, I can sympathize with Marta and do. But it doesn't simplify the state of the world much to know that. When Gary extends the argument to rope in Sulfur & Conjunctions as tenure driven academic mags, I get lost. Whatever their faults (and each mag is radically different), neither gives a hoot about that system of academic power. What we get is not a critique so much as resentment over imagined exclusion.

(Althusser himself being a pretty good example of how power should not be used....)

Ron

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107. **Lindz Williamson**
SEX!, just to get your attention.

Thu 6 Apr 1995

Eric wrote

" Therefore everything goes, in sex and poetry, except of course that everything cannot go because everything comes from a context of powersex relations. Our sexed bodies, whether textual or tactile, in some sense imaginative constructions/fictions, but isn't this where the fun comes in? All of us drag queens, butches, femmes, acting out a fantasy of historically determined sex and finally I think this where sexpoetry can go from here which is to penetrate/be penetrated into/by the fictions of our sex? Woops, am I talking about narrative?"

Combining textual and tactile elements in poetry or sex poetry is an interesting fusion of sense and emotion, (sense in the logical and physical realm). I started thinking about what Ryan had said about writing into and away from the language, then combining it with writing into and away from my sex and my desires. I've been reading Ovid and I like the way he made love poetry his full time job. he did not deal strictly with his emotional reaction to his love of the moment but infused cultural and social implications into his poetry and the

relationship. He used a narrative voice but it lacks the pathetic dribble of "Why so pale and wan fond lover" in the narrative. He is erotic and sensual and yet there is some form of objectivity in his subject matter. However his objectivity may come from the basis that he was not monogamous.

Lindz

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108. **cris cheek**

Re: poeticslist and Desire

Thu 6 Apr 1995

where garden and gateway and common and street, respectively sample
overhung balconies, pierced lattices, recessed arches, worn steps - working
in a non-linear fashion in a non-linear world

I like what Tony Green said ' the electronic forum gets to be
really interesting when it is used for intimate
correspondence, done in a public space.'

My gut agrees when you say 'in poetry, the private is public, completely' Ed.
But something else that wants to qualify is nagging. I'd go for an embracing
'and between' position - that poetry negotiates the public and private at all
stages of its processes of 'production' and 'consumption'. The interpenetration
of consciousnesses. Yuk - so much prevaricating intellectual goo flown here.
But something in that. As to 'the rest is business, right?'. I'd say that trade
forms part of that negotiation. But I'm not convinced that's what you meant.

cris

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109. **Chris Stroffolino**

prevaricating intellectual goo (sex power...)

Thu 6 Apr 1995

I'm kinda suprised this conversation has not turned to LAcian terms about
the difference between genders (if not sexes) and men using the dreaded
signifying phallus anf masculine symbolic as crutches to make up for their
womb envy or something...but then we open the whole "can of worms" os
sexism/feminism, don't we.... Cs

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110. **Gary Sullivan**

Consent of the governing

Thu 6 Apr 1995

Ron, I guess I didn't explain myself well enough. I put quotes around the word "tenure" w/respect to _Sulfur_ and _Conjunctions_, hoping that would encourage a looser reading of that word. I'm not talking about academic tenure. I'm talking about "poetry world" tenure--admittedly more tenuous than academic tenure, though both are based on seniority and/or politics. I know a number of people in academia, and though they are all very different people, ranging from their 20s to their 50s, some with tenure, some at the graduate student level, all of them complain of, or at the very least freely acknowledge, academic politics, the role it plays with respect to receiving (official) tenure or not, the role it plays simply in terms of whether or not you get a job in the first place. People in offices I've worked freely admit, whatever their situation (manager or data-entry person), "office politics." Same for every restaurant, retail, book-review, stand-up comedy gig I've had. (I've had more than 20 different jobs in my lifetime, and only a handful of those weren't gotten because I was a friend of someone who already worked there. In most other cases, I was hired on after having worked through a temp agency.) The only place in my limited experience where terms like "politics," "tenure," "seniority," "favor-exchanging," & so on are denied is in the poetry world. We'd like to think we're "above" all that. I don't think we are. We're human beings, after all. There is such a thing as literary politics, as well as literary "tenure." You, Ron, I consider tenured. You may be uncomfortable with that, may feel it's "all in the mind," but I think it does have consequences--good ones--for you, & for others associated w/you. You write a book, it gets published. A publisher (Droque) who is denied access to SPD gains access after accepting your work for publication. (I happened to tell someone, several months ago, at SPD that Droque was publishing (R), to which said person at SPD said, "Oh, we'd rejected them before; but, now that they're publishing Silliman, we'll have to sign them up.") You submit to _Sulfur_, the work will at the very least get read. Please, please don't try to kid me or anyone else into believing my work (or theirs, assuming they don't have a book or two out) is going to even be **read** by _Sulfur_ or _Conjunctions_ editors when we both know very well it probably isn't--at least, not unless it gets submitted by someone with "pull," or "tenure." They're **very** exclusionary magazines, at least compared to journals like _Mirage_ and _Talisman_. Ed Foster, what you say about "desire" and "responsibility" I find very agreeable. Ron, I think Ed and Kevin & Dodie publish work out of a sense of "desire"--they genuinely **like** that work; I think Eshleman and Morrow publish based on seniority & politics, first, everything else, second. I don't resent at all that _Sulfur_ and _Conjunctions_ wouldn't, if I bothered to submit

work, read it; I feel as ambivalent toward them as you do to coverage or not in the *_Times_*. I've never submitted to them because I'm simply not thrilled with a lot of the work they publish. Neither do I resent your tenure, Ron; I'm happy for you that your work gets consistently published in book form; I'm happy for myself, too, because otherwise I'd have to pester you (as I do with a lot of people) to send me your work in manuscript. But, really, Ron: "Consent of the governed"? Consent of the governing is what matters. If it were really up to us governeds, our books would be published, & once published, carried by SPD, and once carried by SPD, reviewed in magazines, etc. When looking around at all the books in print, names in big magazines, etc., in 1972, did you feel you & your colleagues had any say in that? Your wonderful piece, "The Soft Hello" in *_Salt Lick_* from that year, I have the sense you were very dissatisfied with what you saw. Was that resentment of imagined exclusion? I don't get that sense at all, Ron. I think you cared, very much, about these issues. If I'm putting words in your mouth, misreading you, let me know. Even your "New Hope for the Disappeared," written some 20 years later, has you addressing--less emphatically, but no less convincingly--these very same issues. Yours, Gary

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111. **Tony Green**
Re: Power & Fame (longish)

Thu 6 Apr 1995

It looks like the Warriors will go with Murdoch and I suppose that means the lot of them. All the four injured Warriors are fit to play tonight against Manly (inc Hoppe,neck, -- Bell with a broken thumb, Kearney with a back problem, who's the 4th?). It will be wet! I wdn't want to predict a score. We'll be camped round the TV. Season tickets for the Warriors go for a mere \$150 NZ., as advertised by Andy Platt and Dean Bell last night. What I say is, poetry in motion. Cheers.

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112. **Carl Lynden Peters**

CHARLES WATTS

Thu 6 Apr 1995

thurs., april 6 '95

dear charles,

george came into my office (which is really the grad lounge, but it has a coffee machine) and told me that i should try & reach you regarding the blazer conference here this summer, and i want to let you know i'd be willing to help you out in any way re organizing or whatever work you have for me. i'm off to calgary in the morning for the bpNichol conference and wont be back till the 10th. --i'll come by the special collections next week to see you about this

take care,

carl

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113. **Edward Foster**

Re: sexual harassment

Thu 6 Apr 1995

oh, andrew, i wouldn't defend mr. thomas or the status quo, surely, nor would i defend the self-righteous, among others. the answer is: go away, write your poems, and stop making poetry look like a talk show.

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114. **Ryan Knighton**

Re: poeticslist and Desire

Thu 6 Apr 1995

Regarding public and private schtuff, I think I agree with Stein: the private is private and the public is public. I've got a Yeats mask on too.

Ryan

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115. **Spencer Selby**

Re: Power

Thu 6 Apr 1995

---Of course there are different kinds of power. However, a lot of the difference has to do with degrees and stakes, not different meanings of the term.

---My wife and I have had this running conversation for quite some time, where we compare my experience in the literary world to hers in the corporate financial world. An ongoing theme of our dialogue is the similarity of power-seeking and power-protecting behaviors in these two very different realms.

---The other side of "resentment over exclusion" is "appreciation based on support." It's always the other guy whose judgment is selfish, overly subjective or flawed.

---"Consent of the governed" in this discussion sounds to me like the kind of reasoning that is used by lawyers to defend date rapists. On the other hand, I can see what Ron is saying in a more general sense. I see all the time how poets encourage and flatter the egos of those they admire or look up to. Quite often this kind of consent is actually one of the classic power-seeking (and sometimes protecting) behaviors, known in the vernacular as butt-kissing. It would be great if this behavior never paid off, but such is not the case, in either the literary world or the corporate.

Spencer Selby

On Thu, 6 Apr 1995, Ron Silliman wrote:

*I've been surprised at how reified and mystified the term *power* seems to be in these discussions. There are of course all kinds of power, an infinite variety of shadings and nuances. To collapse them into a does/does not binary system seems not of great value.*

Most of the power that poets have (and this may be true of large portions of what old Althusser used to call ideological state apparatuses) seems specifically conferred by readers and other writers. Almost a "consent of the governed."

I doubt that there can be many/any of us on this list who have not seen the underbelly of power at its most horrific at one point or other, and who have not sworn to ourselves in private (and often enough to others in public) not to allow that to happen (to us or others) and never if possible to be the origin of such abuse. Having been raised by a psychotic who chased me around the house with knives, I can sympathize with Marta and do. But it doesn't simplify the state of the world much to know that. When Gary extends the argument to rope in Sulfur & Conjunctions as tenure driven academic mags, I get lost. Whatever their faults (and each mag is radically different), neither gives a hoot about that system of academic power. What we get is not a critique so much as resentment over imagined exclusion.

(Althusser himself being a pretty good example of how power should not be used....)

Ron

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116. **Gary Sullivan**

Re: Desire, responsibility, etc.

Thu 6 Apr 1995

On 6 Apr 1995 [REDACTED] wrote:

Dear Gary,

I am sorry I confused St Paul and Tucson, lack of close reading on my part. You can tell me if they are very different--one's a colder place than the other I guess and I'm sure they both in songs, but in different songs?

Not having met you, Wystan, nor having ever been to Tucson, I would imagine that Tucson and St. Paul are as different--and similar--as you & I.

I forgive you for your agism, you'll be glad to know I was not deeply wounded by it. What did interest me about your post, and here I will be a bit personal when it is precisely the personal in all this which is a worry, what did interest me is that having begged forgiveness for your sins you wanted then to end your post with what I took to be an accusation of a sort. It was as though you were balancing the books in some fashion.

Quite possibly. Why is "the personal" a worry to you?

There you make this contrast, and it is a heavy moral one, between expressions of heartfelt concerns and flattening comments reducing such expressions to those of "strategy". What I want to ask is this: wasn't the shift you effected in the discussion of Ginsberg's aesthetics to the personal and thence to the moral the deploying of a strategy, and was it not reductive of the issues, ie. flattening?

In the sense that thinking about something, and then saying it, is "strategizing"--yes. I gave very little consideration to the shift, which is not to say that the shift itself didn't occur. I was arguing/engaging in a dialogue about Ginsberg w/you and others. I said what I thought to be relevant. You don't, of course have to agree w/me that it **was** indeed relevant. But I did think it was, which was why I brought it up.

I don't mind that the discussion changed direction--sidetracking keeps the net active. I also consider the person-to-person character of much posting on the net is one of its pluses. But that isn't to say I have to accept, let alone applaud, its claims to transparency.

We agree with the first two statements. I have a problem with the words "applaud" and "claim" in the last sentence. You're implying I was asking you to applaud something. I didn't go that far. I did suggest we might accept that people here--forget me in this--other people here are saying things that they really do believe and/or care about. If I thought genuine expression of belief or feelings was impossible in this space, I'd leave. It's bad enough people read subtexts into everything. I understand how easily that happens, since we're all readers of poetry, almost "expect" subtext. But it has seemed to make communication here much more difficult than it might otherwise be. I'm trying to express certain opinions, ideas, emotions, as well as impart information and sell a few copies of a book or two--and I think that's what everyone else here is trying to do too. Sure, there are things going on under and over the surface of some of this--including in things I've posted. But everything? I tend to be a somewhat cynical person, but certainly not wholly suspicious of others, even those with whom--like you, on this--I disagree.

I wonder, Wystan--are your worries about "the personal" and your disbelief at the sincerity of anything said here related? Do you think "the personal" should be kept out of all of this? Would you rather it all be abstract? Comfortable? Living is not always either.

Yours,

Gary

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117. **Ron Silliman**

Viktor Sosnora

Fri 7 Apr 1995

April 6, Dear Ron, Could you do me the favor of forwarding the following message to the poetics list and/or whatever other recipients you think might receive it appropriately and with kindness. Ilya sent it to me (in Russian) and what I am sending is my translation -- slightly emended for U.S. readers. Thanks. Much love, Lyn

Dear Friends, The Russian poet Viktor Sosnora is threatened with the complete loss of his sight. Because Sosnora, who is 60 years old, has already entirely lost his hearing, blindness would bring about his complete isolation, cutting him off from life and from his work. Sosnora is one of the greatest of living Russian poets. Though associated with such wellknown figures as Bella Akhmadulina and Andrei Vosnesensky and other poets of the "60s generation," Sosnora's writing was for many years banned in the Soviet Union, and it was a Russian language publisher in the U.S., Ardis, that brought out his COLLECTED WORKS (1988). Over the past six years, Sosnora has undergone three eye

operations in Russia, but his vision has continued to deteriorate. At the moment, another operation, using advanced techniques, is urgently needed. We have arranged for Viktor Sosnora to enter Johns Hopkins Medical Center in Baltimore, where the most advanced surgical procedures appropriate to his condition are available. May 10 is already fixed as the date of his surgery. Everything now depends on money. The complete medical examination and surgery will coast a minimum of \$10,000. In addition to this, approximately \$1000 is needed to cover the cost of airfare between St Petersburg and the U.S., and a further \$1000 will be required to allow Sosnora to spend a month after surgery in the U.S., to allow for medical follow-up and recuperation. Altogether, then, \$12,000 is needed, and most of that must be raised by early May. We are appealing to everyone who is able to do so to contribute to the fund for Viktor Sosnora. Checks may be made out to "LITFUND (for Viktor Sosnora)" and mailed to LITFUND, c/o Novoye Russkoye Slovo, 111 Fifth Avenue, New York, NY 10003. Thank you. Signed: Joseph Brodsky, Allen Ginsberg, Ilya Kutik, Mikhail Epshstein

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118. **Chris Stroffolino**

Re: Consent of the governing

Fri 7 Apr 1995

Dear gary (sullivan)--I just wanted to say one thing about SULFUR...Though I have been rejected by SULFUR far more than I've been accepted (I was only accepted once circa 1991), I do respect Clayton as a conscientious editor who does read works of young and "unknown" poets...In fact, he has often written me quite IMPASSIONED rejection letters, which I certainly prefer to the form letter in which ONE NEVER KNOWS if one's been read.... When he accepted my work, I had published hardly anything outside a more "working class" "beatnik" kind of mag...in terms of 'avant-garde' I had only been published in New American Writing and had an essay appear on Kit Robinson in POETRY FLASH...Sulfur showed an openness to my work that few did...furthermore, this was AFTER it had rejected my work with some "pretty nasty" words.Though I certainly don't consider it an IDEAL magazine, I respect this. Chris Stroffolino

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119. **Ron Silliman**

Re: Consent of the governing

Fri 7 Apr 1995

Oh, posh, Gary,

I haven't appeared in Sulfur in years and Clayton rejected the last piece or two I sent him (with angry notes about how I wasn't reading him seriously enough).

Sulfur has always published a few younger poets (and Caterpillar before that, which is how I first met Clayton in the late '60s through d alexander, long dead I've heard, a college buddy of Eshleman's who published a great little mag called Odda Tala and who brought me his address book when I first started Tottel's so that I could write to Blackburn and Schwerner). Personally, I've always thought Clayton had dreadful taste in younger poets, even when I was one of them. He's been much better at older, neglected poets. He was one of the first to really push the work of Gustaf Sobin in the US, one of the first to print Dennis Phillips beyond the LA city limits, did really a major job in getting George Stanley's work out many many moons ago. He's totally responsible for whatever audience Gerrit Lansing has in the US (and that alone is a major accomplishment). But most of the younger poets that Clayton publishes you don't remember. The others--the so-called tenured--he prints (myself included whenever that happened) are part of an argument he is making about how poetry in the US should look and be read. When Adrienne Rich abandoned her old formalist modes in the 1960s to take a feminist stance, it was Clayton who published her -- not, say, Anthony Hecht.

But I've never had a small press publisher with even halfway decent distribution, never had a book of my own poems with more 1,000 copies (except for Tjanting, which has had a second edition of 600 to add to the first of 1,000), hardly ever had the same publisher two books in a row, don't get my books reviewed in any general publication, never had a tenure track teaching job (tho admittedly I've turned down a couple that paid less money than I live in), always -- always! --held 40+ hour per week jobs while I wrote, edited, curated reading and talk series "on the side." I've gotten exactly one NEA grant (16 years ago), which I used to fix my teeth, a couple of part time teaching jobs that reminded me of what poor working conditions teachers have and my home town library doesn't even carry my books. In 1986, when two members of the Guggenheim literary panel told me that I had been their "first choice," the oversight committee scratched my name right off the list -- now that's tenure!

And, guess what? I have no real complaints. My publishers have virtually all been wonderful people who were enormously attentive to the inner dynamics of the work itself, who were passionate in their commitment to poetry and to their readers. My books have been great experiences for me. People come up to me on the street and tell me how this or that passage had some moving impact on their lives (one opera composer once showed up at my door to tell me that he hadn't written any music in 3 years until he read Paradise and suddenly had a complete score in his head). I've met many of the most wonderful people on the planet -- more than a few of whom are on this list -- from Nanjing to Vilnius to

the Canary Islands to Tuscaloosa, and have had the opportunity to give readings at some amazing places, like a 12th century chapel under a full moon at midnight in the south of France in a howling mistral. Or the maximum security library at Folsom prison. Or a used book store on Maui. These are experiences and friendships I wouldn't trade for anything.

The life and work of Leland Hickman has always been a great inspiration to me. Lee showed that you could shape the course of writing in this society with just ten issues of a magazine if your sense of what you were doing was strong enough and sensible enough. In his own town, he was never taken nearly seriously enough and I suppose he may have been a "difficult" person as so many of us poets are. The only mistake Lee made was to exclude his own poetry from Temblor. (His *_Great Slave Lake Suite_* is a wonderful book, major in every sense that any poem would ever want to achieve. Had Lee hung out with the beats in SF in the 50s or hung with the Rolling Renaissance in the 60s, he'd've been one of the "household name" poets of his generation.) But the idea that Lee or I or anyone else you might think of got where they are through a process of conferred seniority bestowed by our seniors is just bunk. Clayton scratched and clawed his little space of the public sphere out of a completely indifferent world. One of the real lessons of life is that audiences are not passed on or down. You build them one reader at a time.

Besides, more people read my work in *Stifled Yawn* than they do when it appears in *Conjunctions*. (This is not an exaggeration -- journals like *Margin #4/Period(ical)* or *lyric&* or the *Impercipient* are read passionately and completely by their readers where *Conjunctions* is skimmed and treated far differently -- I always hear back far more from readers when I publish in smaller mags than when I show up in perfect binding.)

Ron

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120. **Mn Center For Book Arts**

Re: Consent of the governing

Fri 7 Apr 1995

Gary. Yes poets are humans and subject to all the political and personal manipulations of such beings, which certainly influences who publishes who, when, etc.

and yes the avant-garde is isolated and magnifies, within itself, such power relations.

But do any of us operate solely within this avant-garde world? My other work, which has me working much more widely within an arts & education &

philanthropic community, makes me both more aware of the power moves among various communities, while at the same time less worried about such moves -- how important are they, anyway? Yes, on a personal level, and concerning issues of actual abuse, they are crucial and can be devastating? But on the level of who gets published in Sulfur or by Drogue or Chax or Detour, are we only aware of how important that is in the so-called avant-garde community? When we place such importance on who gets distributed by SPD, what are we saying? Yes, maybe 100 to 500 more copies of a book get distributed, but maybe not? More people see your words on this poetics list than buy a good many of the books carried by SPD. Your generosity in spreading the fine works of Detour Press may ultimately be more important than distribution by SPD. None of us are selling thousands of books to Barnes & Noble -- but would that be such a grand goal, either?

As to Sulfur & Conjunctions, I can't agree with you. I certainly have some major arguments with both, but I also feel that both have read my work carefully, including at times before I had published books. Sulfur has published one piece, an essay on Nichol & McCaffrey which began with a poem of mine. That was a piece I didn't expect them to be interested in, and they surprised me, even including an inventive and funny visual piece from Rational Geomancy. I think the editors of those magazines may have formed their likes & dislikes before you or I began writing, and their openness is certainly limited. But I think they publish works they sincerely admire (no matter how much I disagree with some of those works, or with the overall sense of the mags). I do not believe their first thoughts are the reputations of the writers. Still, I don't particularly like defending them here, when I'd rather speak up for such editors as you and Juliana Spahr and Spencer Selby and others whose work I currently attend to with more desire (that word, that passion, again).

I am appalled at the Tucson story. It's such a small world there that I'm surprised I had never heard that story, despite living there at the time. But there, in a context often seemingly ruled by the academic poetry scene, I existed and paid attention mostly outside that Poetry Center setting, sometimes ignoring it for months and months in a row, thereby somehow personally denying it its power, or perhaps only deluding myself.

all best,
charles alexander

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121. **John Geraets**
P&P (Prublic&Private)
Fri 7 Apr 1995

Dear Tony thanks for the letter which made me feel a bit curly and famous my name on top in CAPS and all.

Strange how and where things stir responses. My response here was at the weird way in which Public Private are construed - maybe especially on this List, especially lately. Instance, I invite you in Public about your margin/mainstream experience, we talk Private (Backchannel), you reply Public citing my/our Private (Backchannel) exchange. Now I'll send this Public but at the same time send something Private..dunno why.

Mostly we're pretty affable on the List, elbows spread, kind smiling. I like that. Same time, I feel that in this medium bot Public and Private utterances are, as elsewhere, formalized. To me this suggests that the only Private we have is Public. So when I see (in myself, too) the final appeal being a kind of personal indisputable integrity ie. when I claim personal honesty or feeling or integrity or wholeness - it seems to me its not open to challenge, dispute. Our last recourse.

I like what Marcel Broodthaers was doing with his conjectural art museum and his poetry books set in white plaster.

I'm sure confused a bit on this one but I guess in this talk of power and things the one really unassailable one is that of personal integrity.

That's what you got me thinking Tony - not your responsibility for sure, but thanks for your serious fun letter too. I'm very abstract.

(ps as they used to point out in reviews in nz literature, I think Jim Baxter had Colin Durning his Dunedin dentist mate, in mind in Jerusalem writing)

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122. **Edward Foster**

Re: Consent of the governing

Fri 7 Apr 1995

you're absolutely right, gary; there are politics and "tenure" even in poetry, but it's there mostly for those who seek out big publishers and get the jobs, grant, tenure, but the really great poets (bronk, spicer) survive outside. so there's that.

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123. **Edward Foster**

Re: prevaricating intellectual goo (sex power...)

Fri 7 Apr 1995

chris: i hope lacan disappears from poetry forever; i had to teach him in a graduate seminar recently and used his essay on the purloined letter and came out of it feeling that whatever he knew about signifiers he knew nothing about poe.

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124. **Edward Foster**

Re: poeticslist and Desire

Fri 7 Apr 1995

but, ryan, in stein in fact the private is very public. tender buttons? stanzas in meditation? lifting . . . well, you just go on from there.

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125. **Joe Amato**

Re: Consent of the governing

Fri 7 Apr 1995

an outsider's comment: i'm finding the public-izing of what i would have taken to be (formerly) private spaces to be fascinating... gary and ron: in your exchange, you each reveal a good deal about your own publishing experiences, the sorts of things that don't get a lot of air play (i mean, we're talking an audience here of 200 or so), though precisely the sorts of things that are typically discussed twixt practitioners... and this has drawn out commentary by charles a., chris s., etc., along precisely such lines---who publishes whom, what this signifies, etc...

now the point here for me has less to do with the personalities involved (or the journals cited) than with the sort of knowledge thus constituted (apologies for making this a remotely 'theoretical' concern)... this sort of talk has to do with

the nuts & bolts of the marketplace of poetry, hence i feel it fair to observe that an entirely individualistic reading of same (ron, you tend in your remarks toward the individual-communal, insofar as 'success' is concerned) or the more power-oriented discourse (gary, you seem to me to tilt in such directions) represent in fact complementary views of how publishing decisions are made, books get printed, etc... that is, a sort of micro/macro split may be seen to inhere across your exchange, and i'm not really quite certain (pardon my beak) that you're really so "opposed" to each other... it's more like you each seem to be emphasizing a different aspect of the same apparatus (without wishing to deny actual differences between you)...

just an observation, if you will, perhaps entirely beside the point... i have absolutely NO experience with any of the journals/editors/poets you mention other than a few, near-anonymous rejections (as i recall) from some years ago, so i really can't add a helluva lot to the discussion, hence, again, my "outsider" status, and my fascination attending thereto...

joe

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126. **Robert A Harrison**

poem

Fri 7 Apr 1995

To Not Think of Velvet

I went to 3 rd grade

with Joe Biden's daughter
now

he rides out through ballots
keeping a mouse
in her lap

they're shriveled in color
waiting for your line here

sesames
in the mill
powder balls
on the eye

this place

four switches
as a heart,

run run run

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127. **Edward Foster**

Re: Power

Fri 7 Apr 1995

aside from the obvious exceptions (certain lyric affectations, etc.), is it wise for a poet, at least now, to "consent to be governed" by anyone this side of east mars?

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128. **Robert A Harrison**

Re> Re: Power

Fri 7 Apr 1995

ed foster sez:

>aside from the obvious exceptions (certain lyric affectations, etc.), is it wise for a poet, at least now, to "consent to be governed" by anyone this side of east mars?

no.

i'd like to believe that. stromboli. pit ribbon. hoe cellar.

pre-palaver moon fitter.

bob harrison

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129. **Robert A Harrison**

power

Fri 7 Apr 1995

"we've got so much power."

--- Negativeland

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130. **Aldon L. Nielsen**

Re: Julius Hemphill

Fri 7 Apr 1995

Jed -- Thanks for word of that tribute piece -- I hadn't heard of it. I don't think _Dogon A.D._ or _Coon Bidness_ have been reissued yet -- I thought they were available because the LP I got from a cut-out bin was an Arista reissue of the

original, and I expected it was still part of the catalogue after Arista re-aligned with Columbia years ago. Maybe it will reappear one of these days.

Several years ago, Hemphill did a residency in D.C. with District Curators, culminating in a free outdoor performance of his compositions by a huge gathering of talented volunteer instrumentalists. (culminating, too -- I'm back on that uncorrectable keyboard again)--

I've been collecting recordings of jazz with poetry, and a chapter on the subject will be in a book I'm doing with Cambridge. I love the Hemphill Big Band sessions, though I'm not thrilled by the poem by my neighbor K. Curtis. I'm told the new Henry Threadgill recording has a poem on it. Have you heard that one yet? Would be interested in hearing from anyone who knows of lesser-known recordings of jazz with text. An old one I stumbled across recently is a setting of an Elouise Loftin poem by Andreww Cyrille.

Anybody out there heard Steve Lacy's songs made from Creeley poems?

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131. **cris cheek**
poeticslist and Desire

Fri 7 Apr 1995

'money' was and is a 's/he' character in a story? can we invest a little more - i'd love to go shopping here. i'll trade these 39 odd words (one word each lived year) whatever you care to offer in return.

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132. **Aldon L. Nielsen**
Re: Governing Consent / The Descent of the Governed

Sat 8 Apr 1995

"I stumbles?" "I" stumbles? This machine draws my attention to the oddities of my own language -- BUT

RE _Sulfur_ etc. -- My understanding, gathered from the few newer poets (which is not to say younger) I know who have been published in _Sulfur_ is that most of them got in by way of one of the contributing editors -- Those who had sent poems directly to Clayton generally received intemperate replies, though, as some have pointed out here, he occasionally takes a liking to something in the unsolicited pile & runs with it, about once a year by my estimation.

It's about as silly to expect him to act differently as it is to tell writers not to take note of the fact. The point is to do something otherwise, which many on this list are doing.

The Beats, the Language Poets, Black Mountain, all knew that they had little to expect from any of the journals on the scene when they began (including the more self-avowedly "open") -- and so began many of their own publishing organs (& now that they're old and powerful, I read here, they publish their organs) --\

When I started lower limit speech I quoted what I had once heard Baraka reply to a young writer who asked what advice he had for young writers. Baraka told the fellow, "Get a copying machine and start a mag." I knew that there were many remarkable writers around the country who had the same difficulties publishing that I had encountered. The obvious answer was to try, in no matter how small a way, to get their work into circulation.

None of this, though, means that we should stifle our criticism of those who have grown comfortable and resistant. We are to afflict the comfortable -- (odd grammar that)

Example, Weinberger's self-righteous intro. to his special issue of Sulfur wherein he claims that the younger generation just isn't interested in history & offers as proof the fact that he got so few responses to his open call for the issue, a call that went only to readers of Sulfur. History, that is, and translation. It's easy, if you don't read or correspond with younger poets who are avid students of history and frequent translators of poetry, to argue that they're a pathetic group of ahistorical monolingualists. (I exaggerate Eliot's case slightly, but if you've read his frequent intros & essays you know what I refer to ((he seems to use the words "never" and "only" far more than any other critic I know)) I suppose it might be hard in a footnote to make an offer of proof that something "never" happens, probably why most of us are a bit more cautious.

So, Ron gets published in print runs that are considerably smaller than those of, say, Sharon Olds, and that are considerably larger, and more frequent than those of, say, ME. On the other hand, Ron is a writer of continuing importance to my reading in ways that Olds clearly is not, and Ron, unlike Clayton, seems to take every opportunity that affords to bring to the attention of whatever public he can get to the names and works of interesting poets who don't have even his limited access to publishing opportunities.

As to tenure, in all senses, etc. I find it fascinating, in the H. Ross Perot usage, that the Language Poets were already accused of being in the game of trying to get cushy academic posts long before any of them had gotten hired by a university in a permanent position. Last time I checked into this, most of those who had gotten university jobs were not hired to teach in the creative writing programs. I took a different route, and became an Assistant Prof. at a low-rent school (after 17 years and 17 non-teaching jobs) completely apart from my work as a poet (I was hired as a critic and lit. historian) -- Ron & I both have jobs,

at least, and can make time to write. Most of us on this list are in one way or another involved with the creation and development of self-governing, consensual postics networks,,,, and that is where we should look for the new -- I read, and fulminate at, _Sulfur_ , but that's not where I look to find new poets -- _Here_ is the place for the new writings to get mentioned, circulated, reviewed, denounced, praised, re-engendered

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133. **John Byrum**

Re: Consent of the governing

Sat 8 Apr 1995

power is powerful only within certain contexts, & then only when persons pay attention (grant power).

When power is ignored, is the center (person) of that ignoring then outside that "powerful" context (with the result of seeming "powerless"), or perhaps asserting power in a different sphere? (perhaps often in a "personal" sphere only.)

So, can one ignore power in one area in order to open a space for one's "personal" empowerment, perhaps simply in order to produce something? And then to who or what does that production speak?

Follow the power, deepthrought said. Maybe we should just think & talk about stuff. Power is illusory (ill storied).

John

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134. **John Byrum**

Re: Consent of the governing

Sat 8 Apr 1995

no outside, only concentric/amoebic hazes trailing off

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135. **Sheila Murphy**

pow(d)er

Sat 8 Apr 1995

It's real and not real and one of those seductive things containing mostly imagined substance that seems very real from certain angles with a prism in the way. Paying attention in another way and toward a realer thing ironically yields power when perhaps you least desire it (there it is)

SEM

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136. **Gary Sullivan**

Posh, delusions & spite

Sat 8 Apr 1995

"Surely, Kelly's affirmation that 'we cherish the poem as a life- sustaining force' was intended to mean more than tenure. But does it?" --Ron Silliman, "The Soft Hello," *_Salt Lick_* vol. 2, nos 1-2.

Ron, Joe Amato may be right when he suggests that you & I are -- despite my "don't tell me" and your "oh, posh" -- not, finally, in complete disagreement. You say that people really **read** the photocopieds more often than the printeds. Isn't that what I've been saying? Only, you seemed to have misread that (beginning w/the usage of the word, "tenure") and came to the conclusion I was suffering from acute "resentment of imagined exclusion." Are the other people who prefer *_Mirage_* to *_Sulfur_* suffering the same? Why **don't** they more than skim mags like *_Conjunctions_* or *_Sulfur_*? You say: "Clayton scratched and clawed his little space of the public sphere out of a completely indifferent world." Of course he did. How else would he ever have come to our attention? (Ed cites Spicer and Bronk, and here I'd mention the people who scratched & clawed on their work's behalf.) If one must "scratch" and "claw" their way to readers, does that seem more to suggest a generally "open" or generally "closed" system? All I was saying, in my initial post, was that the journals that are more open to newer writers (to more than one or two a year) are more interesting to me. For that, you call me deluded and spiteful. Then, a post later, agree with me. Tough love? You claim no tenure, and say, in support of that, you've not had many publishers publish more than one book by you, as though having a dozen presses ready, willing & able to publish your work is somehow a "minus." You're tenured, Ron; accept it. I'm not calling you a dirty name by calling you tenured; I'm merely pointing out a blessing. Your resistance to this has been surprising; it really isn't that big a deal, & I never intended to make it one. I was, last post, simply bringing you up as an example of someone whose work will be read at *_Sulfur_* or *_Conjunctions_*. They are both different magazines, but they are both, **relatively** speaking, closed doors to work by newer writers. As work by newer writers is one of my primary obsessions, I'm less interested in them than in magazines that publish a lot of the stuff. For my purposes, I don't need *_Sulfur_* or *_Conjunctions_*. Most of the work in them will be in book form not long after publication in the mags, anyway, so why should I pay twice? Marta & I just saw *_Hoop Dreams_* tonight. Anyone who thinks poets have it tough ought to see what these kids go

through, are put through, in pursuit of *their* goals. Incredible. Yours,
Gary

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137. **Spencer Selby**

Re: Consent of the governing

Sat 8 Apr 1995

Dear Ron,

Excuse me for jumping in again, but I am so surprised at what you are saying. Do you think yr name, yr reputation, yr cred, yr body of published work don't count, and count for a lot at this stage? Do you think that the only thing publishers consider when you send them a ms. is the actual writing on its pages?

In yr most recent post you paint this picture of yourself with some details that might seem to disprove the idea that you have in some way established yourself. Why else say that you are never published by the same publisher twice or that yr books never are printed in runs of over 1000? All this means is that you're still operating in the avant garde poetry world (where print runs are never more than 1000 and where repeat publishers may not even be preferable). It does not mean that you don't have a very large rep in that world and that you don't get a big benefit from that rep. Correct me if I'm wrong, but I think you've had more substantial books published in this world in the last 15 or so years than anyone else. I would think this would be a more pertinent fact than yr points about print runs and not being published by the same publisher twice.

Please don't misunderstand me. I very much respect you and yr work. And I'm not saying that that work has nothing to do with yr standing. However, I think it's wrong for you to deny that standing--for the sake of an argument or for whatever reasons you may have.

Another thing that puzzles me is yr point about Sulfur (a mag that I too appreciate, along with Talisman, Mirage and others). Yr reasoning there doesn't seem right, since some friction is a part of Clayton's relationship with many people that are still within what might be called his sphere of mutual appreciation and support. For the record, I would consider myself within that sphere, though of course I cannot speak for Clayton, and I do not know if he would agree with this assessment.

Lastly, I would like to thank you for bringing up the memory of Lee Hickman. Lee was indeed extraordinary, and Temblor truly did make a mark. It's just my opinion, but I believe the big reason for this was Lee's heroic integrity. He took

his job as editor/publisher so seriously, and he gave incredible attention to virtually all the work that was sent to him while Temblor was going. Lee's commitment to poetry was definitely above and beyond the call, and everyone today could benefit from remembering what he did and how he touched so many.

Yrs, Spencer

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138. **Pierre Joris**
Re: Julius Hemphill
Sat 8 Apr 1995

writes anon:

| *Anybody out there heard Steve Lacy's songs made from Creeley poems?*

yes. I was slucky enough to be at the ur-performance at the Festival de Lille where the combination of the music, the dance & Kenneth Noland's stage set/painting made for one of the greatest jazz experiences I had.

BTW, for those on the list in driving distance, on April 18 at 8:00 p.m. Steve Lacy & Irene Aebi will be giving a concert in Page Hall here in Albany, Nueva York. & it's free!

Pierre

=====
===== Pierre Joris | He who wants to
escape the world, translates it. Dept. of English | --Henri Michaux SUNY
Albany | Albany NY 12222 | "Herman has taken to writing poetry.
You tel&fax: [REDACTED] | need not tell anyone, for you know how email:
| such things get around." [REDACTED] | --Mrs. Melville in a letter to her mother.
=====

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139. **Pierre Joris**
Re: Posh, delusions & spite
Sat 8 Apr 1995

Lawdie Lawd, Gary, why split so many hairs & get your knickers in an either/or twist. I want there to be, so that I may read them, Sulfur AND Talisman AND Conjunctions AND every small magazine that is being put out. They obviously have different functions, different aims, different possibilities. They also have different dress. I read maybe 1/5 of any given issue of Conjunctions, & the same

holds true for most small new mags (though it's easier to read all or most of them because they tend to be much smaller...). Since the invention of the mimeograph there has been no reason to bitch at whatever you can't control or have access to. Just crack that handle.

Pierre

```
=====
===== Pierre Joris      | He who wants to
escape the world, translates it. Dept. of English      | --Henri Michaux SUNY
Albany      | Albany NY 12222      | "Herman has taken to writing poetry.
You tel&fax: [REDACTED] | need not tell anyone, for you know how      email:
| such things get around." [REDACTED] | --Mrs. Melville in a letter to her mother.
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140. **Ron Silliman**

Standing

Sat 8 Apr 1995

Spencer Selby wrote:

"Correct me if I'm wrong, but I think you've had more substantial books published in this world in the last 15 or so years than anyone else.... I think it's wrong for you to deny that standing"

As sweet as it is to read such things, the operative phrase in your argument, Spencer, is "I think...." Obviously Eliot Weinberger doesn't agree with you and I doubt Gertrude Schnackenberg or Amiri Baraka would and there's no particular reason to think that even a handful of people on this list would agree.

This isn't to "deny that standing" but rather to be specific about what that standing is. My work plays a particular role in a subjective map you have of recent poetry (and I'm flattered by that role, I admit), but there's nothing objective about that map. There are literally thousands of alternative maps floating in the heads of other readers. One reader, one map is the ratio I see and I certainly know that it's possible to hold somewhat different maps at different times of day, different days, different months. One thing I do know is that my work doesn't play any role even remotely like the one you pose in your map within my own map(s). [I've been living in the Age of Watten myself, but that's another story....]

When several readers hold maps with significant amounts of overlap, communities of reading can form and build on these foundations one way or another. But there's still nothing particularly objective about it and positing it

as such I think sets in motion exactly the sort of reified literary surface that causes somebody like Gary to feel that it's a (hostile) solid object and impenetrable. In reality, it's much more like an ever shifting dream state.

And we've all seen just how invested in creating such sorts of solid objects the likes of a Helen Vendler or Harold Bloom or Hilton Kramer can be. That's all nonsense, but when institutions and money get involved it can become quite sinister. (And what Deep Throat said was not "follow the power" but "follow the money".)

My point in my previous post was to distinguish (however poorly) between editors (like Clayton & Brad) who are driven by individual/private motives and those institutions (like the Guggenheim, most academic teaching jobs, trade and university presses, and a broader circle of wannabe institutions, like Poetry Flash) that are INSTITUTIONALLY & BUREAUCRATICALLY DRIVEN and every bit as much of a closed world as any posed by the limits on reading of a given editor.

I think (to use that operative verb phrase) that you make a real mistake when you confuse the engines of your subjective map with those institutional engines of economic power. Hank Lazer has written some extraordinary pieces on how those engines function in poetry today and Jed Rasula has done likewise (and even published them in Sulfur).

Whatever substance there may be in my books or in anybody's books who works through what you call "the avant garde," it is not the substance of economic institutions. So that when a Joe Brainard gets picked up by a trade publisher, there is a meta event occurring as the work takes on a new life very different from that which the author envisioned during the writing process. (And it's a damn shame that Joe did not live to see this.)

I've been wondering about the stratification of institutionality that has been posited in these postings by Gary and some others. I think that what Brad and Clayton are doing is much closer to the impulses of Kevin Killian/Dodie Bellamy and Gary Sullivan than they are to the impulses that drive the Yale Younger Poets or Iowa Writers Workshop or the Pulitzer nominations committee. When I grew up as a young poet, there were fewer layers to sort through, but that doesn't mean that we should collapse them into the same old boring Them & Us. We're all Us (and, conversely, we're all Them too).

Love,
Ron

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141. **Colleen Lookingbill**

Re: Standing

Sat 8 Apr 1995

It would seem from reading this last weeks posts that power and denial are directly linked. Ron and Rae who are more in the position than others in the discussion are most denying of it! What is the old "s/he who protests too loudly" quote?

Having worked for Pacific Bell in a variety of management positions for fifteen years now, I see little difference in the power "games" of our little poetry world - it used to shock me, but not any longer. Both worlds assume that if you are not "playing the game" of political power and influence (it doesn't matter what that means in terms of the larger outside world - PB managers have no real effect outside of their power spheres either) you are either stupid or weak or rebellious - none of which are the earmarks of success. It must be a great help not to know you are playing!

For those of us who are neither emotionally nor ideologically equipped to "play" we learn our own ways, which sometimes are successful, but more often not nearly as advantageous in terms of the reward system. - Colleen

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142. **Edward Foster**

Re: poeticslist and Desire

Sat 8 Apr 1995

money, honey, isn't me, but only joy, empirically; honey's golden, money's green--green, green, i long for green, said lorca and was not obscene, tho in that poem fully seen. (after, jack would lose himself in the hearts of . . .)

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143. **Edward Foster**

Re: Re> Re: Power

Sat 8 Apr 1995

as jack said: "loneliness is necessary for pure poetry." and also: at a bar, speaking with poets, "we will try to destroy each other or even listen to each other and nothing will happen because we will be speaking in prose." power?

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144. **Kevin Killian**

Leland Hickman, Joe Brainard

Sat 8 Apr 1995

Spencer Selby says that "everyone today could benefit from remembering what [Leland Hickman] did and how he touched so many." Ron Silliman says that "it's a damn shame that Joe [Brainard] did not live to see [the reprint of his book "I Remember" by Penguin].")

We could all benefit from remembering that these two great angels of poetry died from AIDS. I know we're all AIDS'd out in many ways but the word itself only gains in potency from not being mentioned.

We could also admit that we are living in the age of HIV and that all our writing is AIDS writing whether we know it or not. I know this is my own particular King Charles' head but here I go again. I'll paraphrase myself (and Sarah Schulman) again when I add that history will judge us not by our publication record in Conjunctions or anywhere else, nor if we ever publish another poem again, but on how we responded to this plague in our own terms in our own lives. Can I recommend to you all Aaron Shurin's work on a poetics of AIDS which has been appearing here & there, most notably in the latest issue of Apex of the M, edited by Lew Daly, Alan Gilbert, Kristin Prevallet and Pam Rehm?

Later. I sound like an old nag here but, that's Cassandra speaking through me, not the "real" Kevin Killian. I'm interested in the debate about power (standing, sexuality, harassment, desire) & please let it continue swirling around me.

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145. **Gary Sullivan**

Re: Posh, delusions & spite

Sat 8 Apr 1995

On Sat, 8 Apr 1995, Pierre Joris wrote:

*Lawdie Lawd, Gary, why split so many hairs & get your knickers in an either/or twist.
...Since the invention of the mimeograph there has been no reason to bitch at whatever you can't control or have access to.*

Lawdie Lawd, Pierre, to paraphrase Stein: "Why can't you read what I've written?" I'm not bitching; I'm stating a preference.

"Splitting hairs" I'll totally admit to. Most everyone who's added to this discussion has done that, too. So what?

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146. **eric pape**

Re: SEX!, just to get your attention.

Sat 8 Apr 1995

1)Chris -- Actually, I think there is a lot of Lacan in my last posting, but a Lacan deliberately misread by feminists and others interested in gender. This is a Lacan I am particularly interested in. As for the phallus, I am much more interested in what he says about the object of desire when he says WOman does not exist, which we must recognize from a male heterosexist pov, in that the object of desire as fantasized by those who have the phallus, ie, the person who desires, does not exist as fantasy. But of course this assumes that the object of desire is always feminine and the desirer always masculine. Can we assume that now? 2) Ed: What does it mean to know Poe? Does it mean like, Hey Eddy, saw yourRaven thing last week. You must have been high when you wrote that! Which is unfortunately about as far as you get with some critics. Lacan's reading is only as valuable as it is a use. But can you think of any reading that is not a use? And isn't the point of Lacan in that particular essay that use always has a position? My thought would be that one must always take responsibility for their position,for their use. This is not, I must say, Lacan's point. 3) Lindz: I am grateful to you if only because you focused in on what I had to say about poetry. I would emphasize though that I am not advocating a path away from the merely personal, but simply to say that such a thing is not possible. There is no merely personal. I am interested in the sexing of poetry. Remember that Wittig says that language is gender neutral, but immediately says that to say that is relatively meaningless because we are gendered and thus gender everything else. I am interested in this process of gendering, and how it is essentially about fictions, it seems to me. This I think has enormous implications for how we read and how we write. Implications that have not been explored in poetry. Thanks, Eric.

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147. **Kevin Killian**

Re: Standing

Sat 8 Apr 1995

I've been wondering about the stratification of institutionality that has been posited in these postings by Gary and some others. I think that what Brad and Clayton are doing is much closer to the impulses of Kevin Killian/Dodie Bellamy and Gary Sullivan than they are to the impulses that drive the Yale Younger Poets or Iowa Writers Workshop or the Pulitzer nominations committee.

Ron,

I can't speak for Kevin (is that clear to everybody--my opinions in no way necessarily reflect Kevin's opinions) but I think the openness and beneficence that drives Mirage's editorial policy (which is mostly Kevin's doing, I'm rather lazy in my input) is anything like Sulfur and Conjunctions. Both magazines, by the way, rejected me (that is, I think I was rejected by Conjunctions--no one ever bothered to write back to me) so I'm certainly not objective about them. I'd heard of Clayton's long "thoughtful" responses to work, but to my piece he jotted a note saying he liked parts but it just went on and on. I guess I chatter away too much in my work. You, know, Ron, women have a history of rambling on and on about silly things. But, I know you don't feel that way. I think you're a great guy.

Dodie

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148. **Kevin Killian**

Re: Standing

Sat 8 Apr 1995

Oops, I had a typo in my last posting. The following line should read:

I can't speak for Kevin (is that clear to everybody--my opinions in no way necessarily reflect Kevin's opinions) but I think the openness and beneficence that drives Mirage's editorial policy (which is mostly Kevin's doing, I'm rather lazy in my input) ISN'T anything like Sulfur and Conjunctions.

Dodie

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149. **Loss Glazier**

Question I received

Sat 8 Apr 1995

Got this question on the wire and wondered if anyone might know offhand?

Thanks, Loss ----- Many years ago, I read a poem by Neruda in translation. It was about how different animals would prefer to be different creatures. It also contained phrases like 'unlikely skin of the crocodile' and 'volcanic frauds of the earth.' If you know which poem this is, I would be most grateful if you would let me know.

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150. **Kevin Killian**

The mysteries of the mysterious menses

Sat 8 Apr 1995

So, how about a story, everybody. Well, several years ago there was this graduate creative writing student at SF State who had never been published. He was ten years younger than me and really eager. Anyway, he showed me a poem he had written about having sex with a woman during her period, with dark lurid descriptions of her menstrual blood. Not for the squeamish. Now, Clayton E. happened to have read here in SF at Intersection not long before this--and I noticed in CE's work a certain fondness for menstrual blood. So I told my young friend to submit his poem to Sulfur--and guess what, it was snapped up immediately! Coincidence?

You tell me. Maybe you guys should reconsider what you're submitting.

Dodie Bellamy

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151. **cris cheek**

poeticslist serve and desire

Sat 8 Apr 1995

moonish and homing would-be sleep to polish gold of sticky empires. gras-sy grass grass, denial moulds. when i feel like a slop on the mat it must be that aura of power I re-distribute . . . 'especially for the Jape of hearts'

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152. **Stephen Galen Cope**

Re: Julius Hemphill

Sat 8 Apr 1995

Aldon-

Threadgill's new disc has a couple of poems, with Mossa Bildner (introduced on 'Song Out of My Trees') and Sentienla Toy on Vocals. And liner 'poems' more than notes...

Other discs that come to mind re: jazz and text:

Jayne Cortez and the Firespitters (featuring Denardo Coleman, Al McDowell, Charles Moffett Jr. and Bern Nix) was released in Eurpoe by Radio Bremen in 1994 (and subsequently put

out by Tradition & Moderne and Indigo Records,
all, I think, in Eurpoe).

Joseph Jarman's 'Song For' (on Delmark,
1991) features his reading of 'Non-Cognitive
Aspects of the City' (with Thurman Barker,
among others).

George Lewis also did that disc for New World
(last year?) that features Jerome Rothenberg,
Quincy Troupe and Bernard Mixon reading...

I'm sure there's others, but these off the top
of my head...

Hope it's of use...

-Stephen Cope

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153. **Chris Stroffolino**

Re: The mysteries of the mysterious menses

Sat 8 Apr 1995

The messages from Kevin from Dody...Oh I get it and to top it off in NYC
Diane Ward reads a poem that says "I want to be Dodie"(I spelled it wrong
above). Dear Dodie, so why did Andrew Levy end up NOT calling his book the
"THE MYTH OF THE NOT HER BLOOD"--maybe it has something to do with
sulfur. Chris Stroffolino

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154. **Steve Evans**

Espousing 4/8

Sat 8 Apr 1995

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- + REP. HANCOCK OF MISSOURI, BACKLASH AGAINST OSCAR SPEECHES & POETRY GRANTS
- + THE PEOPLE!YES PETITION DRIVE
- + ONE PERCENT FOR CULTURE ACT
- + CLINTON'S REMARKS UPON TRANSMITTING NEA 1993 ANNUAL REPORT TO SENATE
- + CPB UPDATE (FROM 24 MARCH)
- + TRANSCRIPT OF CBS NEWS BROADCAST (from Congressional Record)

----- + HANCOCK OF
MISSOURI & BACKLASH AGAINST OSCAR SPEECHES

<from Congressional Record H3855>

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from Missouri [Mr.Hancock] is recognized for 5 minutes.

Mr. HANCOCK. Mr. Speaker, Last night multimillionaire Hollywood actors, actresses, and producers--one after another--got up to accept their Oscar during the Academy Awards and ranted on national television about the need to preserve Federal taxpayer funding for the National Endowment for the Arts.

For most people these petty little tirades about the NEA were probably just annoying. But I got angry. Think about those spoiled rich elitists preaching to hard-working, middle-class Americans that America's families should make more sacrifices to fund a Federal Arts bureaucracy in Washington.

Nearly all the people in that room were multimillionaire entertainers. God bless them for being successful. I don't begrudge them their success. But if they really believe the work of the NEA is so important, they should start up a foundation and put their own money where their mouth is.

Steven Spielberg and Quincy Jones could personally fund the Endowment at its present funding levels with a portion of their annual incomes. Half of the proceeds from the movie Forrest Gump could fund the Endowment. I didn't hear any such offers from any celebrities. It is an outrage to have these people tell viewers across America who are making \$5 and \$6 an hour or \$20,000 and \$30,000 a year that they should be making more sacrifices as taxpayers so we can have money for the NEA.

I have nothing against the arts . I have personally contributed to the arts in my community. We need symphonies, community theatres, and local museums. Unlike the Hollywood hypocrites I have put my money where my mouth is.

But I am definitely opposed to further taxpayer funding of the arts. There are other priorities in the Federal budget that are just more important, especially when the arts can and should be supported privately by those with the means to do so.

The other problem with a government-funded arts program are the bizarre things that get funded when you trust bureaucrats with taxpayer dollars. I am not talking about the morally obscene grants, like the pornographic Mapplethorpe photos and the Annie Sprinkle nudie show--although those are definitely outrageous examples of abuse. I am talking about more mundane examples of waste and abuse.

Let me give you an example of a typical NEA grant. My hometown newspaper, the Springfield News-Leader, did a story on March 20 on a constituent of mine who recently received a \$20,000 NEA grant to aid him in his work as a poet. A lot of people contacted my office and talked to me personally about this article.

I will call this individual Mr. Grantee which is not his name.

Mr. Grantee of Willard, MO is a creative writing professor at Southwest Missouri State University making \$42,000 a year-- a salary funded by the taxpayers. His wife works on the government payroll as a nurse for the public school system. He says his \$20,000 NEA grant will supplement his income so he won't have to teach summer school, allowing him to concentrate on his poetry.

Mr. Grantee says: 'I will have less stress. I have a clearer creative mind.' A \$20,000 government grant would relieve a lot of stress for a lot of people, including those who don't already draw a government-paid family income of \$60,000 or more a year.

Mr. Grantee, a very honest fellow, says he has already incorporated the money into his family budget. He says he used some of the funds to buy a dishwasher and an airline ticket to a conference. He also says he plans to buy a personal computer. I can think of a lot of Americans who wouldn't mind the government buying them appliances or paying for their personal travel.

We are promised by Mr. Grantee in the article that he will produce at least one book of poetry and that he will even begin work on a second before the grant money runs out--books he intends to commercially publish, no doubt, and for which he will receive royalties.

I have nothing against Mr. Grantee personally, and I regret the need to use him as an example. But this sort of routine grant is exactly what is wrong with the NEA. When there are so many competing budget priorities, when hard-working taxpayers are already so burdened, I just cannot justify taking money from families--many of them making less than Mr. Grantee--to buy college professors dishwashers and supplement their Government salaries to relieve them from the stress of paying bills.

Frankly, it is an outrage. While the flaky, politically correct Hollywierd crowd on the West Coast may look down on my unsophisticated concern for the average taxpayer, the time has come to defund the National Endowment for the Arts and get the Government out of the art business once and for all.

Worthy art--whether it is Mr. Grantees poetry or the local symphony--can survive with private support. Those who are spending so much energy and effort now to reserve taxpayer funding can and should turn their energy and effort toward private fundraising. That includes our self-righteous friends in Hollywood.

If the public will not support certain artistic endeavors through their voluntary contributions, I hardly see why I, as their elected representative, should force them to spend their tax dollars on them.

----- THE PEOPLE!YES
PETITION DRIVE

On 5 April, the People for the American Way launched "The People!Yes Project"--a nation-wide petition drive to save the NEA,CPB and NEH. According to their press release, the PAW seeks to "deliver 100,000 signatures bound in books to all 535 members of the House and Senate. These books will be delivered by a delegation of artists and citizens in May, before the crucial debates about Arts funding, debates that will be life and death for the arts institutions and community media that have proliferated since the genesis of these programs. We hope to debunk the elitist myths surround arts funding: American wants funding for the Arts!"

The text of the petition is to read as follows:

"We, the people, petition the Congress of the United States on behalf of the National Endowment for the Arts, National Endowments for the Humanities, and the Corporation for Public Broadcasting. At little cost to taxpayers, these institutions have played a vital role in establishing a vibrant, inclusive, and informative cultural life in America. We must protect their survival and reaffirm our guarantee that they can continue to work free of political interference and threats. We reason and resolve, we oppose efforts to 'defund' or further marginalize the NEA, NEH, and CPB."

The drive is scheduled to last from 5 April to 17 April. If you would like to participate, contact Gail Melhado or Andy Stettner at People for the American Way in New York: [REDACTED].

----- CLINTON'S REMARKS
UPON TRANSMITTING NEA 1993 ANNUAL REPORT TO SENATE

<Congressional Record S5401>

The PRESIDING OFFICER laid before the Senate the following message from the President of the United States, together with an accompanying report; which was referred to the Committee on Labor and Human Resources.

To the Congress of the United States:

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1993.

The National Endowment for the Arts has awarded over 100,000 grants since 1965 for arts projects that touch every community in the Nation. Through its grants to individual artists, the agency has helped to launch and sustain the

voice and grace of a generation--such as the brilliance of Rita Dove, now the U.S. Poet Laureate, or the daring of dancer Arthur Mitchell. Through its grants to art organizations, it has helped invigorate community arts centers and museums, preserve our folk heritage, and advance the performing, literary, and visual arts .

Since its inception, the Arts Endowment has believed that all children should have an education in the arts. Over the past few years, the agency has worked hard to include the arts in our national education reform movement. Today, the arts are helping to lead the way in renewing American schools.

I have seen first-hand the success story of this small agency. In my home State of Arkansas, the National Endowment for the Arts worked in partnership with the State arts agency and the private sector to bring artists into our schools, to help cities revive downtown centers, and to support opera and jazz, literature and music. All across the United States, the Endowment invests in our cultural institutions and artists. People in communities small and large in every State have greater opportunities to participate and enjoy the arts . We all benefit from this increased arts presence, and yet the cost is just 65 cents per American. The payback in economic terms has always been several-fold. The payback in human benefit is incalculable.

The White House, April 6, 1995.

----- ONE PERCENT FOR
CULTURE ACT

On 7 April, the Associated Press reported that Representative Pat Williams (D-Montana) intends to propose a "1 Percent for Culture Act" that would effectively establish the NEA/NEH/IMS as true endowments, operating on the interest accrued annually on the \$12 billion Williams proposes to set aside in FY 1996. The congressman seeks to establish an "American Cultural Trust" (which would also provide funding for the CPB) on the basis of a single appropriation of 1% of the \$1.2 trillion federal budget.

The AP story quotes Williams as acknowledging that "[t]his Congress is not going to appropriate \$12 billion in one swoop.... But my first purpose is to jump-start the reauthorization process. The opponents of NEA have a strategy of killing it through a simple lack of action in the House."

----- 24 MARCH--UPDATE ON
CPB

The Senate Appropriations Committee voted to freeze Corporation for Public Broadcasting (CPB) funding for FY 1996 and 1997 at the FY 1995 level of \$285.64 million. This represents a reduction of 8.7% and 9.5% respectively for '96 and 97. No amendments were offered to CPB in mark-up. Proposed House

cuts for CPB were for 15% and 30% for FY96 and 97. The Senate did not rescind any funds from Ready to Learn television or Mathline, whereas the House has proposed to eliminate both programs. The Senate did rescind \$5 million from both Star Schools and Education Technology, leaving them with \$25 million each for FY 1995. The House had eliminated Education Technology, and moved two-thirds of the Star Schools program to the Fund for Improvement of Education, rescinding the final third. <REPORT FROM ARTSWIRE *HOTWIRE* 4.3.95>

----- TRANSCRIPT OF CBS
NEWS BROADCAST (from Congressional Record)

PINEY WOODS OPRY IN ABITA SPRINGS, LA, RECEIVES ARTS ENDOWMENT GRANT

(Senate - April 04, 1995)

[Page: S5097]

Mr. KENNEDY. Mr. President, there have been many articles and commentaries about the National Endowment for the Arts in recent months. Opponents have complained that the Endowment supports elitist institutions and elite audiences. But a recent story on the CBS Evening News describes a different and more accurate example of the Endowment's role--a grant made to Piney Woods Opry in Abita Springs, LA.

This grant from the NEA, totalling \$14,900, enabled the Opry to present performances of local musical folklore from the Depression era. The performances entertain the citizens of Abita Springs, and they will preserve this important part of America's musical heritage.

This success story, and thousands of others like it across the country, reveal the true mission of the Arts Endowment. Large corporations and wealthy donors are unlikely to fund these programs, but the Arts Endowment does. Mary Howell of Piney Woods Opry explained why:

When you ask why should the taxpayers want to support this kind of thing . . . Because it's about us. It's about every one of us.

I urge my colleagues to support the National Endowment for the Arts , and I ask unanimous consent that a transcript of this segment from the CBS Evening News may be printed in the Record.

There being no objection, the transcript was ordered to be printed in the Record, as follows:

Transcript from the CBS Evening News, Mar. 31, 1995

Possible Budget Cuts to National Endowment for the Arts Cause Concern for Piney Woods Opry

Connie Chung, co-anchor. In the huge federal budget, \$170 million may not seem like much, but that's the 1995 budget for the National Endowment for the Arts . Some members of Congress think it should be zero. They call it a taxpayer subsidy for wacky or tacky artists who play to a cultural elite. Is that really where the money goes? John Blackstone has one case in point for tonight's Eye on America.

John Blackstone reporting. There was a time when Saturdays across much of rural America sounded the way they still sound in Abita Springs, Louisiana.

Unidentified Announcer: From the town hall in beautiful Abita Springs, the Piney Woods Opry.

Blackstone. Piney Woods Opry never fails to draw an overflow crowd, though the songs and the sentiment are distinctly out of fashion.

(Excerpt from Opry performance)

Blackstone. The musicians, often in their 60s and 70s, are among the last practitioners of a disappearing musical style.

Mr. Bob Lambert (Evening Star String Band): This is a true American music, and I think somewhere along the line, they're going to appreciate it again.

Blackstone: The local congressman was invited here tonight, but he didn't come. He's a busy man these days, the new Republican chairman of the budget-cutting House Appropriations Committee, and one of the budgets he's busy cutting could have an impact right here.

Representative Bob Livingston (Republican, Louisiana): All we're trying to do is trying to bring common sense and sanity to the United States federal budget.

Blackstone: Congressman Bob Livingston is bringing down the budget ax on federal funding for the arts , particularly the National Endowment for the Arts .

Rep. Livingston: We're going to be making drastic cuts, because we're going to be looking toward a balanced budget by the year 2002, and NEA has to prove that, you know, it is affordable.

Blackstone: But ironically, Livingston is calling for cuts just as the

Piney Woods Opry, right in his own district, is due to receive its first grant from the NEA, \$14,900.

Mr. Lambert: I don't want to get into politics but for the little bit that we have got, I don't think anybody could be complaining about that.

Blackstone: Among the new Republican majority in Congress, money for the arts is called welfare of the cultural elite. Is this the cultural elite we're going to be seeing?

Mayor Bryan Gowland (Abita Springs, Louisiana): Why, I wouldn't call it the cultural elite. I don't know.

Blackstone: Many of the folks who show up at the Piney Woods Opry remember the hard times and honest music of rural America.

Mr. Lambert: You know, I--I--I grew up in the Depression, and I--I--I know what hard times is all about.

Blackstone: Admission to the Opry is just \$3 at the door. Producers say the music isn't commercial enough to charge much more. Without financial help to keep the show running and the recorders turning, they say these songs will soon be gone, along with those who play them.

Ms. Mary Howell (Co-producer, Piney Woods Opry): We could lose our history. And it seems to me that that's when you ask why should the taxpayers want to support this kind of thing? I think that's why, because it's about us. It's about every one of us.

Blackstone: Lauren Kilgore sings the songs her father taught her.

Ms. Lauren Kilgore (Singer): (Singing) Grandpa, everything is changing fast.

Blackstone: While the budget cutters sharpen their ax, the folks at the Piney Woods Opry say the value of this music can't be measured in dollars . . .

Ms. Kilgore: (Singing) . . . families rarely bow their heads to pray and daddies really never go away.

Blackstone: . . . it can only be felt. In Abita Springs, John Blackstone for Eye on America.

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Steve Evans & Jennifer Moxley
61 E. Manning St., Providence RI 02906-4008



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155. **Loss Glazier**

Mac Low on CD

Sat 8 Apr 1995

Can someone provide me information about a recent sound CD featuring or with work by Jackson Mac Low?

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156. **Gary Sullivan**

HIV & AIDS

Sun 9 Apr 1995

Dear Kevin:

Could you say more about Aaron's piece? Also, have you seen Susan Smith Nash's pieces (in *_Talisman_* and *_Taproot_*) on AIDS and the avant-garde? A few issues ago in *_Talisman_*, Aaron wrote a response to a piece Susan had done on the subject, in which he felt Susan had misread Aaron's work--I think he said that he hadn't (at that time) been writing about AIDS, not ready at that point to deal with it in his writing, though it was something he was (then) beginning to work towards.

Also (this is a lot of alsos, I guess), I was very surprised, reading Steve Abbott's book, *_The Lizard Club_* (which I *loved*), that--because it seemed so "autobiographical"--there was very little mention of HIV/AIDS there. It was very odd reading that book, knowing that he had AIDS and had died not long after completing it, that HIV/AIDS seemed, if not wholly missing, not addressed very much directly (as he addressed, his interest in "Hippie" lineage, his day-job, his hangouts, etc.). When reading *_The Lizard Club_* I sort of half-assumed that AIDS & HIV were somehow being addressed obliquely--felt, in places--but was never completely sure how much I was reading into that.

Thanks.

Yours,

Gary

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157. **Robert Drake**
Re: Mac Low on CD

Sun 9 Apr 1995

Can somebody provide me with information about a recent sound CD featuring or with work by Jackson Mac Low?

OPEN SECRETS, available from Experimental Intermedia, 224 Center St., MY NY 10013 (\$15). reviewed by Charlotte Pressler, who is on this list, in TRR #4--the paper version...

lbd

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158. **Kenneth Sherwood**
Digression from the theme of poetry/power/publishing

Sun 9 Apr 1995

I've been following the discussion on poets' power with interest as it turns towards issues of publication, the economics of poetry--or, as in Ron's explicit reminder: 'follow the money.' The distribution of poetry, highly remunerative as it is (Mr. NEA Grantee living off a handout and handsome Penguin USA Royalties) has been on my mind as I think about and begin to work out some of the possibilities of electronic publishing. I've gained from the comments of some POETICS people in other, less textual spaces, lately; but I wonder if other participants in this space have also been thinking about writing and reading poetry online.

Wittgenstein writes:

I should like to say: when I read I feel a kind of influence of the letters working on me. . . . In particular, this interpretation appeals to us especially when we make a point of reading slowly--perhaps in order to see what does happen when we read. When we, so to speak, quite intentionally let ourselves be guided by the letters. . . .(PI #169/ pp. 69e)

A slightly different take on the 'power' implicit in poetry, in even the (often more prosaic) language on this list. Most of us probably spend hours each

week allowing ourselves to be guided by glowing letters upon VGA screens. I hope it doesn't seem too cute/self-reflexive, but I'd be interested in hearing how some of these questions of power/publishing (and also engaging poetry) come to bear, not in *_Conjunctions_*, *_Sulfur_*, *_Talisman_* etc.--only one of which I've bothered to be rejected from thus far--but in this space. A number of the participants on POETICS have in one manner or another published writing on the Internet (in addition to the publication/quasi-publication of posting to lists such as this). Does this shift the 'power'/lack-thereof/attendant-responsibilities of poetry/poets? Is online poetry technologically hyped up 'distribution' or something more complicated? Does anyone find different aesthetic/political implications in online writing/reading?

Or, as Ludwig Grenier was heard to ask: "Would it make sense to say, in these circumstances, 'I HATE PRINT'? And when I imagine this, can I then picture a poem in its place?"

Ken Sherwood

Buffalo



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159. **Spencer Selby**

Re: Standing

Sun 9 Apr 1995

Dear Ron,

I'm sorry, but yr post is seemingly based on misunderstanding the meaning of a single word in mine. When I said, "I think you've had more substantial books published," I did not mean this as a value judgment of yr work. I was following yr comments regarding yr publishing history. I was trying to say that I think you've had more full size or perfectbound books published in this avant garde realm in the last 15 or so years than anyone else. If true, this is a fact; there's nothing subjective about it.

Everything we've been discussing does not reduce to subjective maps, as you imply. Poets have power, which is not all traceable to the power of their writing. Of course that power is relative and of course you can talk about all kinds of other mostly bigger spheres which make that power seem minor by comparison. But within the spheres where you and I and Gary and others have our primary literary activity and audiences, you have a significant amount of power which is connected to a standing and rep and cred that you also definitely have.

With All Respect,
Spencer

On Sat, 8 Apr 1995, Ron Silliman wrote:

Spencer Selby wrote:

"Correct me if I'm wrong, but I think you've had more substantial books published in this world in the last 15 or so years than anyone else.... I think it's wrong for you to deny that standing"

As sweet as it is to read such things, the operative phrase in your argument, Spencer, is "I think...." Obviously Eliot Weinberger doesn't agree with you and I doubt Gertrude Schnackenberg or Amiri Baraka would and there's no particular reason to think that even a handful of people on this list would agree.

This isn't to "deny that standing" but rather to be specific about what that standing is. My work plays a particular role in a subjective map you have of recent poetry (and I'm flattered by that role, I admit), but there's nothing objective about that map. There are literally thousands of alternative maps floating in the heads of other readers. One reader, one map is the ratio I see and I certainly know that it's possible to hold somewhat different maps at different times of day, different days, different months. One thing I do know is that my work doesn't play any role even remotely like the one you pose in your map within my own map(s). [I've been living in the Age of Watten myself, but that's another story....]

When several readers hold maps with significant amounts of overlap, communities of reading can form and build on these foundations one way or another. But there's still nothing particularly objective about it and positing it as such I think sets in motion exactly the sort of reified literary surface that causes somebody like Gary to feel that it's a (hostile) solid object and impenetrable. In reality, it's much more like an ever shifting dream state.

And we've all seen just how invested in creating such sorts of solid objects the likes of a Helen Vendler or Harold Bloom or Hilton Kramer can be. That's all nonsense, but when institutions and money get involved it can become quite sinister. (And what Deep Throat said was not "follow the power" but "follow the money".)

My point in my previous post was to distinguish (however poorly) between editors (like Clayton & Brad) who are driven by individual/private motives and those institutions (like the Guggenheim, most academic teaching jobs, trade and university presses, and a broader circle of wannabe institutions, like Poetry Flash) that are INSTITUTIONALLY & BUREAUCRATICALLY DRIVEN and every bit as much of a closed world as any

posed by the limits on reading of a given editor.

I think (to use that operative verb phrase) that you make a real mistake when you confuse the engines of your subjective map with those institutional engines of economic power. Hank Lazer has written some extraordinary pieces on how those engines function in poetry today and Jed Rasula has done likewise (and even published them in Sulfur).

Whatever substance there may be in my books or in anybody's books who works through what you call "the avant garde," it is not the substance of economic institutions. So that when a Joe Brainard gets picked up by a trade publisher, there is a meta event occurring as the work takes on a new life very different from that which the author envisioned during the writing process. (And it's a damn shame that Joe did not live to see this.)

I've been wondering about the stratification of institutionality that has been posited in these postings by Gary and some others. I think that what Brad and Clayton are doing is much closer to the impulses of Kevin Killian/Dodie Bellamy and Gary Sullivan than they are to the impulses that drive the Yale Younger Poets or Iowa Writers Workshop or the Pulitzer nominations committee. When I grew up as a young poet, there were fewer layers to sort through, but that doesn't mean that we should collapse them into the same old boring Them & Us. We're all Us (and, conversely, we're all Them too).

Love,
Ron

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160. **braman sandra**
poetry and power

Sun 9 Apr 1995

To link two threads, the earlier thread on what poetry does and the current thread on the power of poets -- if the only power that poetry yields is personal power of some poets over others, this ain't saying much. Political scientists speak in terms of instrumental, structural, and symbolic power (I would add transformational), and power in its potential and actual states (I would add virtual). All we're talking about here is the simplest form of instrumental power. Not a very large ambition..... Sandra Braman

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161. **Mn Center For Book Arts**

Re: poetry and power

Sun 9 Apr 1995

Thank you, Sandra, for your comments on the limits of power, and the limits as to ambition, in finding small powers so important.

I remember Robert Duncan saying in conversation once that he felt it was important to write as though the poems had the ability to effect the world, even change it, even if one knew, more pragmatically, that such power was either nonexistent or severely limited. Still, such a conception offers perhaps a more broad discussion of the power of poets/poetry than the one of tenured versus novice or non-tenured.

I think it might be more compelling to discuss the power of poems or of language than the power of poets.

charles alexander

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162. **FUNKHOUSER CHRISTOPH**

Mac Low on CD

Sun 9 Apr 1995

Loss,,

Jackson's Cd is _Open Secrets_, has 8 pieces on it, produced 1993 by Experimental Intermedia foundation 224 Centre St. NY NY 10013. If you want to buy it, go thru Jackson himself who seels them for \$13 (this is what he said to tell others). It's a great cd, featuring music & many voices, btw, & useful liner notes.

Jackson will have a number of digitized recordings on the cd-rom version of _the little mag_ which may be out as soon as june or july. dig it.

chris

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163. **Tom Mandel**

Re: Consent of the governing

Sun 9 Apr 1995

Ron's response on the subject of "power", tenure, whatever, in wch he details his own experience, seems definitive. Truly, I hope this subject will go away, as it is boring beyond bearing.

A measure of worthwhile subject surely must be the difference which may be made by one response or another. Why, in that case, does this list produce the opposite when it is composed of intelligent and passionate people committed to the baseline language art?

I had a (seeming) endless correspondence more or less on this subject in the late 80's or very early 90's with Spencer Selby who at that time maintained as he seems to wish to continue to maintain that the poetry world is nominalist; i.e. people build magazines, booklists, reading series, etc. around names rather than works. And that this translates into a kind of power and status which is not an exact mathematical function of the value of the work currently streaming (dribbling?) from that source.

So? Yes, this is true. For one thing, most judgments about current work have little value in relation to any long-term assessment. The Cambridge Platonists were the hottest thing going hundreds of years ago, rather in the way that "theory" functions now. Read'em lately? For another, it's useless to think about poets in so immediate a manner. Your work is a lifelong arc (well, a much more complex shape than that); its weaknesses, lapses, gaps may contribute to strength.

Neglect, lack of official endorsement, surely these are relative; surely too they are a just reward for the restless and radical desire to write. To imagine that there is a locus of power relevant to writing that exists outside the authority of that desire, which is self-permitted and demanded, is a foolish illusion. Knock long enough at the door of the one place which you imagine it matters to be published (i.e. Conjunctions, Sulfur) and no doubt you will be let in and learn that the place and object associated with idea and work are strictly irrelevant. Must it not be the case that the energy invested in imagining the opposite cd be better invested in re-imagining one's work? Isn't there, for every one of us, someone who imagines that we have more power than they? Someone I think is powerful, another who

thinks me so; someone Gary Sullivan imagines to have more power than he and than is just (I pick Gary as a random example, not singling him out), and another who thinks that publisher-poet GS is a figure of the power position that this other has not attained?

I studied for years with Hannah Arendt; the two most important things she taught me were 1) a social/political issue must not be confused with one that is individual -- one's own sense of marginality is irrelevant to the issue of how an institution like poetry marginalizes its participants. The other... well, this has been a bit stentorious, so I'll reveal the third thing Hannah Arendt taught me, and this involves a story.

For a quarter a small group of students did an intense reading course with Arendt on 2 works of Marx and Hegel. We worked very hard, and apparently we were good students, as she said near the end of the course that she wanted to reward our work by taking us out to lunch at the Quadrangle club, the faculty club at the U. of Chicago. It seemed to us, none of whom had been in this sanctum sanctorum (save, perhaps, one or 2 of us who bused tables there -- as I did with Paul Butterfield, but that's another story), that this must signal our true arrival as intellectuals.

The day arrived for our lunch, and we sat at an oblong table; Hannah was at one end, and I had grabbed the other. "Miss Arendt, Miss Arendt," I cried out -- earnest young intellect looking for arrival and power that I was -- "let me order the wine; I've been reading some books about wine."

Hannah dissolved in laughter; "Tzome tzings (one wd have to have heard her rolling guttural penetrating voice to appreciate this I fear), Tohm, tzome tzing we do not learn from books!"

That was the most important lesson she taught me. The same to you.

Tom Mandel

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164. **Joe Amato**

Re: Digression from the theme of poetry/power/publishing

Sun 9 Apr 1995

ken, to begin to speculate in the directions you suggest requires methinks a bit of unpacking, esp. as regards "online"...

now for some, "online" (with or without hyphen) can mean simply 'connection to a system'---any old how... however, there's a difference in creature-ly response twixt this that i type up and zip out to POETICS (hi y'all)--- typed up and zipped out, that is, on a vax mail system with modest line-by- line editing functions, and done with the constant threat that a burst of line noise will at any moment kick me offline---and the sort of online reading/writing one does simply while 'connected to' (physically, psychologically) the screen itself... that is, the space of the screen is an online space---subject to a variety of interpretations---even *before* i dial in with modem and terminal emulation to post mail to this list...

and of course there are programs such as eudora (that i once had access to, alas) that enable offline composition and reading, if by offline one means not 'connected to' a mainframe (again, via modem or local wiring etc)...

so to begin a discussion of online writing (poetry or otherwise) one almost must of necessity pull out (if you will) the distinction between the screen (your local system, mac, pc, what have you) and its connection to (or disconnection from) other such entities (through mainframes of one sort or another)...

this said: i understand *you* to mean by online NOT the simple presence of an active stand-alone computer, but the merging of that computer with other such computers... which would NOT, again, for those using something like eudora for mail, constitute much in the way of online-ness save for that brief spell during which eudora dials in, sends out mail, checks and downloads mail to one's terminal... that is, email in itself may represent nary a whisper of the sort of online dynamics i'm certain you're alluding to... and if this is the case, if sending a poem, for example, to a list can represent a more thoroughly online activity for some than for others (given disparities in technologies) then we're all not starting from the same assumptions as to what it is that we take to be an online experience in the first place...

sorry for going on so, i think you understand why i've had to... it's a messier topic than it appears at first glance...

joe

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165. **Michael Boughn**

Poetry/Jazz

Sun 9 Apr 1995

Dear Aldon Neilsen:

I've heard the Steve Lacey Nine recordings of Bob Creeley's poems. They're wonderful. The recording is called "Futurities". I don't know the label as I only

have a taped copy that Bob gave me years ago, but it's well worth tracking down.

Do you know "New Music--New Poetry" with Amiri Baraka, David Murray, and Steve McCall? It came out in 1981 from something called India Navigation Comany. A very powerful performance (speaking of power) (what kind of power would that be?)

Also, slightly more oblique is Marilyn Crispell's "The Kitchen Concert" where she plays a composition called "What of It I Refuse Awakens the Wide-Eyed Stone" which, though there are no lyrics, is based on the poem of that name by Nathaniel Mackey.

I also have heard that Don Byrd is putting together a CD that will include work by John Clarke and Charles Keil from their Bard Song performances. Those are truly awesome.

Best,

Mike



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166. **Pierre Joris**

Re: Poetry/Jazz

Sun 9 Apr 1995

Mike to Aldon: "I've heard the Steve Lacey Nine recordings of Bob Creeley's poems. They're wonderful. The recording is called "Futurities". I don't know the label as I only have a taped copy that Bob gave me years ago, but it's well worth tracking down. "

The Label is Hat Hut with which Lacy has made a number of recordings. It first came out on vinyl[hat art 2022] (I preferred that one because it had my liner notes) & was recently reissued on cd.[hat ART cd 6032]

Check also CLANGS by Lacy's Double Sextet. It includes poems by Appolinaire, Gaston Chaisac, Mario Merz, Kurt Schwitters & Wassily Kandinsky.[hat ART CD 6116]. His MOMENTUM [on NOVUS cd, # 3021-2-N] has songs with poems by Brion Gysin, Abu Nuwas, Herman Melville & Guilia Niccolai!

On LIVE AT SWEET BASIL [Novus 63128-2] you can hear PROSPECTUS, one of the trademark songs of the sextet, with a poem by Blaise Cendrars as well as MORNING JOY, with text by Bob Kaufman.

Lacy has written hundred of songs -- in fact I have heard the rumor of 2000! -- with poems as lyrics. This is just what comes to hand at the moment.

Pierre

=====

===== Pierre Joris | He who wants to
escape the world, translates it. Dept. of English | --Henri Michaux SUNY
Albany | Albany NY 12222 | "Herman has taken to writing poetry.
You tel&fax: [REDACTED] | need not tell anyone, for you know how email:
| such things get around." [REDACTED] | --Mrs. Melville in a letter to her mother.
=====

=====

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167. **Tony Green**
Re: P&P (Public&Private)
Sun 9 Apr 1995

Dear John, I'm happy to backchannel too. I thought what we were talking about backchannel was pertinent to discussions going on elsewhere on the List about private and personal and also what Wystan sd abt Ginsberg's performance of dis-embarrassments. I was following suit there. Why can't you be a person, as "famous" or not as anyone else on the list, as if you don't do a good job on the page and also as a reader? Maybe that got swamped by considerations about Ginsberg's morals. I couldn't get too excited: the British press has better sex scandals. 20 politicians have resigned in three years there. That's a different scale of Power from entertainers and poets visiting (Joyce Carol Oates did that scene over, or do I remember wrong) and finding or expecting groupies. Hell, this isn't 1960's anymore (or 70's), morality has changed a lot.

Do you NOT listen to
yr old Chuck Berry records, or NOT
read Ezra Pound? I couldn't make
it out AT ALL. How about you?

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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168. **Tony Green**

Re: P&P (Public&Private)

Sun 9 Apr 1995

Again: Alex Calder picked me up on that one too. Colin Durning, not Colin McCahon! I was enjoying that fantasy, pity abt the fact of it. I have no idea who is or was Colin Durning, do you, -- or Alex know about him?

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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169. **Jed**

Re: Poetry/Jazz

Sun 9 Apr 1995

Lacy's group has done quite a number of text-based performances over the years, but none (that I've heard--but he's recorded so much!) spookier and livelier than Irene Aebi's rendering of Melville's very late poem "Art" (on Lacy's RCA disc "Momentum" from 1987).

A few others: Henry Dumas's poem "Black Paladins" on the lp of that title by Art Ensemblists Joseph Jarman & Don Moye, with the late great South Africa bassist Johnny Dyani sitting in; Sonia Sanchez's "A Blk Woman Speaks" on Fred Houn's Afro-Asian Music Ensemble suite "Tomorrow is Now!" (Soul Note, 1985); and I'd add John Carter's final installment of his Roots and Folklore series, "Shadows on a Wall" (Gramavision, 1989) [J.C. also among the greats passed on in recent years--I saw him play many times in L.A. , sometimes in the most casual circumstances, like loft parties, but he was always immensely calm & *on*]. The pieces in "Shadows" are all compositions by Carter himself, & seem to me better integrated with the music than most texts. Sometimes musicians are too disposed to honor the poem by fizzing & hissing sub-sonically in the background, then letting loose when the words are done. That's *not* the case in the new Threadgill Aldon mentioned (was it Aldon?), but that one is so superbly engineered by Bill Lasswell you can practically hear everything, no matter how deeply recessed amidst the 2 tubas, 2 guitars, & 2 drummers.

& speaking of words & music: don't forget Cecil Taylor, about whom Chris Funkhouser should have something to add...

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170. **Aldon L. Nielsen**

Re: Tenure & Jazz

Mon 10 Apr 1995

Given recent discussions, I must quote the following from Ron's _N/O_:

perfect for tenure
is the night

Since it's night out here, and I'm tenured, let's set this to music and, as Tom Mandel suggests, put the subject to bed.

Thanks to everybody for the lists of jazz & text recordings, and please keep them coming. I only knew of about 1/2 of those mentioned so far. Steve Lacy seems to have done more than anybody else on my lists -- He must be even more of a reader than Archie Shepp. Eric Dolphy did an early Town Hall concert with poetry, but I've never seen any ref. to any recording of the evening having been made. If anybody knows anything further about this, let me hear from you.

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171. **Spencer Selby**

Re: Consent of the governing

Mon 10 Apr 1995

Ron's Friday post may be various things, but "definitive" is not one of them. I don't believe Ron was even trying to be definitive, which is to his credit.

Tom likes to characterize what I am saying, then attack this characterization. "Nominalist" is such a characterization. It only signifies one aspect my concern (an aspect I may have stressed a bit more in the past than I do today).

The exchange I had with Tom took place from June '89 to January '90, and it involved approximately ten letters from each of us. This was when Tom lived in San Francisco and when he still referred to me as "Spencer." Needless to say, Tom was not an unwilling participant in this exchange. As I recall, Tom's main frustration was that he couldn't get me to agree with him enough.

Tom says the power issue is boring and I say that it is tremendously important. What is boring to me is how averse people are to discussing something that motivates so much of their behavior.

This is not about individuals. I never said or implied that it was. Nor am I speaking from books, nor am I speaking out of frustration for myself (I am doing just fine) or some sense of my own marginality. There is no confusion of issues;

the issue *is* social/political and that has always been the drift and focus of my concerns.

To imagine that the only power relevant to the writing is the power which exists inside the authority of that desire is definitely an illusion. I passionately wish that it was not. I wish that the work was as primary as people want to believe or say it is. I wish that literary politics, who you are and who you know and who you like and who you don't and who likes you and who doesn't, didn't matter so much.

To say the reverse, to say that only the power of writing matters, is to say the problem has already been solved, or that it never existed in the first place. Saying this is the best way to make sure that the problem never gets addressed. Saying this is the best way to make sure that a very serious problem only gets worse.

Good Morning and Good Night,
Spencer Selby

On Sun, 9 Apr 1995, Tom Mandel wrote:

Ron's response on the subject of "power", tenure, whatever, in wch he details his own experience, seems definitive. Truly, I hope this subject will go away, as it is boring beyond bearing.

A measure of worthwhile subject surely must be the difference which may be made by one response or another. Why, in that case, does this list produce the opposite when it is composed of intelligent and passionate people committed to the baseline language art?

I had a (seeming) endless correspondence more or less on this subject in the late 80's or very early 90's with Spencer Selby who at that time maintained as he seems to wish to continue to maintain that the poetry world is nominalist; i.e. people build magazines, booklists, reading series, etc. around names rather than works. And that this translates into a kind of power and status which is not an exact mathematical function of the value of the work currently streaming (dribbling?) from that source.

So? Yes, this is true. For one thing, most judgments about current work have little value in relation to any long-term assessment. The Cambridge Platonists were the hottest thing going hundreds of years ago, rather in the way that "theory" functions now. Read'em lately? For another, it's useless to think about poets in so immediate a manner. Your work is a lifelong arc (well, a much more complex shape than that); its weaknesses, lapses, gaps may contribute to strength.

Neglect, lack of official endorsement, surely these are relative; surely too they are a just reward for the restless and radical desire to write. To imagine that there is a locus of power relevant to writing that exists outside the authority of that desire, which is self-permitted and demanded, is a foolish illusion. Knock long enough at the door of the one place which you imagine it matters to be published (i.e. Conjunctions, Sulfur) and no doubt you will be let in and learn that the place and object associated with idea and work are strictly irrelevant. Must it not be the case that the energy invested in imagining the opposite could be better invested in re-imagining one's work? Isn't there, for every one of us, someone who imagines that we have more power than they? Someone I think is powerful, another who thinks me so; someone Gary Sullivan imagines to have more power than he and than is just (I pick Gary as a random example, not singling him out), and another who thinks that publisher-poet GS is a figure of the power position that this other has not attained?

I studied for years with Hannah Arendt; the two most important things she taught me were 1) a social/political issue must not be confused with one that is individual -- one's own sense of marginality is irrelevant to the issue of how an institution like poetry marginalizes its participants. The other... well, this has been a bit stentorian, so I'll reveal the third thing Hannah Arendt taught me, and this involves a story.

For a quarter a small group of students did an intense reading course with Arendt on 2 works of Marx and Hegel. We worked very hard, and apparently we were good students, as she said near the end of the course that she wanted to reward our work by taking us out to lunch at the Quadrangle club, the faculty club at the U. of Chicago. It seemed to us, none of whom had been in this sanctum sanctorum (save, perhaps, one or 2 of us who bused tables there -- as I did with Paul Butterfield, but that's another story), that this must signal our true arrival as intellectuals.

The day arrived for our lunch, and we sat at an oblong table; Hannah was at one end, and I had grabbed the other. "Miss Arendt, Miss Arendt," I cried out -- earnest young intellect looking for arrival and power that I was -- "let me order the wine; I've been reading some books about wine."

Hannah dissolved in laughter; "Tzome tzings (one wd have to

have heard her rolling guttural penetrating voice to appreciate this I fear), Tohm, tzome tzing we do not learn from books!"

That was the most important lesson she taught me. The same to you.

Tom Mandel

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172. **Stephen Galen Cope**

Re: Poetry/Jazz

Mon 10 Apr 1995

Dear Aldon, Michael Boughn, et al:

'Futurities' by Steve Lacy came out via Hat Hut Records in Switzerland, 1990. Distributed via Tower. Two volumes. Excellent...

I've also heard of the Splatter Trio doing a Mackey piece, or a piece based on a Mackey piece, but don't know the details (C. Funkhouser might...

-Stephen Cope

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173. **Stephen Galen Cope**

Re: Poetry/Jazz

Mon 10 Apr 1995

Forgot to mention:

Rumour has it that Nate Mackey himself has a CD due out (soon?) that features Hafez Modirzadeh and (I think) James Norton as collaborators. Again, don't have the details, but apparently its part of a new series... Anyone?

-Stephen Cope

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174. **Joe Amato**

Re: Consent of the governing

Mon 10 Apr 1995

well i'll be damned... i like the quote aldon nielsen cites from ron's work, and in fact i appreciate the drift of tom's response to spencer to the extent he's exhibiting frustration with a frustrating topic...

but something's bugging me about this, folks...

aldon, never having made your acquaintance save through your fine book on 'reading race,' something about you're being tenured, and posting it so, has an unfortunate ring of dismissiveness to it (similar to ron's (imho) poor choice of salutations, "posh")...

i'm not playing sides here (and i'm not tenured, and i haven't lost my sense of humor), but why is it i'm finding myself cringing at the *tone* of several of these posts?... it's highly unlikely that a topic will 'go away' simply because some folks voice 'boredom' with it... voicing such boredom will in all likelihood sustain the thread (i thought most of you would have understood that by now--- and yeah, i'll risk coming off in this assertion as just a wee bit certain in such knowledge)...

i don't believe spencer is whining, either... because each post on this topic of 'power' has had the effect of progressively unearthing more information (such as the exchange twixt tom and spencer) that i, and no doubt many others, have not been privy too, it strikes me that there are personal histories and motivations at stake in the convictions being voiced that probably 'explain' the more dismissive gestures...

BUT this isn't a justification for same... so why not drop the attitude as much as this is possible? (i'm talking to everybody)... it doesn't help things, esp. because a good portion of the studio audience really is interested in better understanding how these spaces may be used to cultivate a more polysemous poeticsensibility, both personally & politically...

joe

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175. **Loss Glazier**

Carl Gay Obituary

Mon 10 Apr 1995

FYI, from A University at Buffalo Press release:

Karl Gay, Former Poetry Curator, Dies

"Karl" (Kenneth) Gay, former curator of the University at Buffalo Poetry Collection, died March 26 in Palma, Majorca, at age 83. He was curator from 1968 to 1978 and was secretary to and friend of Robert Graves for thirty years. This relationship provided UB with a sizable collection of Graves' manuscripts and publications. Graves, too, lived on Majorca for many years; he died in 1985. -----

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176. **Edward Foster**

Re: Standing

Mon 10 Apr 1995

but, colleen, isn't the real point simply the difference between poetry and whatever (power) games are played? when words move into that second world they operate as rhetoric, strictly. it's not poetry.

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177. **Edward Foster**

Re: SEX!, just to get your attention.

Mon 10 Apr 1995

of course, eric, i can think of a reading that is not a use. the astonishment is that one would ask. it's the sort of thing you ask in classrooms and books. teaching theory (or for that matter simply teaching) one begins: it's not poetry, in any way.

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178. **Edward Foster**

Re: poeticslist serve and desire

Mon 10 Apr 1995

yes, sleep there, but don't deny the friends who quarrel: sleep, sleep, and in this silk, the thread will lead you back. there's no remorse in that; the grass, the poet said, is a tongue: i long for green.

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179. **Sheila Murphy**

Physical Reading

Mon 10 Apr 1995

By way of a too quick response to Ken's question/topic concerning reading and experiencing online versus paper, it's ambivalence that pops up right away. I love the freedom of THIS medium. Seems weightless, so accessible. Yet there's

this little bit of mourning as I remember ahead to a time when paper becomes a fossil or quaint curiosity. I'll miss the physicality.

SEM

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180. **Sheila Murphy**
Re: Consent of the governing

Mon 10 Apr 1995

Joe, you have reminded me of what an uncomfortable topic power can be, and of the way that words can really front for other words we'd just as soon blot out. I don't exempt myself from these tendencies, not at all. You just hit home with what you say, and I appreciate it.

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181. **Gary Sullivan**
Knowledge & empowerment (long)

Mon 10 Apr 1995

Dear Joe: Thank you for that post; you're right about tone, and I think I've been as bad as anyone else in that respect, maybe worse. I'll try to "tone it down" as they say. When you're young &/or are new to something, you tend to have a lot of illusions about things. Spencer doesn't sugar-coat anything, doesn't deny his own standing, doesn't tell younger poets it's beneath the lofty goal of "Poet" to want their work published. (If he did tell us that, it'd be like lecturing a bunch of kids at a busstop out his car window on how much better it was for the environment, as well as for their character, that they were taking public transportation.) He's not unique in this respect, but he's rare enough. In my experience, he has been one of few older poets who has consistently made time for me -- not to mention every other younger poet (there are a lot of them) who shows up at his door, or write him. I used to believe that if you knocked on doors long enough, you'd eventually be let in. More often, I've found, the door is never answered. No big deal, but to know that in advance -- and to have some understanding of why this is the case -- may save the newbie a lot of unnecessary heartache. It helps, I think, for younger publishers to know just what is required to be carried by SPD, and I don't think it's beneath anyone interested in poetry to want their new press carried by SPD. You have to know someone there, and they have to like you. If you don't, or they don't, you'll have to be publishing at least two perfectbound books a year. (Their "written" policy.) Even that's no guarantee -- they have limited shelf space, after all. A real guarantee would be to publish someone of the standing of Susan Howe, Alice Notley, or Ron Silliman. I don't know if Rochelle Owens is someone "of the

standing" to guarantee SPD access -- after all, Susan Smith Nash's Texture Press published a "selected" of Owens' poetry, and I don't think that press has still managed to get in through the door. (I think the people at SPD have to either believe the books will sell, or one of them has to be a fan of at least one of the people you're publishing, or you have to have someone on your side like Charles Bernstein or Kathleen Fraser, someone with "pull" there, talking them into taking you on; otherwise, don't get your hopes up.) That's probably boring to most of us on this list -- or maybe even inflammatory to some -- but potentially useful information for those people who don't have it. Perhaps equally boring, equally inflammatory, but also equally useful, is understanding how books get published in the U.S. The younger poet can forget presses the size of Coffee House Press. I worked there for a few months and their poetry list is filled until 1998, and there isn't anyone included on that list you haven't heard of. Things won't change in 1998 -- when they'll be booked until 2002 with similar things. Like the lobbying that goes on on Capitol Hill, such a thing as grant-lobbying in the U.S. exists. Because Charles Alexander was nice enough to extend an invite to Marta and myself, we got to attend (more observe) a dinner sponsored by the billionaire Cowles family and the largest nonprofit literary organizations in Minnesota. Marta and my press, Detour, was not represented; neither was Charles Alexander's Chax Press. (Charles was there under the auspices of the Minnesota Center for Book Arts, where he is Executive Director, and we were there as guests of the MCBA. I don't know how Charles feels, but Marta & I felt that, had it not been for Charles, we wouldn't have been allowed by these people to "exist," at least not in that instance.) The dinner was for Gigi Bradford, the Head or whatever of the NEA's Literature Program. The reason for this dinner was two-fold: Gigi was there to both warn and "pump up" the various nonprofits & their boards with respect to impending cuts. The organizations were there, mostly, to ask that their funding not get cut, that cuts be made w/respect to smaller organizations and individuals. (Or, so I was told by Allan Kornblum, Coffee House's editor.) As funding dries up in this country, it will be individual poets/writers and the smaller small presses who will lose most. This has, and will continue, to happen. Consequently, it is the emerging writers who are, ultimately, cut off from funding. Younger poets and publishers, as this happens, please try not to take too seriously people who tell you it's beneath your calling as "Poet" or "Poetry publisher" to be concerned about this, if it indeed concerns you. (I've seen no similar chastising of the NEA-watch material on this list -- which seems very odd to me. Why single newbies out for tsk-tsking & you-should-be-above-that?) So. Most smaller presses won't be able to publish your work, either. Potes & Poets has already closed its doors to younger writers; Peter Ganick wants to be able to sell what books he does publish. Ed's Talisman Books, unlike his Talisman magazine, is similarly not open to younger poets, and for the very same reason.

(Since Ed doesn't apply for grants, he has to be more concerned about sales.) Neither Ed nor Peter, nor me for that matter, can publish everything we like. We can't even publish *most* of what we like. Consequently, it is more often than not the younger or unestablished poets who lose out. Some poets learn that the surest way to get your book published is to help pay for part or all of the production costs. This is, I would imagine, how at least 1/3rd to 1/2 of all poetry books in the U.S. get published. I base that only on the kinds of cover letters I receive, and from talking to various poets who have paid to have their books published, and talking to various publishers who have accepted money from poets to help pay for books. There is nothing wrong with this, and I don't bring it up to make anyone feel bad. (I think the general stigma attached to self-publishing is short-sighted.) It's information. Use it, those of you who can. Well, there is something wrong with it, actually, though it isn't anyone's fault. What happens, I think -- and this is why this discussion is about much more than personalities -- what happens is that the poets who do not have any money simply do not have any choice, here. This is an issue that concerns me because if books = access to readers (& they, of course, do) a socio-economic class in the U.S. is systematically being underrepresented. I joke with friends about the proliferation of what I call "homeowner-class" poetry. It's a silly joke, it's a silly (not terribly accurate) definition. But there are reasons why we see a lot of certain kinds of writing, and not so much of a somewhat different kind of writing. We don't see much of Daniel Davidson's writing, not in book form, anyway, because he's on SSI/Medical Assistance, can't afford to "chip in" for his next book; can't afford to make 100 copies of his own work, even if he wanted to. (Dan was one of the last people to get a book published through Zasterle before Manuel Brito began telling people he could no longer afford to publish w/out author subsidy, a very lucky break for Dan.) Dan happens to be someone who, because of his economic situation, sees "class background" as "landscape." (There are people who don't.) Ira, you and others on this list know that he's neither reductive nor soapboxy about that, at least not in his poetry -- it's not merely a "poetry of complaint." But, it does come out of a very different set of concerns, & from a very different point-of-view, than the work of, say, Charles Bernstein, or for that matter, Spencer Selby. One of the reasons we don't see much poetry like Dan's might be -- and this is just a guess made from having considered how poetry books get printed in this country -- because the people writing most of it simply do not have access to various presses because they don't have, simply put, any money. Douglas Messerli's comment in the intro to his Sun & Moon Anthology, that he "decided against" poetry with more political/social concerns in favor of poetry more concerned with issues of aesthetics and technique (to paraphrase), reflects the current situation in the U.S., at least among "avant- garde" or "experimental" or "exploratory" publishers, with this type of writing. Now, obviously, very reductive

political/social- concern writing will get published, because it's a frequent "grant" winner. Grant agencies love that stuff, but it has to hit 'em over the head. Meaning, it can't be that *and* aesthetically challenging, too. What the largest nonprofits give us on this level is, to cite a recent example, Coffee House Press's *_Atomic Ghost_*. (Thumb through it; it's in stores.) As a reader, *I* am denied access to material like Dan's, except in cases where I happen to know the poet, and can request a manuscript, or in those very rare cases when their work does happen to get published. I'm sure there's a lot else out there I haven't seen. I doubt I'll live to see much of it, even though I make it my business to hunt it out. Kevin's concern that there hasn't been any discussion of AIDS or HIV on this list, Mark Nowak's and others' concerns that there has been little discussion of nonwhite traditions, these are not merely complaints, but recognitions of what (very easily) is allowed to slip through the cracks when people don't concern themselves much with the WHY. That's my opinion, anyway. So, what happens? I think that by ignoring all of the above, one can very easily fall into the illusion that what is being published is not only "the best" or "most relevant" of what's being written today, but even eventually believe that there isn't anything else out there. Certainly most academics -- and you in academia have a better sense whether this is true or not -- don't have or take the time to really do more than explore what is readily available, already "talked up," almost always published, "professionally," when making assessments of contemporary writing. Some do, but not most. Consequently, college students get a skewed idea of what's being done today, what's *really* possible. I know, from having gone to college, that I had, then, a really bogus sense of not only what contemporary writing was, but even what it might be. (I don't have a complete sense today, of course, but I have a much better sense.) According to my college education, gay men & women didn't really exist, were sort of overall unimportant, & the same was not only true of nonwhite cultures & traditions, but of the lower classes as well. Pretty much only straight, white, educated-class, mostly males, were -- so one would assume from the types of books we were given to read -- the only people in the world who put two or more thoughts together. That didn't "just happen." I hear things are changing in colleges since I've been there; good. Joe, & others, I don't know if any of the info or opinions above will prove useful to you. It's just one person's experience & opinions, after all. I hope you and others do, and continue to, look beyond pre-existing channels for new writing -- including (obviously) within yourselves. Knowledge & information is power. Everyone's entitled to it. It's not beneath you. Yours, Gary

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182. **Colleen Lookingbill**
Re: Consent of the governing
Mon 10 Apr 1995

Went to a reading/publishing party for a good new little magazine called Antonym on Sat. and was struck by what the editor Steve Carl had to say in his statement of introduction called "Humanity and Politics":

"No longer merely mediating, politics determines how people will stand with regard to each other.

Today, politics governs more and more the relations between people, as more and more people become afraid to commit themselves to the attempt at genuine communication, concern and compassion, which all involve listening. To listen is to stand within another's speaking, to move one's viewpoint into the perspective of another, to share experiences. Instead politics provides an easy interpretive grid that allows us to get a handle on people, to identify "where someone is coming from" without having to actually deal with the reality s/he experiences, without having to engage that person's speaking, without having to "expend" or "invest" one's energy actually communicating without the incentive of gain.

As politics (which involves the communication of only power relationships between people) holds more sway, humanity is more and more buried by reductive modes of relating, with it buried, politics becomes more and more mean-spirited, if indeed spirit of any kind can be said to be involved."

This is taken from the middle of a three page essay, but the point is that others in the poetics field find the power and politics discussion a fertile field - why the impulse to suppress it on this list? Colleen

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183. **Colleen Lookingbill**
Re: Standing
Mon 10 Apr 1995

Ed sed: "but, colleen, isn't the real point simply the difference between poetry and whatever (power) games are played? when words move into that second world they operate as rhetoric, strictly. it's not poetry."

Yes - yes the poetry is different from the power games and the rhetoric - thank goddess - or we'd all be in deeper than we are now! I don't mistake the poetry for the poet or the rhetoric - as Charles A. said quoting Duncan "important to write as though the poems had the ability to effect the world, even change it, even if one knew, more pragmatically, that such power was either nonexistent

or severely limited." somehow I just think if we want our poems to effect the world it would be nice if our behaviours were influenced by that ideal.

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184. **Joe Amato**

Re: Consent of the governing

Mon 10 Apr 1995

thanks sheila... when i look over my post, i find myself still doing what i'm asking others not to do---i can't even *listen* to myself properly (colleen's point is to the point)... oh i understand it's all a matter of negotiating with these blasted letters (behind and in front and through which are our feelings)... still, i wish i'd used "injudicious" for "poor" in pointing to ron's word choice (and i wish i'd credited him with that "love" at the end of his last post)... and i wish i'd been a bit softer in responding to aldon---i mean, i've never physically met aldon, or ron, or spencer, or gary, or you sheila, or colleen, or any number of (you) folks... it seems we take so much for granted just to be t/here---mebbe this is the way it has to be... and by no means would i try to do away with conflict... but there simply has to be a shared sense that we can enter into our conflicts---publicly, here---with a mutually understood space of generosity... that differences in fact may not even require "argument" as such in order to be constructively engaged or resisted...

what's that song by paul simon?... honesty/it's such a waste of energy/ just give me some tenderness/beneath your honesty...

i guess i'd like to see all of us striving for both, nothing overly sentimental intended or implied...

joe

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185. **Bruce Comens**

Re: Poetry/Jazz, Hemphill, etc.

Mon 10 Apr 1995

Mike and others: The Lacy/Creeley CDs are on Hat Art (6031 and 6032) and are available from Cadence, Redwood, NY 13679, [REDACTED], along with all the other wonderful material from Hat Art, fmp, etc. Cadence, incidentally, is well worth the subscription if you're at all interested in "creative improvised music," as they call it. Also Cage, Feldman, Scelsi, etc. I heard the Julius Hemphill saxophone sextet (actually a septet, with Julius soloing occasionally from his wheelchair) last fall. The first set was one of the most thrilling sets I've ever heard, and the second damn near as good. And I still

recall just how astonished I was when I first heard "The Hard Blues" on the Coon Bidness LP back in the 70s, that mix of Texas "gutbucket" blues and a smart "avant-garde" edge. So sad to know there'll be no more such news, that we've lost that intelligence.... To whoever (sorry to have forgotten) was interested in jazz/poetry mixes: I believe Cecil Taylor and Clark Coolidge performed together a while back in NYC. I heard Coolidge read the piece later, but without, alas, Cecil. Perhaps it's on tape?--in which case I'd love to get a copy.

Hope this proves useful.

Bruce Comens

P.S.: Cadence is much cheaper than buying from Tower, etc. And a "good cause" as well.

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186. **Andrew Joron**
poetry & neo-chamber music

Mon 10 Apr 1995

Poetry & jazz has become almost a "canonical" synthesis, still a potent one of course (witness Lacy, etc.). Is there a tradition of contemporary poems set to music other than jazz? I've come across a single specimen, on Crammed Discs, a Belgian label specializing in new music/ambient/neo- chamber music: *_When God Was Famous_*, a 1989 release with texts by Paul Celan, Apollinaire, Gottfried Benn, Paul Eluard, Delmore Schwartz, and Bob Kaufman, and music by Samy Birnbaum & Benjamin Lew. I'd be interested to learn of other recordings of extra-jazz poetry.

Andrew Joron

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187. **Charles Bernstein**
Dinner Is Served

Tue 11 Apr 1995

There will be a dinner right after Lydia Davis's reading. We will go somewhere near UB. Let me know if you are able to come.

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188. **Susan Schultz**

Re: POETICS Digest - 9 Apr 1995 to 10 Apr 1995

Tue 11 Apr 1995

To Aaron Joron--Here are just a few perhaps evident examples of poetry set to music other than jazz. There's Elliot Carter's setting of Ashbery's "Syringa" (along with 3 poems by Frost) on Bridge Records; Philip Glass's "Hydrogen Jukebox," with Ginsberg reading and others singing (thankfully!) on Elektra Nonesuch; Oliver Knussen's setting of Rilke (and Winnie the Pooh) on Virgin; a two cd tribute to John Cage, which includes work by Jackson MacLow and Anne Tardos, as well as Frank Zappa's rendition of 4'33" (with photo of the performer and appropriately no bio); John Cale's "Fragments of a Rainy Season," with its use of Dylan Thomas; and "The Subject" and "Blind Witness News," operas by Ben Yarmolinsky with librettos by Charles Bernstein. I believe I passed up a Lou Harrison cd that's relevant to your interests, but can't recall.

We're off the Hallmark trail, but I must report how horrified I was today as I looked to buy a card for a former colleague (in his early 40s) who's been institutionalized for early onset Alzheimers. The two genres seemed to be jokes to the effect that "you're losing your mental faculties, aren't you?" or "life gets better with age." Cruel.

Susan Schultz

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189. **Wystan Curnow**

Re: Consent of the governing

Tue 11 Apr 1995

Dear Joe, Well, we'll all be damned. Some say they're bored and they adopt a tone, but these are just their effete ways of trying to suppress a necessary debate, a confrontation with the real issues, of refusing to acknowledge their fear of communication, of honesty, of lets face it their corruption--I know I come from New Zealand. They have been touched by power, we all have, we are all, all of us, miserable stinking sinners. Let us confess, let us come before the Lord and say, yes Lord, I edited a small magazine. I want you to know when I say 'small,' that's just because it wasn't mainstream. You know what I mean by, mainstream? It wasn't without influence i have to say ... Wystan.

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190. **Wystan Curnow**

Re: Dinner Is Served

Tue 11 Apr 1995

Dear Charles,

Thanks, I'm hungry. I'll do my level best to be there. Could we make it somewhere between UB and AU? If not, have a hearty,

love

Wystan

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191. **George Bowering**

Re: Poetry/Jazz

Tue 11 Apr 1995

Works the other way round, too. There were rumours years ago of all the poems that Cecil Taylor has/had written. F'rinstance.

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192. **Wystan Curnow**

Re: Consent of the governing

Tue 11 Apr 1995

Dear Joe, I've just read yours to sheila, such a sweet post, and you probably ain't got mine yet so I feel so BAD, having written to you the way I did. There are several other postings to which it might have just as well been a response, I guess. On the other hand, as I said to Gary, when it comes to the personal I got wurries, and he didn't seem to see what I was saying about transparence? Know what I mean? love Wystan

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193. **George Bowering**

Re: The West

Tue 11 Apr 1995

While you are looking at "westerns" or recent times, dont forget Jerome Charyn's novel about Buffalo Bill. I forget the title right now. It is as good as Ishmael Reed, I think.

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194. **George Bowering**

Re: what does it do?

Tue 11 Apr 1995

Poetry loosens my thighs.

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195. **Dr L.A. Raphals**

Re: poetry & neo-chamber music

Tue 11 Apr 1995

Do you know Faure's settings of Verlaine, among others? Also settings of Rilke and Stevens (?) by Robert Cogan, and of Williams by Steve Reich (Desert Music)

Lisa Raphals

On Mon, 10 Apr 1995, Andrew Joron wrote:

Poetry & jazz has become almost a "canonical" synthesis, still a potent one of course (witness Lacy, etc.). Is there a tradition of contemporary poems set to music other than jazz? I've come across a single specimen, on Crammed Discs, a Belgian label specializing in new music/ambient/neo-chamber music: _When God Was Famous_, a 1989 release with texts by Paul Celan, Apollinaire, Gottfried Benn, Paul Eluard, Delmore Schwartz, and Bob Kaufman, and music by Samy Birnbaum & Benjamin Lew. I'd be interested to learn of other recordings of extra-jazz poetry.

Andrew Joron

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196. **Edward Foster**

Re: Standing

Tue 11 Apr 1995

it's nice to think that poetry might/could effect the world, but as spicer pointed out in that anguished talk at the berkeley conference shortly before his death, poetry simply hasn't/doesn't. as they say, poetry has nothing to do with politics.

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197. **eric pape**

Re: SEX!, just to get your attention.

Tue 11 Apr 1995

My mistake Ed. I forgot we were talking about poetry, not books.

Eric

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198. **Aldon L. Nielsen**

Re: Love me tenure

Tue 11 Apr 1995

OK, so my pun was worse than Ron's; My ref. to putting the "subject" to bed was meant to be a bad joke in response to Tom's response to Spencer's response to Ron, etc. As my earlier posts indicate, I do not in fact believe there's much, if any, point in trying to tell people they shouldn't care about the issues Spencer and others have raised. My last (not in the sense of terminal, I trust) post was intended to underscore what others have said about those with some modicum of power desiring to change the subject when that form of power is under discussion. As someone who is "tenured" in the usual sense, it would be stupid of me to pretend this makes no difference to the way that I participate in the discussion. Indeed, one of the benefits of tenure is that I am now much more vocal in my opposition to the exploitation of nontenured faculty than I was when I had to worry about my opposition possibly endangering my own job (a form of cowardice probably familiar to many).

In my messages this past week, I've been trying to register a mild irritation at the use of the academic metaphor in this context. Ron, of course, is not tenured anywhere and was right to point out that fact. On the other hand, those of us who have never had a perfect-bound book of poems published by any press may find the remarks about never being published twice in succession by the same press to be something of an evasion.

Spencer is clearly right about one thing; having a "name" opens doors, though they may not be the most inviting doors to pass through. I've told my students for years that the single best way to get your work published (other than going through an MFA program & joining the tenured) is to become a publisher. This fact, once known, will cause other editors to read your work more closely than they had before. I know of at least ten poets who have attested to this phenomenon.

As someone who has published books of criticism, I am now able to get a hearing at academic presses. However, that carries no weight whatsoever with poetry publishers. Likewise, though I'm tenured and published, I work at one of the last universities in the country that still has a four course per semester teaching load, and have only once in my career been invited to speak at a conference. As someone once remarked to me, teaching at a "non-research" university means that you don't exist for those in the more prestigious colleges. This is not entirely true, but it feels true to most of my colleagues. This parallels the situation we see in the past week's discussion in an odd way. My friends in the UC system don't like to think that they have any power; my friends in the CSU system think the UC people have all the power.

I'm wandering, but here's the point I want to get to. When Foucault says that power is everywhere, he does not seem to imply that power is always and everywhere the same. We all have power, and we are all subjected to/by power. Our analyses should be directed toward specific descriptions of the forms of power we exercise and experience, and how they can be altered. That discussion is the one I'd rather be having, as opposed to a back and forth about whether or not poet X or poet Y is more powerful/publishable/willing to acknowledge power.

I'll try to get back with something more coherent when I'm not running to class.

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199. **braman sandra**

poetry and jazz

Tue 11 Apr 1995

Novelist and short story writer Douglas Woolf wrote a book of poems entitled GOD'S TEAGARDEN, each poem written to the music of specific jazz musicians. North Carolina Wesleyan will publish it if I ever get it edited.... Sandra Braman

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200. **Lindz Williamson**

personal

Tue 11 Apr 1995

I am interested in the sexing of poetry. Remember that Wittig says that language is gender neutral, but immediately says that to say that is relatively meaningless because we are gendered and thus gender everything else. I am interested in this process of gendering, and how it is essentially about fictions, it seems to me. This I think has enormous implications for how we read and how we write. Implications that have not been explored in poetry. Thanks, Eric.

Gendering of language, especially English isn't totally visible when you right from a male view point. We have been trained to accept the first person male narrative as the norm. Post modernism is breaking this down but the gender bias is still there. Even though English is supposedly a neuter language the Proto Indo European roots of its nature are not. The gender difference has been ingrained. I find it most obvious in cultural distinction of what are considered male dialogue words and accepted words for female female conversation. Similar occurrences appear in poetry as the reader tries to identify voice. Words are accepted when used by one sex, but taken in offense when used by the other. I find this intriguing if language is to be neutral. I have to go but I have more to say,

Lindz

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201. **I.LIGHTMAN**

Re: sexual harassment

Tue 11 Apr 1995

Phew, I've just been away in London for the weekend, primarily to attend a meeting of the two rival camps in avant-garde British poetry, the London school and the Cambridge school. There were ten readers, eight of whom were men doing second hand Zukofsky (Londoners) or second-hand J.H.Prynne (the Cambridge people), two women, one a brilliant formalist who can only continue to get bookings if she does erotica, and one very bathetic and confessional. One of the Cambridge people got up to read "parodies of Language Poetry" which were quite simply pathetic, and rhythmically and grammatically much closer to Prynne, not remotely knowledgeable about LangPo; I felt like they must have felt thirty years ago if they'd attended an avant-garde meeting where someone did pathetic parodies of Olson and Ashbery, and then did stale Eliotisms themselves! There was no active sexual harassment, just an absolutely stifling dominating maleness, no attempt to engage or involve the small handful of women who'd come, nearly all as friends of readers; and plenty of young male bards in their twenties happy to sell you their work or magazines full of yet more Prynne and Zukofsky. I agree with the many on this list who've said "well, start up your own movement, readings, presses", but problems abound, as the history of this very list will show. How do you advertise without getting lots of people who just want to be at the event to sneer at post-structuralism and post-modernism and accuse you of not giving a damn about race, sex, politics or indeed AIDS (thanks, Kevin, for your great posting on this subject), and then won't listen when you say you've cared about these things all along. The thing is, surely, that people, certainly in this country, fall into avant-garde poetry, usually through liking someone's style who's into it (and bell hooks may want to think of this as sexual, but there's a buzz out of friendship, laughter, fun, too) - or, even, through seeing, a la Platonism, the possibilities of perfect avant-garde poetry through the flawed manifestation of the very well-read interesting lecher who teaches the poetry course at college, or runs the local gallery, or sells you software. That's the fact, on the ground-level, of how people get into avant-garde poetry. Then there is a responsibility, before God if you like, to educate and above all *free* that newcomer to become the best avant-gardist they can be, not what you can channel them into. Of course, I would prefer to go to the US and hang out with Juliana Spahr and Kevin and Dodie and Gary Sullivan, but while I'm stuck in the UK on work commitments, I experience what I'm describing, and get angry and want (reasonable) reforms.

So just a few marginalia:

Ron, I really like your defense of the experiences you've got, the places you've read, by staying to your thing.

Ed, I loved what you said about Lacan; Poe seems a better judge of human nature, and the subtleties of real detection work, than Lacan. But, Ed, I hated your talk show crack against Andrew, it just seemed really patronising because, Andrew, you made some great points.

I really liked everything, Colleen, you've been posting. I think this generalising, sometimes waffling, offshoot discussion about power in general has produced redeeming moments (I love the idea of writing poetry *as if* it was powerful, it's why I think "talk show" idealising is great and vital) but you, Colleen, and you, Gary, have continually brought us back to the very real power exercised that intimidates and sometimes abuses those moving in these circles,

Ira

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202. **I.LIGHTMAN**

Re: poetry & neo-chamber music

Tue 11 Apr 1995

There's also Pierre Boulez's "settings" of Rene Char, which don't have any words, but feel full of Char's verbal energy.

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203. **I.LIGHTMAN**

Jack Spicer

Tue 11 Apr 1995

Perhaps one way into some issues around sex, privacy and also power, is a few observations on Spicer. Ed has quoted him a few times, and Ron's essay on him in the New Sentence was one utterly marvellous thing to thank the limited publicity there is around Ron's name for; it certainly sent me away to read Spicer for the first time (even though he was one of the few interesting poets who had been on my university library shelves all along). I adore Spicer's rhythm, and his mordant wit, and, actually, his Romanticism. Anyway, there was a short article on "San Francisco Poetry" last year in an academic periodical (I've spent my lunch hour trying to find it, but I couldn't), which I remember reading; and it literally believed it was dealing with the whole topic of its title, by quoting a famous incident where Spicer read his poem "for Joe" at a public reading, and incensed Denise Levertov (have I remembered this right, anyone?) with his line about "the female genital organ is hideous", so that

Levertov wrote a response poem, which the article published, and for the reviewer that about wrapped it up for San Fransisco, dumb town, end of story. The Spicer poem begins with the hardly self-flattering language "People who don't like the smell of faggot vomit / Will never understand why men don't like women". There is such formality, like a syllogism, about this opening, a little Socratic hint (since some men *do* like women) that Spicer is operating a ferocious/ ruthless speculation on an outrageous/offensive proposition; it seems perfectly possible to reverse the terms and write "people who like the female genital organ / will not agree"; it just doesn't seem a totalising proposition "all people agree with me", but, precisely, anti-totalising. But that doesn't explain away the offensiveness, for the collaboration with stereotypes of stigmatising the female body and encouraging/going along with violence against women. Certainly, there is mock violence against fellow gay men, by using the word "faggot", and one could let Spicer have argued that this thus makes the violence against women mock violence. But as the article argued well, the way that Spicer read this poem, encouraging the laughter of a predominantly gay male audience (but, Kevin Killian, esteemed biographer of Spicer, please set me right if this is wrong), and not noticing (or noticing and enjoying) the way this aggravated the discomfort that the visitor Levertov was experiencing. This incident (unless the article got it wrong) does bring up some themes for me. Was there a way, any way, for Levertov to have entered into this moment, since the self-deprecating by Spicer was offset by the clear solidarity in the room, and the misogynist deprecating amplified by the room? Could she have found a poem to write that would have mocked the room right back at them, and thus endeared all to all? I'd really love anyone's ideas, and historical back-up, on this: are there examples of female artists being able/allowed to tease such a circle and maybe even sober them a little; or does one see instead outsiders, or a new generation, of female and gay male writers co-founding a new circle, in which such "fish" jokes are not the norm, and cannot be so comfortably made, as in the Spicer anecdote. I raise all this because I also want to think about public and private. I have had a lot of discussions with fellow bisexuals where, in one case by a friend in front of her male partner, the person will offer humour-intending caricatures of the bodies of a (usually the more socially expected) gender they don't currently fancy, compared to the bodies of a gender they currently do. In fact, using very similar terms to Spicer's poem: as if there were, which there sometimes is, a slight pull towards one gender which is so much accentuated by desire for conformity/easy life that you need to counter it in order to give both genders a fair chance. But then again there's plenty of people who categorically desire only one gender; who, to quote the great Craig Owens (also lost to AIDS), take great offense at being told, a la Freud, that homophobia is an expression always of repressed homosexual desire, as if the common experience wasn't in fact unphobic,

unhelddback, unabashed homosexual desire. To explain then: I guiltily, and harmlessly I think, enjoy this private attempts at humour by unfair caricature; but I hate all the public exclusions at readings and in workplaces etc. I think of Spicer as private to me, because so few read him here, and because I discovered him through Language Poetry, which seems hidden and private in British poetry culture (also, of course, caricatured and found hideous by those who don't like the smell of it, to allude back to the Spicer poem). I almost want Spicer to stay private, not often read (or as Ron says in his essay, appropriated by many who don't seem to actually enjoy his words/poetic at all, so I have a kind of private "genuine" worship as compared to mere fans).

I think all these things need more spelling out. I'm partly writing this in order to respond, Ed, to your justifiable "if this is a heterosexual space then I'm a talking mule" one-liner. As I said to Kevin before, I try not to catch up things I don't want to say in my rhetoric; what I and Gary have been saying is not essential (part of the DNA) of either age or heterosexuality, and I'd prefer, if it weren't so eyecatching, to talk about power not terms like "heterosexual space". But, then again, as soon as we've all started talking just about "power", we're no longer talking about abusive and excluding unethical behaviour by poets and circles, which was the topic I used my eyecatching language to bring up, and at least it **got** a little brought up that way, which it isn't doing talking about power per se. It remains the case that only parts of poetic culture talk about sex in detail and with scrutiny of issues of power of the sorts Gary and Colleen and I have been raising; and *Mirage Periodical*, a gay and lesbian periodical, tends to go for the detail and scrutiny I want, in the ways I've described. I realize you're a very busy and valuably productive man, Ed, as Gary has been saying, but I'd love to see you write something long taking on some of these points more; I think I know, like my reading of Spicer, how to take your wit and not assume you're Clarence Thomas; but, in this# context, it feels unnerving, rather than thought-provoking (although I've let this effort at least be provoked),

Ira

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204. **Juliana Spahr**
new from Leave Books

Tue 11 Apr 1995

NEW FROM LEAVE BOOKS

Leave books are available by subscription for \$15
(includes all the books we will do this year) or
the complete backlist is available for \$100

(see our listing at the Electronic Poetry Center archive)
or they can be bought individually for \$4 each.
Please make any checks payable to the UB Foundation.

Leave Books are edited by Jennifer Karmen, Kristin Prevallet,
Juliana Spahr, and Marta Werner.
P.O. Box 786
Buffalo, NY 14213

This year's subscription includes:
Sonet, Marten Clibbens
Two Sections from Giscome Road, C. S. Giscombe
The Passion of Signs, Barbara Henning
Santa, Kevin Killian
Omen For a Birthday: Unravelled Poems, Cynthia Kimball
Psychoanalysis of Oedipus, Ira Lightman
Figures for a Hypothesis (Suite), Mark McMorris
My Novel, Sianne Ngai
Recant: (a revision), Randall Potts
Cool Clean Chemistry and Rx, Kim Rosenfield

Brief author descriptions and brief excerpts from each book follow.

* * *

Sonet
by Marten Clibbens

Marten Clibbens lives in Buffalo. This book is a collection of sonnets.

One
for nDc

Which, for love's book, wreathed
is a %romance of the vanished;%
recreant, blessed without secret,
not an eye but veil the foreign
client in its glass detained
for reading, when, to write?
An intermittent witness to concealing
with revealing exchanged: as if
the fled wish of third person
in sleep and watching both resigned
to a dappled trail of leaves
not there, here, nor where
but his or her remains to seem
for whose book, then, to keen?

--Lyn Hejinian

Buffalo
Autumn Equinox
1994

* * *

Two Sections from Giscome Road
by C.S. Giscombe

C.S. Giscombe lives in Indiana but right now he is living near Giscome Canada (the location of this book). This is a long poem.

(3 Gentlemen)

The %district's% bounded by watersheds -the Clearwater & Upper Fraser, the Fraser & Canoe Rivers s s- & by the Alberta border & the watershed of the Parsnip & Finlay Rivers wch itself is %a continuation of the Columbia R. valley% continuing northerly to the Yukon R. valley & %at Giscome% %the valley of the Fraser leaves this valley & turns almost due south-%

"To further his ends," sd Fr. Morice, "[Dunlevy] established a post at Giscome Portage, a section of land named after a man he had for some time in his employ as cook."

But Rev. Runnalls gets to the point: "To further his trade w/ the natives he established a number of outposts, one of wch was at Giscome Portage, a place wch was named for a negro cook in Dunlevy's employ."

(And Mr. Gauvreau:

%"The Fraser River at Giscome Portage is a noble stream-"

the %portage% through wch to step further in or through wch to come through groups of people eating -continuous, no end in sight:

yet to be come to in the nomenclature, in the geography further on

* * *

The Passion of Signs
by Barbara Henning

Barbara Henning lives in New York and edits Long News in the Short Century. The Passion of Signs is a collection of short poems.

A PASSPORT TO PARADISE

(With wrinkled hands crossing off
what evidence she never wants him to read)
she tacks up flowered curtains and decorative
wallpaper, serves basil and tomatoes.
To the burden of the present she responds
with a rush of aromatic heat--how beautiful
the boundless forest. Robin, Robin mine!
Think him tenderly on a cool night
after WBGD has played Nina Simone for an hour.
Clear moonlight rearranged with a breeze
from the east. A mild nervous disorder.
This spot comfortable, one cigarette after another--
The other an unsettled, wide and cluttered cavern
between the written world and my inability to speak--

* * *

Santa
by Kevin Killian

Kevin Killian lives in San Francisco. This is a rare piece of fiction from Leave books.

I'll be writing two stories at the same time, but think of this as no "New Narrative" trick but as a kind of Victorian novel in miniature. Three stories really, because I've stretched out Brad Gooch's "Satan," as one might stretch a canvas before hitting the palette. In "Satan," a photographer, Eddie, so badly abuses his black model that even his rich white patrons, who like abuse to a certain point, start to drop him. This causes him to see the light and to change his ways. Reading the story you can't help but think you're getting a close-up of the home life of our dear Robert Mapplethorpe.

* * *

Omen For a Birthday: Unravelled Poems
by Cynthia Kimball

Cynthia Kimball is a poet who currently lives in Buffalo.
This is a broadside
and a section of it cannot be reproduced
here because of the limitations of ascii.

* * *

Psychoanalysis of Oedipus
by Ira Lightman

Ira Lightman lives in England. This is a collection of poems around ideas of psychoanalysis.

not all want to kill their father
half as much as I do,
roseanne arnold effaces freud
with a single more sensible motive: vengeance

around a small pantheon of names
conversations gather, as if named
were the inventors and conduits
of ideas unique until they were popular

but also prepared to be so,
freud not effaced, he's discussed

* * *

Figures for a Hypothesis (Suite)
by Mark McMorris

Mark McMorris is a poet who lives in Providence R.I. This book is a long poem.

1.

How far did we travel?
Till heart dried up.
Where did we start from?
A plan.
Where are we now?
Morningside. Aix. Mona.
What can words do that we haven't done?
Make a place. Then we can stop.
What is this place, if not a place to stop?
The yard is a loom; we begin with it.
To return? To begin again?
The model makes room for a setting out.
Why did we set out?
To get to a dialect.
Will there be one?
We know, after going through it, that there is.
Who else comes with us?
The yard is common: slave, poet, black.
And things? Do things go with us?
Bowl, fountain, vase, bird call, mirror, pigeon, cello, gravel, bed.
How did we choose what to take?
The yard gave them when we set out.
And people?
There are two of us on the trip.

Who is the slave?
A poet.
Who is the poet?
A black.
Who is the black?

* * *

My Novel
by Sianne Ngai

Sianne Ngai currently lives in the Boston area. She attended Brown, now she attends Harvard. This book is something between poetry and prose.

Chapter 1
Protagonist

I signed the forms, mailed them, and became credible. Here, among the dendrites. Several witnesses were able to describe what I was wearing. But the light did not assure the connection of neurons in a continuous fabric, even with two seeds in the same plant. Sex was "weak property." Not a memory, but a dotted line between cells, persuaded me to declare my visibility at the border.

The building I stay in, for example, invents its eastern face and western face for the grammatical trees which surround it. My lamp deterritorializes by forming an image, a tracing of a window, but the window reterritorializes on that image. It could be said that the lamp imitates the window. It has a side facing the molecular.

Many birds imitate the songs of other species. But imitation may not be the best concept for these phenomena. Female birds, which do not normally sing, start singing when they are administered male sex hormones, and they will sing the song of the species on which they have become imprinted. The song signals from a distance all members of its species that the territory has found a name.

* * *

Recant: (a revision)
by Randall Potts

Randall Potts lives in San Francisco. Recant: (a revision) is a series of poems that have quotes from the 17th century religious/sexual/ political movement called the Ranters and Senator Jesse Helms.

1.

Brisk travel to approximate a scurrilous text
Locations designated by letters sorted and discarded
Here and there summer passing at the same latitude

Chronology as a catalogue of time as events
Spaces to accommodate a body but walled over
Any interpretation decorative thus speculative
To attach description like counting them
Time expressed visually as numerous available routes
As a map the letter was useless

* * *

Cool Clean Chemistry and Rx
by Kim Rosenfield

Kim Rosenfield lives in New York. This book contains two
books in one wrapper.

THE OLD SNAKE STORY

Some people think that fish is a brain food and that a
mackerel will convert a moron into an Einstein

%The average man looks for something beyond.%

Some people believe that warts can be removed by tying knots in a string and
burying the string at a crossroads, in the moonlight.

%I have seen a multimillionaire seriously expectorate into his palm and splatter
saliva far and wide at the passing of a white horse.%

Some people believe that if you drink from a garden hose, you may get a snake
in your interior.

%hard cheese and celery should be thoroughly chewed.%

Some people believe that if you break out with pimples or boils, it's just the
meanness erupting.

%A live piscatory specimen in one's stomach is not an enjoyable companion.%

Some people believe that poker players try to improve their luck by rubbing the
hump of a hunchback.

%"without phosphorus, there is no thought"%

Some people think that medicine can't be good unless it has an odor like that of
a pole cat.

%An X-Ray examination finally showed that she had swallowed an octopus egg,
which had hatched inside her anatomy.%

Some people think that it is possible to take an eye out, wash it, and put it back.

[end]

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205. **Steven Howard Shoemaker**

audio sources

Tue 11 Apr 1995

I've been happy to see all the jazzpo sourcings lately, and it's made me want to ask people to post info on what sources they know about for audio-recordings of poetry in general. So please do!

thanks,
steve

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206. **Joe Amato**

Re: Knowledge & empowerment (long)

Tue 11 Apr 1995

gary, great letter, and yes---it's "useful knowledge," even taken as an emotional appeal against exclusionary practices... me, i've always been aware of the class issue, owing to my background, but that hasn't been enough in itself to correct my myopia as a teen in central new york in the seventies regarding all sorts of other issues---gender, race, sexual orientation... these latter terms aren't simply buzz words if taken aright-- they're daily commitments, daily challenges... and our systems of publishing and distribution (to bring the point specifically back to the issues you're raising) reflect lapses, oversights, motivations, and prejudices against precisely such a grid...

thanks for taking the time to post such a searching missive...

all best///

joe

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207. **Tony Green**

Re: Dinner Is Served

Tue 11 Apr 1995

OK Charles, thanks, it's 12 April here, what time is it with you. But I won't be eating, I've just had breakfast. Enjoy yr meal, bananas wd be nice, but, no baloney, enjoy the subsequent process of digestion etc. Next week it's at our place.

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,

University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9- [REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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208. **Tony Green**
Re: Consent of the governing
Tue 11 Apr 1995

Dear Wystan, You didn't say how small a mag: never more than 120 copies, photocopy. Do you remember the writers we didn't publish? I bet some of them remember us. This is all abt the struggle at the bottom of the publication heap, as opposed to TV and Newspaper and Text-Book and Encyclopaedia and Novels and Non-Fiction. And it's still a soap opera. Die-Nasty? But we did PAY for our photocopy, which was a sign of failure. We should really have stolen it.

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9- [REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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209. **Joe Amato**
Re: Love me tenure
Tue 11 Apr 1995

aldon, your point about foucault hits home with me... for years i've been (in my occasionally angry way) trying to get folks to see that issues of class (and academe is real good at avoiding or obscuring honest talk about this subject) have not necessarily to do with how little money one has in one's bank account, but with how much and what sorts of access one is granted in institutional terms... i know a number of grad. students (i was one too) who seem to think that privation toward a phud constitutes a class distinction..... but what i learned growing up for a good portion of my life on the wrong side of the tracks is that theres a number of things that go along with lower economic status that, though emerging from a lack of the almighty buck, have in fact to do with entry

into a specific social sector (or inability to enter), with an emotionally damaging sense of alienation, with wholesale exclusion from entire networks of taste (what's perceived as good in normative terms) AS WELL AS, say, health care... which leads to an impoverishment of aspiration AS WELL AS an empty stomach, neither of which is offered to one as a choice...

looking forward to your further thoughts///

best,

joe

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210. **Kevin Killian**

Death of Andy Cole

Tue 11 Apr 1995

Have received word, from Nemi Frost and Larry Kearney, of the death earlier this year in Marin County (Northern California) of Andy Cole, aged 52. When he arrived in San Francisco in 1964 from Binghamton and Brooklyn, Andy Cole was 21. He and his friends were promptly dubbed the "Jesuits" by Jack Spicer and his circle at Gino & Carlo's, the North Beach bar/site of the poetic activity surrounding "Open Space" and Spicer's penultimate book "Language." In "Language" these Brooklyn Catholic boys flicker in and out of vision, flames casting shadows, forever young, scared, near death, untouchable. Like his great friends Spicer and Richard Brautigan, Andy Cole died "essentially of alcoholism." (LK)

"The trees

Of some dark forest where we wander amazed at the selves of ourselves.

Stumbling. Roots

Stay. You cannot lose your innocence, Andy

Nor could Alice. Nor could anyone

Given the right woods"

-Spicer,

"Morphemics 4"

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211. **Edward Foster**

Re: Jack Spicer

Tue 11 Apr 1995

ira, one way to get at the questions you ask might be via spicer's "kreis," absolutely essential to his poetics, i think and so discuss in my monograph (gag

when you hear the word) on spicer. i've got a related essay on gay poetics in the new texture.

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212. **Edward Foster**

Re: Knowledge & empowerment (long)

Tue 11 Apr 1995

actually, gary, what we need is for poets to find AGAIN a way around the system. not so long ago terrific books appeared in mimeograph form and then someone decided we all have to have glossy covers or the bookstores won't listen. is there a new way?

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213. **Loss Glazier**

Re: Knowledge & empowerment (long)

Tue 11 Apr 1995

Edward,
You may, in fact, be participating in one variety of it!
Loss

> actually, gary, what we need is for poets to find AGAIN a way around the system. not so long ago terrific books appeared in mimeograph form and then someone decided we all have to have glossy covers or the bookstores won't listen. is there a new way?

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214. **cris cheek**

sexual harassment + festering pastiche

Tue 11 Apr 1995

Hi Ira,

well it had lit nit picking salon toadied all over it. The CCCP charity ball for poverty fond raising versers the rest. That's also the pervasive cynicism of London and of Cambridge over the past few years. One reason for my 'getting out'.

That game simply isn't worth the bothering. If it patently wasn't true in my case I'd say "I've been to the top and there's nothing there!".

Somehow something of what I'm saying is pertinent to this discussion of power and politics in poetry circles. The front game is a lit career game if you look

carefully. Simply refuse to play. That doesn't in any way excuse those who abuse such situations. But don't give credence to the fawning crap shoot and confer or confirm power by even giving your attentive presence. Let the inflated egos blow away on their own copious and stale hot air. Pastiche and parody of now is the festering pits.

love
cris

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215. **Pierre Joris**
Re: sexual harassment
Tue 11 Apr 1995

Ira,

Could you let us know who the Lowdowntown vs. Camtown poets were?

Pierre

```
=====
===== Pierre Joris      | He who wants to
escape the world, translates it. Dept. of English    | --Henri Michaux SUNY
Albany      | Albany NY 12222      | "Herman has taken to writing poetry.
You tel&fax: [REDACTED] | need not tell anyone, for you know how    email:
| such things get around." [REDACTED] | --Mrs. Melville in a letter to her mother.
=====
=====
```

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216. **Blair Seagram**
Re: Native Americans
Tue 11 Apr 1995

Chris Scheil wrote:

Sorry if this post is somewhat strident (no personal offense is intended), but this is a subject about which I feel particularly strongly, and which all too often lends itself to a type of liberal hand-wringing do-nothingness that I find particularly offensive.

Dear Chris: I ain't no liberal and this ain't no CBGB's. You speak the truth, and I have neglected to record your entire message. I feel I belong to North America, but I know I am descendent of European culture or better yet (the decline of) western civilization. What we have done to the Indians is a disaster. Tell me how to solve the problem. Should we pick up our bags and get the hell outta

here. Should we have a mass suicide for all people that are not Native Americans. In which case, lets go back and redefine all the borders of Europe up to the migration of the peoples that brought forth the Indo-European languages.

Respect full y ours,

and love too

Blair

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217. **Blair Seagram**

Re: Dentistry

Tue 11 Apr 1995

Dear Lindz (Lindsey)

How appropriate of you, how intuitive of you, to choose teeth and the dentist as a means to an end. It is such a sensitive area for me. Keep resting in fields of totems where the grass is high and the dusk lingers on *from here to eternity*.

Even so, morning keeps its appointment.

TC/PG

Blair

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218. **Tom Mandel**

my correspondence with Spencer, and the power of poets

Tue 11 Apr 1995

Well, by referring to you as Spencer Selby in my post, Spencer, I didn't mean to turn my back on our relationship but rather to indicate exactly with whom I'd had the correspondence. I greatly enjoy my friendship with you. Your intransigence (what you refer to as my inability to get you to agree with me) is one of the attractions of the friendship, not a negative at all. "Opposition is true friendship" (for \$50 and a chance at the weekend cruise, identify that quotation).

I think my calling your position nominalist is fair as well; again I don't mean to reduce it in any way. Nor, really, do I think I said that you are wrong. It's hard to crack the crowd as a newcomer in poetry as in most other such little worlds. Further, it's hard to have shifts in your position accepted or appreciated as you go along in your career - a related matter which you don't treat. Many are those who, comfortable with the poet of _EncY_ - my first book - are a good deal less comfortable with the one who wrote _Letters of the Law_ my most recent. A

personal example but hardly an exclusive one. The world trades on recognizability, it's not surprising.

When I say that the authority of writing as an activity is what matters, I sure don't mean it's all that matters to editors or even to readers. It's to writers that it's all that ought to matter. In any case, if we understand anything from a century of philosophical analysis whose sole aim sometimes seems to show it, it is that "matters" only parses as "matters to X." Intentionality is of the essence of mind.

Thus, when I say that the issue of power as you raise it bores me, I mean just that. Not at all to make it more difficult to "solve" this "problem," but to recognize that it won't be "solved" because it is not a "problem" but a condition. In a way I like it. I like the agon, and I like knowing that I can turn away from the agon. Often, I find, I am satisfied with the difficulty of life. I don't wish for a world in which the minute you wrote something wonderful, huzzahs wd rise from all corners - a universal egalitarian response to new and anonymous brilliance (altho there is no greater pleasure I don't think than to experience the same: the first time I heard Lee Ann Brown's writing or Melanie Nielsen's or Jessica Grim's, for example).

What about the value of struggle, anybody have a yen for that? I do decidedly.

Finally, I well remember the first time I ran a reading series; it was with Ron Silliman, at the Grand Piano in SF in 1977. Immediately, people began bugging us to give them readings, and we did put a lot of people on (two a week for a long time). At the same time, we commanded no authority whatever, who were we? We just had a coffee house space. Anyone else cd have had a coffee house space too, and put on readings. Yet, we were treated as if we possessed some power and territory, and folks wanted a peace of it.

The theory of poetic space behind this is that of a closed and finite space with operators in place; that's your theory too, I conclude, Spencer. But I think poetic space is like an extensible puzzle. It exists and has a set of features at its edges, and you hew something new to extend that space while relating to it. At the

same time, you create a new space for that space to occupy too. You, for example, started Sink magazine. You will remember that my first advice to you when you showed me issue one, was that you should publish new writers, rather than making a new venue for all of us. I don't think I am convictable on your charges, in other words. It's boring to talk about the problems of breaking in or of making something genuinely new, but not boring to do so, nor boring to call it out when you see it and to publish it.

Tom Mandel

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219. **Tom Mandel**
Colleen Lookingbill on "consent of..."

Tue 11 Apr 1995

"As politics (which involves the communication of only power relationships between people) holds more sway, humanity is more and more buried by reductive modes of relating, with it buried, politics becomes more and more mean-spirited, if indeed spirit of any kind can be said to be involved."

Without exactly agreeing with the "terms" of this statement (terms which in a sense dictate its conclusions), I am all the same in sympathy with it. But, to me, it is precisely this concern with who is getting published or famous and why who has what power where, this it is which is "mean-spirited," that's why I said I found it boring and wished it would go away (a statement hardly synonymous, btw, with an "impulse to suppress it" - and this last remark is aimed at Joe Amato too).

Tom Mandel

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220. **George Bowering**
Re: Jack Spicer

Tue 11 Apr 1995

In reference to Lightman's almost wishing that Spicer were still almost unknown in various places, etc. Well, we should remember and take seriously Spicer's sense of writing for a community largely in the Bay Area (though later we would see that there were more copies of the +Collected Books_ sold in Vancouver than anywhere else). That he couldn't care less whether there were

any copies sold and bought in New York or Philadelphia. One should remember something of that while reading the poems; it gives them some of their force. The intimate urge of the voice, the confidence in the Spicer SENTENCE in those poems. What Jack thought about the fate of the poems these 30 years later, I don't know. But his sense of still writing TO people he knew is part of what makes the poems so damned wonderful.

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221. **Stephen Galen Cope**

Re: poetry & neo-chamber music

Tue 11 Apr 1995

Andrew-

Julie Kabat recorded 'On the Edge' for Leonarda Productions (NY) in 1984. It features Marilyn Crispell and settings of a number of poems...

-Stephen Cope

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222. **George Bowering**

Re: Dinner Is Served

Tue 11 Apr 1995

Dear Charles. I wd love to make it to dinner, but I don't think I can even get to the Davis reading. Please convey my regrets to all concerned. Can we do lunch some day this week?

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223. **Mn Center For Book Arts**

Re: Poetry/Jazz, Hemphill, etc.

Tue 11 Apr 1995

I imagine there are a lot of people on this list who have jazz/poetry tapes of their own work. It may be with local (various localities) & regional & lesser-known national performers, but I imagine lots of us have done various kinds of collaborations. I know I have, with Steve Nelson-Raney and with Thomas Gaudynski, with Chuck Koesters & Carlos Nakai, and others (not all jazz, but some); I know Sheila Murphy has collaborated with various performers. I'd be interested to know how much this is a living part of various people's work, and particularly how such work informs the ear, the sounding, of poets.

thanks,
charles alexander

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224. **Tom Mandel**

Gary Sullivan on KNowledge & Empowerment

Tue 11 Apr 1995

Gary's post which concludes

" Joe, & others, I don't know if any of the info or opinions above will prove useful to you. It's just one person's experience & opinions, after all. I hope you and others do, and continue to, look beyond pre-existing channels for new writing -- including (obviously) within yourselves. Knowledge & information is power. Everyone's entitled to it. It's not beneath you. Yours, Gary "

is an extraordinary and useful characterization of real struggle and real condition in a social world I recognize and recognize myself co-inhabiting with him, and with others - "others" to include Spencer Selby and to include Ron Silliman. Every poetic act is, I hope an oppositional act of witness, a realist act. The most minimal act of extension, of giving your work to someone to read, is the first and best act of publishing. The problem of samizdat in the Soviet Union, for example, was not that poets couldn't find publishers because publishers were prevented (by active and passive means) from publishing these poets, but of a world organized to erase that oppositional witness, the acts of poets and, if I may oldfashiondilly so characterize it, of the poetic soul. The soul that believes that expression changes the world. There is no doubt that the veryb best way to see the struggle to get young or unknown or changing poets published is to see that struggle as against this closing of the world. To that degree, in that sense, to that end, I concur. Only this is not an issue of which poet has power and which does not; that is, it is a realer issue than that.

Tom Mandel

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225. **FUNKHOUSER CHRISTOPH**

got a year old pair of rollerskates

Tue 11 Apr 1995

Jed - - yes, talking regularly with Cecil about "poetry,"
"heuristics," "spirits" (& Ar

fan

> letter I sent last July. About half of what has become an 80 page "in>
terview"

> since then is supposed to be out in Hambone 12 this summer (there have been
> a couple of short excerpts in DIU, & a few bootleg editions around, though still
> needs editing). Over the past 33 years Cecil has been working with words
> and/as sound, stirred in part by his "relationships" with Bob Kaufman, Betty
> Carter, Billie Holiday, Baraka, Living Theatre, Min Tanaka, his mom, dad,
> boulders et al... Recently he has been trying to get Abbey Lincoln to
> record a Kaufman poem he has set to music. Ten minutes or so of his first
> set last Saturday at the Village Vanguard began with chanting & distinct
> lines of poetry about "a point in orbit" "lacking distinct footlike
> appendages" & culinary chimings by cellist, & bells. Growls. Lovely. > There
> are 2 or 3 CT word/sound albums (Chinampas & Tzotzil Mummies Tzotzil
> have come out on Leo Records, & I think there's another, plus the Mystic
> Fire video, on which he recites)-- Cecil's a voracious reader, student
> of dance & architecture as well as music, & talks about Audre Lourde,
Olson,
> Ella Fitzgerald, Creeley, & esp. Marvin Gaye and Duncan having had a certain
> influence on him. Chinampas is especially "worth" checking out, words
> in "florescence" in a motion, e-motion, etc.: "a curve having rotation in
> three dimensions cutting spiral elements at a constant angle." G. Quasha
> has asked Cecil (& I) to put together a text of CT's writing for Station
> Hill. Most of which now exists in notebooks in a closet in Brooklyn (> though
> "Garden" in the anthology Moment's Notice is out, & other stuff on
> liner notes)-- It might happen later in the year... we'll see...
> Sun Ra I always think of as a poet & musician of importance, though his
> work obscured. Marilyn Crispell's writing is great, too (she published
poems
> in last year's Little Mag, as well as on various albumcovers). > Apparently
> Clark C. has a book of poems soon out riffing off of Cecil's music...
> Nate Mackey's CD, Strick, will be out on Spoken Engine (Memphis, >
> who're also doing CDs of Tarn & Maxine Hong Kingston this year) in about
> a month. The musicians are Iranian Hafiz M. (who Cope mentioned) & Roy
yal
> Hartigan. One of them is in Ho's Afro-Asian ensemble. In an interview
which
> will be in the spring issue of Callaloo (much of which reprints the Nov.
> '91 issue of Poetry Flash), Nate talks extensively about his relationship
> with music (& btw, Nate guestedited the current issue of Callaloo, >
Wilson

> Harris as focus -- &, if anyone's interested, apparently Harris is speaking
> in Boston & DC next week --). The recording Cope referred to is a 6/91
> program at New Langton Arts, Splatter Trio's interpretation of "Udhri te
> Amendment," a theme from Nate's prosody. Glenn Spearman's double-trio
> has
> also interpretively performed _Bedouin Hornbook_, of which there's a video
> which *hasn't* circulated.
>
> Archie Shepp wrote poems, too, Anais Nin wrote khakis, & _____(s) > played
> guitar.
>
>
> funk-ling
>
>

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226. **George Bowering**

Re: Desire

Tue 11 Apr 1995

Ooog! Agh!

If one of those old old fifty-year old person was sticking his
withered old hands down my pants, why, wehy, I think I would just get
up and move. Probably got warts all over him.

One thing I can't stand is old hands.

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227. **FUNKHOUSER CHRISTOPH**

got a brand new pair of rollerblades

Tue 11 Apr 1995

sorry for the scrambled vers.--

Jed - - yes, talking regularly with Cecil about "poetry," "heuristics," "spirits" (& Armani suits) after he replied warmly to a fan letter I sent last July. About half of what has become an 80 page "interview" since then is supposed to be out in _Hambone 12_ this summer (there have been a couple of short excerpts in DIU, & a few bootleg editions around, tho still needs editing). Over the past 33 years Cecil has been working with words and/as sound, stirred in part by his "relationships" with Bob Kaufman, Betty Carter, Billie Holiday, Baraka, Living Theatre, Min Tanaka, his mom, dad, boulders et al... Recently he has been trying to get Abbey Lincoln to record a Kaufman poem he has set to music. Ten

minutes or so of his first set last saturday at the village vanguard began with chanting & distinct lines of poetry about "a point in orbit" "lacking distinct footlike appendages" & culinary chimings by cellist, & bells. Growls. Lovely. There are 2 or 3 CT word/sound albums (_Chinampas_ & _Tzotzil Mummies Tzotzil_ have come out on Leo Records, & I think there's another, plus the Mystic Fire video, on which he recites)-- Cecil's a voracious reader, student of dance & architecture as well as music, & talks about Audre Lourde, Olson, Ella Fitzgerald, Creeley, & esp. Marvin Gaye and Duncan having had a certain influence on him. _Chinampas_ is especially "worth" checking out, wordsounds in "florescence" in a motion, e-motion, etc.: "a curve having rotation in three dimensions cutting spiral elements at a constant angle." G. Quasha has asked Cecil (& I) to put together a text of CT's writing for Station Hill. Most of which now exists in notebooks in a closet in Brooklyn (though "Garden" in the anthology _Moment's Notice_ is out, & other stuff on liner notes)-- It might happen later in the year... we'll see... Sun Ra I always think of as a poet & musician of importance, though his work obscured. Marilyn Crispell's writing is great, too (she published poems in last year's _Little Mag_, as well as on various albumcovers). Apparently Clark C. has a book of poems soon out riffing off of Cecil's music... Nate Mackey's CD, _Strick_, will be out on Spoken Engine (Memphis, who're also doing cds of Tarn & Maxine Hong Kingston this year) in about a month. The musicians are Iranian Hafiz M. (who Cope mentioned) & Royal Hartigan. One of them is in Ho's Afro-Asian ensemble. In an interview which will be in the spring issue of _Callaloo_ (much of which reprints the Nov. '91 issue of Poetry Flash), Nate talks extensively about his relationship with music (& btw, Nate guestedited the current issue of _Callaloo_, Wilson Harris as focus -- & if anyone's interested, apparently Harris is speaking in Boston & DC next week --). The recording Cope referred to is a 6/91 program at New Langton Arts, Splatter Trio's interpretation of "Udhrite Amendment," a theme from Nate's prosody. Glenn Spearman's double-trio has also interpretively performed _Bedouin Hornbook_, of which there's a video which *hasn't* circulated.

Archie Shepp wrote poems, too, Anais Nin work khakis, & ____ (s)
played
guitar.

funk-ling

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228. **Mn Center For Book Arts**

Re: Knowledge & empowerment (long)

Tue 11 Apr 1995

Gary, your long post on knowledge & empowerment is most welcome. You're probably right about the presence at the Cowles dinner for Gigi Bradford. Chax or Detour would not have been invited because they don't have the right community presence, boards with clout of various kinds, etc. At more recent meetings of the six largest literary organizations in Twin Cities I have been lobbying to include other (not the largest) organizations, and it looks like that will happen in September, but I had to argue against the idea that the larger organizations ought to set the agenda first and then open the floor to smaller organizations. Makes me wonder if I ought to be lobbying for more openness or if I ought to just be running for the door as fast as I can.

I'm not so certain about the effect of cutting NEA. Sometimes I think the larger presses with more money from NEA will be hurt more than the smallest presses who will find ways to survive without such money, as they find ways now to survive without such money. But these are complex matters, as de-funding NEA, if that happens or if drastic cuts happen, will have ripples and waves throughout the philanthropic world.

I think your post should be read by Gigi Bradford at the NEA. I can probably find that e-mail address for you if you want it.

all best,
charles

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229. **Lindz Williamson**

Re: Native Americans

Wed 12 Apr 1995

On Tue, 11 Apr 1995, Blair Seagram wrote:

Dear Chris: I ain't no liberal and this ain't no CBGB's. You speak the truth, and I have neglected to record your entire message. I feel I belong to North America, but I know I am descendent of European culture or better yet (the decline of) western civilization. What we have done to the Indians is a disaster. Tell me how to solve the problem. Should we pick up our bags and get the hell outta here. Should we have a mass suicide for all people that are not Native Americans. In which case, lets go back and redefine all the borders of Europe up to the migration of the peoples that brought forth the Indo-European languages.

Respect full y ours,

and love too

Blair

Everyone is getting so touchy lately and I'm not quite sure what to think of it. Spring in the Northern hemisphere is obviously putting us all in a tizzy. I like it, I think we all need a good bout of defensive cynicism.

In reply to Blair's rant and have to somewhat agree just jumping of a bridge would make things simpler, but then what would the after life be like with all those quitters. It all comes down to guilt, which is bloody well boring and I don't think we need to play the apology game any more. The PC movement has shown us all what a nightmare that can be. It's just another form of generic classification that by breaking down one stereo type and constructing another that masks as unoffensive. This fabricated NewSpeak is a false liberation. Not that I want to preach, but i don't fear those who offend me but those who seek to shield me from vulgarity.

And to Eric, sorry (fuck me I didn't want to apologize, I recant) if I crossed genres but the way I view myself is a writer, not an author, not a poet. i look at all forms of writing for incite. Most of my favorite poets I admire for their ability to tell story. likewise I admire novelist who use their poetic license

honestly Lindz

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230. **Herb Levy**

Re: Poetry/Jazz

Wed 12 Apr 1995

On Tue, 11 Apr 1995, George Bowering wrote:

Works the other way round, too. There were rumours years ago of all the poems that Cecil Taylor has/had written. F'rinstance.

There's still little of Taylor's poetry in print, a few as liner notes and a large chunk in Nate Mackey & Art Lange's <Moment's Notice> are all I can recall offhand. But there is a _very_ good recording of Taylor's poetry on Leo, originally an lp and now, I'm pretty sure, available on CD. It's called <Chinampas> and it's just Taylor reciting and playing (mostly percussion instruments).

Less jazz-related but mostly not chamber music either are these other new music/new writing collaborations: Morton Feldman's <Three Voices> - an hour-

long piece using about two and a half lines of Frank O'Hara in the midst of mostly vocalise; Feldman's opera <Neither> on a text written for him by Samuel Beckett; I've heard a tape of Steve Benson improvising with the Splatter Trio (did they really collaborate with Nate Mackey?); The Hub (an interactive live computer music group) performed <Hub Renga> live on a Pacifica station in the Bay area with poets sending in texts digitally via the Well (a bit of this is on the second Hub CD); Larry Polansky collaborated with Australian poet Chris Mann on a piece called <Simple Actions/Rules of Compossibility>; and, I haven't heard it but Nicolas Collins used some texts of Diane Ward's that were subsequently published in <Writing> for a composition or installation or something.

- Herb

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231. **Herb Levy**

Re: Standing

Wed 12 Apr 1995

On Tue, 11 Apr 1995, Edward Foster wrote:

it's nice to think that poetry might/could effect the world, but as spicer pointed out in that anguished talk at the berkeley conference shortly before his death, poetry simply hasn't/doesn't. as they say, poetry has nothing to do with politics.

poetry may not have anything to do with Politics (though that's debatable), but it sure as hell has its _own_ politics, which is what this thread has been all about. The fact that the thread has run as long as it has is a sign that there are indeed politics right here on this mailing list.

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232. **Sheila Murphy**

Re: Poetry/Jazz, Hemphill, etc.

Wed 12 Apr 1995

I share Charles Alexander's interest in hearing about other people's collaborations involving words and music. Just this past week, I collaborated in a performance of my poems performed as a sonata (that is, equal voicing, rather than accompanied) with Megha Morganfield, gifted performer on Celtic harp. We've now been working together for two years, following a program we gave at a gallery here in Phoenix. We did a cassette tape called "The Weight and Feel of Harps" a while back, and it's been well received. (Can be ordered through me if anyone is interested)

The tone matching we magically discovered between the instrument and my speaking voice has proved a catalyst for making certain types of work together. We're considering at present a collaborative composition relating to particular types of landscape within Arizona.. In performance, the harp sound (plucky rather than swishing, so more lutelike) pacifies and stimulates the senses in an audience, so people seem better prepared to receive the words. It's a lovely phenomenon that I'd prefer not to consider negatively, as I'm grateful for any entry point at all. It's been exciting for me, rewarding on that front.

Most of all, the seemingly infinite capacity for variation that Megha possesses (as a trained flutist, I know what to look for, and I LOVE what she does) helps me want to do more in the written work. It brings out a particular attunement to the geography here. (Mostly a point of personal association)

I consider collaboration of any kind one of the most enriching experiences of my life. This, of course, includes the constant collaborating that I do with John Bennett through the mails (and I'm not even close to the only one--many on this list work with him, too). I know I've referenced this before.

Thanks for bringing this up, Charles.

SEM

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233. **Sheila Murphy**

Re: Knowledge & empowerment (...)

Wed 12 Apr 1995

Gary, you put this really well in your post about empowerment. I recognize that in the relatively more limited sphere involving publication of innovative work, the struggles and the processes are blurred. You cut through this and get to the heart of the matter. Some of the points you make are easier to see in the large press world, which is not to say we're uninfected within this one (by the limitations that hurt everyone). For some time, I've been struck by what's in airport bookshops. People who don't take pains to go looking for good books (probably most people) have access to this tiny little row of tiny-minded little books that seem to me barely recreational, and miles from good (the gospel according to SEM). So they buy what's there (if they buy a book at all) and in many cases, I am told, don't really read them, just carry them around, whatever. Whatever they do with the books is really not my concern. But the limitations, the measley little rows we see and see and see in airports (I tend to buy a legal pad if I find myself without a stash of stuff to read), is a self-perpetuating phenomenon.

And it all comes from tacit consent. Not speaking up ultimately yields this kind of limitation.

I raise this common sense, less intellectually-oriented example if only to underscore the direction that this process takes, using one scabby little example. For the record.

SEM

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234. **John Geraets**

more Ps and a C

Wed 12 Apr 1995

The exchanges on (of?) poetry & power are really interesting.

I'd be very interested to see a concurrent discussion get going on the compensations involved in our practice.

For such a politically disempowered group to be so beset with issues of power, there have got to be pretty decent compensations, the 'pleasures'.

Is this vehicle designed to please?

John Geraets

████████

(actually, I'm noticing the letter 'P' may be the problem, power, poetry, public, personal, pleasure - and doubtless - pain.)

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235. **Tony Green**

Re: Knowledge & empowerment (...)

Wed 12 Apr 1995

Dear Sheila, I don't know that it's all always bad at airports, I once bought a big fat novel at Auckland airport, lasted me all the way to London, Eco: Foucault's Pendulum. Some you win, some you lose.

Tony Green,

e-mail: ██████████

post: Dept of Art History,
University of Auckland,

Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-
Telephone: 64 9 ext. 8981 or 7276

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236. **Tony Green**

Re: sexual harassment + festering pastiche

Wed 12 Apr 1995

Dear Cris and Ira, It's not worth the carriage, is it? But it is interesting that it can carry the prestige still in Britain. I don't know if this particular phenomenon happens elsewhere. I relish the recording of what is not the true scene it believes it is. However much it happens it is not something to be angry about. I'm sure you're right, Cris, walk away from it, Ira, but quickly. It's a bit like the Royal Academy, never too far from fox-hunting in the past (and the present?), the establishment's version of culture.

Tony Green,
e-mail:
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-
Telephone: 64 9 ext. 8981 or 7276

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237. **Wystan Curnow**

Re: Knowledge & empowerment (...)

Wed 12 Apr 1995

DEAR SHEILA, IT WAS AT LA GUARDIA I BOUGHT A BIOGRAPHY OF GERTRUDE STEIN AND READ IT ACROSS THE ATLANTIC, ONE OF MY BEST FLIGHTS. And there was a news item on the BBC Business News which comes through here in a late slot re-the privatising of some US airports, British Airways has one with a Waterstone's in it I saw. Wystan

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238. **Michael Boughn**

Re: power etc.

Wed 12 Apr 1995

Power circulates like shit happens. (We take it and turn it into poems.) How much do you want? What are you willing to pay for it? Tom Mandel is right on about our condition, as is George Bowering on who Jack Spicer wrote for. What more do you want? What are you willing to pay for it?

At least we both know how shitty the world is. You wearing a
beard as a mask to disguise it. I wearing my tired smile. I
don't see how you do it. One hundred thousand university
students marching with you. Toward
A necessity which is not love but is a name.
King of the May. A title not chosen for dancing. The police
Civil but obstinate. If they'd attacked
The kind of love (not sex but love), you gave the one hundred
thousand students, I'd have been very glad. And loved the
policemen. Why
Fight the combine of your heart and my heart or anybody's
heart. People are starving.

--Jack Spicer, from 10 Poems for Downbeat

(to return us to where the power discussion began . . .)

Mike



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239. **Joe Amato**

Re: Colleen Lookingbill on "consent of..."

Wed 12 Apr 1995

tom, i happily allow for your gloss on "boredom," must admit i didn't read it the way you've since spelled it out... and this latter way is helpful in pulling out yet another aspect of the (currently fracturing) "power" monolith...

best,

joe

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240. **Joe Amato**

Re: my correspondence with Spencer, and the power of poets

Wed 12 Apr 1995

i'm curious what others have to say about tom's "shifts of position"--- how such shifts are often not well-received (within any artistic community)... how poets who have found their 'voice' are presumed to continue to articulate with same... how not only a shift from work to work, but *within* a given work, is generally viewed with some suspicion... it seems to me this is the case both within more avant garde circles and within the more orthodox poetry venues...

personally, i've never been able to locate my aesthetic quite so univocally... but in any case, i'm wondering what this bias toward consistency says about poetic practice in general...

joe

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241. **kat**

Re: power etc.

Wed 12 Apr 1995

Thanks for the Spice of Spicer's commentary on what, in retrospect even on a day approaching May, seems Ginsberg's silly identity politics of flowers and fantasy. Just a note, I took it that the comment about books at airports also had a larger application. If "privatizing" airports, along with all the other things on the Tory lists yields a book on Stein for a transatlantic flight, has the world improved or poetry become (less) political? Problem, or part of it, is that no one can get outside the transnational flow, net, order of capital. It might be that, like the trogs on the bridge in Gibson's novel *Virtual Light* one can engage in the trade of unnoticed beauties and unadopted changes, but Ecco, Stein, and Gibson are surely pocketed in that net. Politics, in any case, happens at various levels and in many places. AND, as Spicer's manifold irony echoes, "People are starving"--

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242. **Kenneth Goldsmith**

Small Depressing Nondistribution

Wed 12 Apr 1995

Who???? I live in New York City and there's not one bookstore in this entire town that consistently carries items from the SPD catalog! Access to interesting poetry remains limited to what publishers or friends give/send me. All I ever

hear are bellyaches from East Coast Publishers that they're attics are filling up with cartons of returns that have never seen a store.

So, have fun getting in on SPD's good side...some big deal!

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243. **Colleen Lookingbill**

Re: Standing

Wed 12 Apr 1995

Dear Herb, Good reply to Ed. - thnks for saying so clearly what I think may be an understatement, "The fact that the thread has run as long as it has is a sign that there are indeed politics right here on this mailing list." Colleen

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244. **Ryan Knighton**

Re: power etc.& Spicer

Wed 12 Apr 1995

Michael Boughn writes:

>

> Power circulates like shit happens. (We take it and turn it into
> poems.) How much do you want? What are you willing to pay for it? Tom
> Mandel is right on about our condition, as is George Bowering on who
> Jack Spicer wrote for. What more do you want? What are you willing to
> pay for it?

>

Yay! we're on Spicer again! First, kudos to Edward Foster for his monograph on Spicer and Ron Silliman for both the New Sentence article and his piece in Perelman's *Writing/Talks*.

If we are going to talk about power and analogize it to shit,
Spicer had much to say on the subject:

For you I would build a whole new universe around myself.

This isn't shit it is poetry. Shit

Enters into it only as an image.

-from *Language*

There are only power/ful images.

Ryan

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245. **Mark Wallace**

Situation #9

Wed 12 Apr 1995

Situation #9 features the work of Rod Smith, Emily Miller, Richard Roundy, John Perlman, W.B. Keckler, Mary Winters, Bruce Holsapple, and Dennis Barone.

Subscriptions are \$8 for four issues, or a single issue for \$2. Write to: Mark Wallace, Situation, 10402 Ewell Ave., Kensington, MD 20895.

Thanks to all of you out there who have recently subscribed or re-subscribed for your help in keeping my magazine afloat!

mark wallace

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246. **Stephen Galen Cope**

Re: Poetry/Jazz

Wed 12 Apr 1995

The Steve Benson/ Splatter Trio piece that Herb refers to is included on We Magazine XV -- a 1992 cassette that features readings by Mackey, Alarcon, Everson, Hernandez-Cruz, Ginsberg, Waldman, Clausen, Yates, Trudy Morse w/ Cecil Taylor, and many others (including much collaborative work...

Available via WE PRESS
POBOX 1503
SANTA CRUZ, CA 95061

-Stephen Cope

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247. **Gary Sullivan**

Re: Small Depressing Nondistribution

Wed 12 Apr 1995

Dear Kenneth:

In response to your post about SPD, I think it would be helpful for those without SPD access to note that, if Detour wasn't carried by them, we wouldn't have been able to afford to publish Johanna Drucker's _Dark Decade_. 1/2 the money for that book we made by typesetting the soon-to-appear next issue of _Central Park_; 1/4th of the money we made pre-selling books through the mail to

Johanna's fans (mostly people interested in "book art" items); and 1/4th of the money was from sales of previous of our books carried by SPD. As neither Marta nor I work full-time, we can't pay for the things ourselves, and do rely on sales to be able to continue publishing. You're right -- we too have boxes of books here in our closets -- but equally true is that our own access to SPD has allowed us to continue publishing. They're not Consortium (who aggressively sell many, many books for small/literary publishers), but they do keep some of us in business. Our press, anyway.

Yours,

Gary

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248. **Gary Sullivan**

Re: Charles Alexander's post

Wed 12 Apr 1995

Dear Charles:

I'm glad you've been lobbying for everyone; you weren't here prior to working at the MCBA, but you should know that before you started work there, it was a very different, much more closed, organization. My friend Michael Kronebusch said that the event you curated (I think it was "The Boundless Book") was the first time that bookmakers from out of the upper midwest region had been invited there, would have been unheard of prior to your getting there. So, many thanks from all of us here.

Feel free Charles (or anyone) to forward that post to Gigi. I deleted it to keep my e-mail file more manageable.

As far as the NEA cutbacks hurting larger organizations more, I understand your logic. It's like this cartoon I just saw: A cat in a suit standing in front of a desk, behind which sits a dog in a suit. The dog says to the cat: "I'm not worried about you, Henley. You'll land on your feet."

More to say about & around that, mostly things I want to post from Jack Smith's book, *_Historical Treasures_*. More about that (& Jack Smith) later this evening or tomorrow.

Yours,

Gary

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249. **Tony Green**

Re: my correspondence with Spencer, and the power of poets

Wed 12 Apr 1995

"What about the value of struggle, anybody have a yen for that? I do decidedly." Tom Mandel writes and. we were treated as if we possessed some power and territory, and folks wanted a peace of it."

Well said.

Tony Green,

e-mail: [REDACTED]

post: Dept of Art History,

University of Auckland,

Private Bag 92019,

Auckland, New Zealand

Fax: 64 9-[REDACTED]

Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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250. **Edward Foster**

Re: Knowledge & empowerment (long)

Wed 12 Apr 1995

loss, you're right, but words here vanish usually; we need to rethink cyberspaceso that a "magazine" here would still be readable/read years hence the way we can/do still read old issues of c, caterpillar, etc.

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251. **Edward Foster**

Re: Standing

Wed 12 Apr 1995

no, poetry does not have politics, tho it may have political "subjects" and be used politically. snore,

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252. **Kevin Killian**

Jack Smith

Wed 12 Apr 1995

Dear Gary, and don't forget Jack Smith saying that the greatest two lines in American film were spoken by Maria Montez in "Cobra Woman"-

"Geef me the cobarah chewel! Geef me the cobarah chewel!"

How right he was!

-DB & KK

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253. **Loss Glazier**

Re: Knowledge & empowerment / electronic

Wed 12 Apr 1995

loss, you're right, but words here vanish usually; we need to rethink cyberspaceso that a "magazine" here would still be readable/read years hence the way we can/do still read old issues of c, caterpillar, etc.

Edward, But I would contend that these "texts" _will_ be able to be read years hence. Electronic poetry magazines and books are archived at the Electronic Poetry Center; the transactions of this list are also archived (and, indeed, can also be keyword searched). So that the material is _there_. In fact, one might argue that it will be _more_ possible to read an early issue of RIF/T or diu or TREE years hence than it is for many people unable to track down c or caterpillar...

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254. **Bill Luoma**

Re: Love me tenure

Wed 12 Apr 1995

How did "perfect-bound book" get defined as the pinnacle of success?

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255. **James Sherry**

What Is Digest?

Wed 12 Apr 1995

I recently changed my relationship to poetics server by subscribing in Digest mode because I couldn't keep up with all the messages. And it is a shock to me how much my feelings about the listserv have changed:

I am no longer following the arguments. I often delete the entire message. When I read the message, the individual messages don't stand out as they used to. The sense of community seems to have been fostered by the volume in individual messages. I still get from one to five personal messages a day and value them immensely, but the listserv seems not to be a community in "Digest mode". It is the other who is not me.

Maybe I am alone in this, but I wonder if anyone else has similar or different responses to the new mode. Can "Digest" really digest the material and does that mean it re-morphs the material into an indistinguishable mass of components?

James

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256. **Loss Glazier**
Re: What Is Digest?

Wed 12 Apr 1995

James,

The "digest" mode repackages the list events in an arbitrary "order." I think your sense that there is less vitality is a fair call. This is a machine sense of increment, 24 hours or whatever it is, when from a human point of view some exchanges expire within hours (some of the volleys, perhaps) or luxuriate across days sometimes naturally spreading into related and maybe even more interesting stretches of conversation (e.g., jazz and poetry).

"Digest," coming from any usual sense of the word, is not accurate, of course, because there is no summation or other thoughtful order made; only a lump sum of the day's events.

The other side is to be somewhat chained to the sometimes rapid-fire onslaught of messages that can accumulate like snow (metaphor at least applies to certain of our climates). I also enjoy, however, the sense of *_pace_*. E.g., sometimes around midnight the messages come in one after another; at other times there are long stretches where everyone must be reading or have attention wandering elsewhere.

So neither option is ideal. It is the immediacy of postings that I find most interesting, though, so I opt for the message by message version of the exchange, as I have responded to this instantly as it came across my screen...

Loss

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257. **Lisa Samuels**
poetic consistency

Wed 12 Apr 1995

dear joe amato:

is it a combination of past poetic practices & human nature that prompts people to want & expect consistency in a poet's voice? not to say The Poetry Of Ages

Past didn't have opportunities for self-difference, but certainly the best-known poets of the past maintained distinctive voices (as obvious as Dickinson, Whitman, eg). & human nature: we want to know what to expect; & we think that those who are touched by the fire will know always how to speak, so that if they change their manner they must not be sure that what they did before was 'right', & if they don't know how to decide to speak then how can we know how to decide to listen? self-difference is interesting, but it is not comfortable, & it is not the language of certainty.

i do not want to write different poems in the same ways, but i understand that readers -- myself reading others, too -- have a hard time with the anti-expected in the historically single-voiced realm of poetry.

but, like you, i write different poems in different ways,
regardless.

lisa samuels

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258. **Steven Howard Shoemaker**

ENSLIN AND TAGGART

Wed 12 Apr 1995

I've set up a poetry reading for Ted Enslin and John Taggart to take place here in Charlottesville on Monday April 17th at 8 p.m. (in Minor Hall, room 125, on the grounds of the University of Virginia). I know there are several people on the list who are interested in attending; my apologies to the rest of you for the extra scrolling...

If anyone needs directions or further details you can contact me at [REDACTED] or [REDACTED]. I imagine it wld be easiest to give directions over the phone.

best,
steve shoemaker

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259. **cris cheek**

Re: sexual harassment

Wed 12 Apr 1995

Ira, Cris has given me this opportunity to reply to your--sadly, quite accurate--piece about the recent "poetry party" in London. Your description of the evening as "a meeting of the two rival camps in avant-garde poetry" is every bit as distasteful as the--yes, pathetic--parodies of Language poetry which were read by one of the Cambridge poets (Peter Riley, pop pickers!). Perhaps a bit of

background information may be useful here: the evening was a party (with readings) to raise money for the Cambridge Conference of Contemporary Poetry, an annual event which has received less Arts Council funding this year. (To their credit, the organisers do put on people from outside either the London or Cambridge "schools"--Barbara Guest, Ann Portugal, Steve Benson, for example.) You correctly state that there were ten readers at the party. You also correctly state that eight of these readers were men, and two of them women. What you disingenuously neglect to mention is that you were one of the eight men (and you also fail to categorise your work as being either second-hand Zukofsky or second-hand Prynne, the two options which seem to be available depending on one's choice of geographical affiliation). I feel that the fact that you chose to travel to London (poems safely in your bag) and participate in the reading--with the rest of "us"--denies you access to the morally superior tone you adopt in your role as correspondent and critic of the UK "scene", such as it is. But anyway, this is by the by. More important than the above is your correct identification of the "stifling dominant maleness" that pervades readings in London. And, yes, you're right, there was no attempt made to engage or involve the small number of women--yes, mostly friends of readers, including me--who'd come. Most of my friends have stopped coming to readings now, as they're not made welcome--it's amazing to see just how many heads turn when someone "new" walks into a reading--a mistake, surely? what are THEY doing here? So, OK. Let's pretend that one of the regulars does make an effort to engage one of the neophytes in conversation. Here's how it might go: "Do you write poetry?" "No." "Oh." If the neophyte is lucky, "conversation" stops here, but here's a possible reply, once the neophyte's non-poetry-writer status has been confirmed: "Actually, no one here really likes my work..." Sometimes--although this happens rarely--a neutral, but serious, ground for conversation is discovered. This is usually jazz. Although London poetry, in particular, is an almost exclusively male domain, it is also closed off to interference, to noise from outside, on a scale that extends far beyond issues of gender. (So it seems to me, as a London resident for three years.) There are also many instances of hostility toward poetry from the "outside"--especially the U.S. (I know that you know this, Ira, I just mention it as a general point.) (Oh, last year I heard an American poet--female--preface a poem with "This one's for all you pregnant mothers out there." The audience was exclusively male.) Finally, on the subject of Friday's party, I'd just like to say that there was a reading, it was in London, I was asked to read at it, and I read. If this identifies me as a member of the "London school" then I am deeply saddened. Surely one can live in London because there are lots of cinemas, restaurants, etc., and not because one finds Prynne's work "ugly" and "cluttered" (just two of the criticisms I've heard since living here). (Incidentally, after more than two years of living in London, the first complimentary words about Prynne I heard came from an

American on holiday, Peter Gizzi!) I'm appealing to you, Ira, because, apart from anything else, we share a common interest in poets who live beyond these shores. The shallow typifications and vapid generalisations in your piece can only make matters worse, and, as you know, they're quite bad enough as it is.

Miles Champion

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260. **Herb Levy**

Hello & more new music/new writing

Wed 12 Apr 1995

When I got home tonight & read the mail I found that my "hello" had apparently gotten lost in the aether. Sorry if I seemed to be barging in with the other day's postings.

I'm probably an oddity on the list. I've been a reader of new poetry in whatever you want to call the area this list is about forever, but I'm not a poet or an academic. I'm that general reader that likes to read new work. I probably should have written "one of those general readers," 'cause we are out here, you know.

Anyway, I'm also an oddity in being from Seattle, the only person I've noticed from the Pacific Northwest (though I've obviously noted several people posting from Canada's "Southwest").

I've spent a lot of the past twenty years presenting new music concerts, doing radio, and generally working in the non-profit arts world.

And I'll probably remember more examples of new music/new writing collaborations every time I post. Today I thought of the ongoing, though often low-key, collaboration between composer Alvin Curran and Clark Coolidge, who have known each other since they were kids in Rhode Island. And there are a couple of song settings of Charles Olson texts by Pauline Oliveros that I've seen listed, but I've never heard.

Oh yeah, that Diane Ward collaboration was with David Weinstein, not Nicolas Collins.

Now I'll go read that long list of mail.

- Herb Levy

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261. **Tony Green**

Re: Standing

Thu 13 Apr 1995

"no poetry does not have politics, tho it may have political "subjects" and be used politically. snore, " says Ed Foster. I'm just on my way home for Easter and its Passover too and I wonder what happens if the terms are moved a little. The "politics" question is pervasive and there are answers from W.C.Williams, Robert Creeley and Alan Davies that come to my mind that recognise that poetry is more like what Ed has said. But what if the question were "religion"? my answer would be like Ed's answer to the "politics" question. "no poetry does not have religion, etc...." It would once have been a more important question for the arts (including poetry) ---- "religion"?

No e-mail, no teaching, until Wednesday next week, just a bunch of third year B.A. essays on Poussin to keep me happy....Cheers.

Tony Green,

e-mail: [REDACTED]

post: Dept of Art History,

University of Auckland,

Private Bag 92019,

Auckland, New Zealand

Fax: 64 9-[REDACTED]

Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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262. **Sheila Murphy**

On Books

Thu 13 Apr 1995

Dear Tony, Thanks! I'll keep giving the airport shops a chance. Miracles may happen!

SEM

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263. **Colleen Lookingbill**

Re: Love me tenure

Thu 13 Apr 1995

Al sed:

"Our analyses should be directed toward specific descriptions of the forms of power we exercise and experience, and how they can be altered." Yes - this is the discussion we should be having - and

I thought in part the discussion we were having.
Colleen

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264. **Colleen Lookingbill**

Re: Colleen Lookingbill on "consent of..."

Thu 13 Apr 1995

Tom sed: "Truly, I hope this subject will go away, as it is boring beyond bearing. A measure of worthwhile subject surely must be the difference which may be made by one response or another. Why, in that case, does this list produce the opposite when it is composed of intelligent and passionate people committed to the baseline language art?" which I felt was pretty condemning talk - and then Aldon said, "as Tom Mandel suggests, put the subject to bed." Perhaps suppress was a bad word to choose, but what seemed to me was being suggested - glad to hear that is not the case!

Appreciate your sympathy to the statement "As politics (which involves the communication of only power relationships between people) holds more sway, humanity is more and more buried by reductive modes of relating, with it buried, politics becomes more and more mean-spirited, if indeed spirit of any kind can be said to be involved." given your reservation about the terms. Don't agree that the discussion on the list involving power/politics/poetry has been mean spirited - see no evidence of this since I have been reading/writing. -
Colleen

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265. **Gary Sullivan**

Jack Smith

Thu 13 Apr 1995

The following excerpts are from *_Historical Treasures_*, a collection of essays and pieces by Jack Smith, published by Hanuman in 1990, a year after the performance-artist/filmmaker died of AIDS. Never having seen Smith perform, nor his movie *_Flaming Creatures_*, I can't really say anything about his creative work (though a friend recently gave me some wonderful second-hand accounts of it); but, after reading my daily mail from poeticslist, I found this book in a store, and was surprised by the amount of overlay. Smith seems to have made very few compromises. His work -- which he ultimately considered to be "baroque" -- took, by his own account, enormous effort to create; though, he didn't take equal pains to preserve it. From J. Hoberman's Introduction: "Once [Smith] withdrew *_Flaming Creatures_* from Anthology Film Archives, his

art was untainted by any institutional endorsement -- an astonishing fact in this cruddy age ..."

From Smith's essay, "Remarks on Art and the Theater":

"It's the only American response to real art: they become criminal. They don't think about supporting it. Instead they'll give you a hard time that they won't give to somebody making schlock. You know, they just threw money at Andy Warhol because he conformed exactly to what Americans want. You see. I don't think any of you realize sufficiently what you're up against. These people, the foundations, the curators, they're not there to help you; they are there to feed you into the commercial industry. That's what's being pushed in the schools: Vampirism. Art is not being taught in the schools, how to make it. The way it's being taught, some really powerful personage or work with a lot of essence is being dangled in front of them. Then they're fertilized by this, the myth of being really fertilized. And then they can make art. This is fraudulent. It saves them a lot of time by not teaching what ought to be going on. They're not showing you, molecule by molecule, how to make art. They're substituting the system by exposing them to some artist, and the more soaked in tragedy and failure that person is whose art they're dangling in front of you, the better, because then it increases the thrill of vampirism. ... And they still can't make art, and they don't want to face the fact they're going to have to become an apprentice. They paid a lot of money not to know that. ... "About a year and a half ago I just suddenly realized I had all this work to squeeze out, and the theater wasn't going to pay me. I said to them: 'You have to pay me a good amount of money. I'm not going to stand on this stage in front of all those healthy yuppies, all of them with teeth, and I have to entertain them, and I'm the only one in the room without teeth.' I said, 'You've got to pay me two thousand dollars.' And that is not much. ... He couldn't do it because he had this image of the crazy baby poopoo who lays the golden egg, and you don't have to pay them and you can save a nickel on them. "In this country we still don't know what we're up against. There's a profound hatred of art, and that's where all these troubles are coming from. Everyone believes they adore art, that they want to support it, throwing money at it and so forth. But if it is real art they cannot help it; it must get mutilated. ... "European art teachers never came here. Why on earth should they? They'd have to be insane to leave a cultural paradise and come here. European artists did work that Americans were very pleased to think was American art. It wasn't. It was one-hundred percent European. Americans never made art. The aesthetic part of something is ultimately the most functional part. Manufacturing and making art are two opposite ways of thinking. They don't agree at any point. Have you ever driven through the German countryside? It's art. There are rows of crops in stripes, winding gently around the curves of the hills. In stripes! You've got to have an

aesthetic sense, which the Germans are usually not credited for. They're making art when they don't know it, because they want strength: they want something that's going to last. That's art. Farming is very close to making art. It's much closer than a lot of other things. We don't have that. We want to get rid of it, stamp it out, rape it. Just like we have raped this country. You can't indulge in behavior like that and say it isn't hatred. And I've lived through it, too. I was knocking myself out to make this stuff. And I always assumed that people would see this and have pity on me and give me at least the support of not stealing from me. They didn't."

* * *

I feel bad excerpting -- like taking fertile soil from a perfectly beautiful patch of earth & using it to pot houseplants -- but thought the above might add to, expand & expose the underbellies of some of the posts I've been reading (especially Tom Mandel's recent one on "the general condition," much of which I agreed with) as well as posting.

Yours,

Gary

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266. **Mn Center For Book Arts**

Re: Love me tenure

Thu 13 Apr 1995

On Wed, 12 Apr 1995, Bill Luoma wrote:

> How did "perfect-bound book" get defined as the pinnacle of success?

>

Perfect bound, the market commodity, easily digestible, commonplace. Oh, the history of the book is groaning. A thousand years ago it was carvings on stone or clay, six or seven hundred years ago it was illuminations and writing by hand on various surfaces, including vellum and parchment and papyrus, four hundred years ago it was metal impressing ink on paper (which lasted quite some time, with various changes in structure & binding), and even 25 years ago the sewn, case-bound book was the pinnacle. Now it's perfect binding & imprinted bar code. Before long it will be digitalized, retrievable, electronic information. And someone will probably find a way to bar code that as well.

charles alexander

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267. **Gary Sullivan**

Re: Jack Smith

Thu 13 Apr 1995

Dear Kevin & Dodie:

Yes! & that essay -- "The Perfect Filmic Appositeness of Maria Montez" -- is truly, truly amazing.

Hey! Did either of you ever see any of Jack Smith's performances? I only recently found out about him -- my friend Michael Kronebusch was giving me these riveting second-hand accounts -- would love to hear (or read) something first-hand ...

Yours,

Gary

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268. **Spencer Selby**

Re: true friendship

Thu 13 Apr 1995

Dear Tom, It's nice to hear that we're still friends. If "opposition is true friendship," then I guess we are now being true friends. Excuse me, however, if I question yr explanation for referring to me as Spencer Selby. I'm pretty sure that I'm the only Spencer on here, certainly the only one that's doing any talking. And I'm pretty sure that everyone knows that (if they are listening at all), including you. If you say a subject is "boring almost beyond bearing," then that means you want it to go away, and yr Sunday post was as much an attempt to suppress further discussion on this subject as you, who do not have control over what gets posted on this list, could possibly have mounted. So my question is, do you really believe that people can see yr distinction between wishing so vocally and aggressively that a subject will go away and an impulse to suppress it? I don't think "nominalist" is a fair or accurate label because it implies that standing is the only goal and source of this negative power. Standing may be a measure of how much one benefits but it is not necessarily a measure of how much one encourages the influence of this power on the scene. One may benefit a lot from "playing the power game" without ever becoming a name, or one may encourage the power influence tremendously without benefitting that much. Perhaps more important, yr nominalist label does not hint at how far-ranging the negative effects of the power game are. These effects run the gamut from pressures on writers to behave and write in certain ways to misuses of theoretical discourse to confusion of poetic value with a whole range of factors that have little or

nothing to do with such value. Power may not be the sole cause or explanation of these and other problems, but it definitely helps to keep them all going, it definitely influences writers in ways that make it very difficult (increasingly difficult) for them to cut through the shit. To say that the issue for Gary or Colleen or me is "which poet has power and which does not" is completely wrong. This is not the big issue for any of us. If there was a way to talk about the power problem without ever naming names, I would do it. (I try to avoid naming names as much as possible. I think if you went back and looked at all my posts on the subject you would see that I almost never bring up names myself.) But that's not possible in the face of so much denial that is supposedly backed up by people's personal experiences, stories, anecdotes, lots of names and specifics.

I couldn't agree more that "intentionality is of the essence of mind." But this is not a reason to ignore specific intentionalities, it is a reason to acknowledge and interrogate them--especially when they have such negative effects, effects that subvert the best that we are and try to be. If by saying the need for power is a condition rather than a problem, you mean that our condition here today (or in the past, for that matter) is inevitable, then I must strongly disagree. Our condition is not inevitable, which is why we can and must struggle to improve it. The need for power may never go away, but that's no reason not to fight the ways it specifically manifests itself in our lives.

Talking about power is not the only way to fight its negative effects. I never said it was. On the contrary, I have always supported the scene in a variety of ways, outside of doing and circulating my own work. In fact, I think I've done more in these terms than many of the people who like to bring this up as an argument against my belief that power should be more openly discussed. Lastly, another variation on yr own words: the problem of young poets today is not that they can't publish their own work or find others to bring out their work in obscure, inexpensively produced editions or mags, the problem is that of a literary world increasingly organized to erase this oppositional witness. An important part of this organization is the built-in denial which comes roaring out with a vengeance if anyone tries to point it out or talk about it. Yrs, Spencer

On Tue, 11 Apr 1995, Tom Mandel wrote:

Well, by referring to you as Spencer Selby in my post, Spencer, I didn't mean to turn my back on our relationship but rather to indicate exactly with whom I'd had the correspondence. I greatly enjoy my friendship with you. Your intransigence (what you refer to as my inability to get you to agree with me) is one of the attractions of the friendship, not a negative at all. "Opposition is true friendship" (for \$50 and a chance at the weekend cruise, identify that quotation).

I think my calling your position nominalist is fair as well; again I don't mean to reduce it in any way. Nor, really, do I think I said that you are wrong. It's hard to crack the crowd as a newcomer in poetry as in most other such little worlds. Further, it's hard to have shifts in your position accepted or appreciated as you go along in your career - a related matter which you don't treat. Many are those who, comfortable with the poet of _EncY_ - my first book - are a good deal less comfortable with the one who wrote _Letters of the Law_ my most recent. A personal example but hardly an exclusive one. The world trades on recognizability, it's not surprising.

When I say that the authority of writing as an activity is what matters, I sure don't mean it's all that matters to editors or even to readers. It's to writers that it's all that ought to matter. In any case, if we understand anything from a century of philosophical analysis whose sole aim sometimes seems to show it, it is that "matters" only parses as "matters to X." Intentionality is of the essence of mind.

Thus, when I say that the issue of power as you raise it bores me, I mean just that. Not at all to make it more difficult to "solve" this "problem," but to recognize that it won't be "solved" because it is not a "problem" but a condition. In a way I like it. I like the agon, and I like knowing that I can turn away from the agon. Often, I find, I am satisfied with the difficulty of life. I don't wish for a world in which the minute you wrote something wonderful, huzzahs wd rise from all corners - a universal egalitarian response to new and anonymous brilliance (altho there is no greater pleasure I don't think than to experience the same: the first time I heard Lee Ann Brown's writing or Melanie Nielsen's or Jessica Grim's, for example).

What about the value of struggle, anybody have a yen for that? I do decidedly.

Finally, I well remember the first time I ran a reading series; it was with Ron Silliman, at the Grand Piano in SF in 1977. Immediately, people began bugging us to give them readings, and we did put a lot of people on (two a week for a long time). At the same time, we commanded no authority whatever, who were we? We just had a coffee house space. Anyone else cd have had a coffee house space too, and put on readings. Yet, we were treated as if we possessed some power and territory, and folks wanted a peace of it.

The theory of poetic space behind this is that of a closed and finite space with operators in place; that's your theory too, I conclude, Spencer. But I think poetic space is like an extensible puzzle. It exists and has a set of features at its edges, and you hew something new to extend that space while relating to it. At the same time, you create a new space for that space to occupy too. You, for example, started Sink magazine. You will remember that my first advice to you when you showed me issue one, was that you should publish new writers, rather than making a new venue for all of us. I don't think I am convictable on your charges, in other words. It's boring to talk about the problems of breaking in or of making something genuinely new, but not boring to do so, nor boring to call it out when you see it and to publish it.

Tom Mandel

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269. **Gary Sullivan**

Re: Love me tenure

Thu 13 Apr 1995

On Wed, 12 Apr 1995, Bill Luoma wrote:

| *How did "perfect-bound book" get defined as the pinnacle of success?*

Dear Bill:

On that note: have you done, or could you do, a translation of Catullus #22, and if so, post it?

Your fan,

Gary

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270. **Herb Levy**

Re: poetic consistency & another take on jazz & poetry

Thu 13 Apr 1995

To Lisa Samuels & Joe Amato -

Consider what a poet's voice might be, though. It doesn't have to be a consistent tone of voice or some kind of standardized characterization. It can be more like, you know, a voice.

This was said much better in a poem by, I think Ntozake Shange, years ago (for which I don't have the reference at hand). Her take was you can always tell Al Green or Marvin Gaye's voices no matter what they are singing about. Charlie Parker or Ornette Coleman always sound like themselves whether they're playing a slow ballad or a fast blues. Amiri Baraka's essay "How You Sound" has some relevance here too.

Don't let the workshop's sense of "poetic voice" take away the range of your own voice.

-Herb Levy

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271. **Lisa Samuels**

Re: poetic consistency & another take on jazz & poetry

Thu 13 Apr 1995

dear Herb Levy --

i did not mean to say any shop had robbed me of voice, but rather to respond to joe amato's question about Why this idea of poetic consistency was around.

yes, inhabiting written language with the inflections of one's spoken voice has got to be desirable. & happens whether we will or no, i should think.

& i like your reminder of how the musical can speak to this --

lisa samuels

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272. **Ron Silliman**

Re: What Is Digest?

Thu 13 Apr 1995

James Sherry wrote:

>

>I recently changed my relationship to poetics server by subscribing in
>Digest mode because I couldn't keep up with all the messages. And it is
a shock to me how much my feelings about the listserv have changed:

>

I am no longer following the arguments. I often delete the entire message. When I read the message, the individual messages don't stand out as they used to. The sense of community seems to have been fostered by the volume in individual messages. I still get from one to five personal messages a day and value them immensely, but the listserv seems not to be a community in "Digest mode". It is the other who is not me.

Maybe I am alone in this, but I wonder if anyone else has similar or different responses to the new mode. Can "Digest" really digest the material and does that mean it re-morphs the material into an indistinguishable mass of components?

>

I've done the "digest" options with a couple of the high-tech marketing communications listserv groups I'm on and had exactly the same reaction that you've had. It reifies the discourse in a very curious way.

I may be away from my email for about 3 weeks next month, followed by another 2 weeks shortly thereafter, and have thought about using the digest option just to keep from having days like yesterday in which I got a full 50 messages, over 40 from the poetics list, being multiplied out by 21. But that reaction to Digest-ism is a worry.

Ron

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273. **Ron Silliman**

Re: Standing

Thu 13 Apr 1995

Ed Foster wrote:

>

>no, poetry does not have politics, tho it may have political "subjects" and be used politically. snore,

>

Wrong, Ed, all poetry has politics, none moreso than the poetry that claims it has none.

Hell, even birds and bees have politics. (In Hawaii, the dominant ecological niches are fairly unstable. The dominant urban burb of the 1950s, the bulbul, is not that of the late '80s, the mynah. One sees the hand of polis everywhere....

People are starving.

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274. **Ron Silliman**

Re: true friendship

Thu 13 Apr 1995

Tom wrote:

"Opposition is true friendship" (for \$50 and a chance
>> at the weekend cruise, identify that quotation).

>>

Since nobody's picked up the prize, I'll wager it's Duncan, perhaps
Duncan quoting or paraphrasing Blake.

I could use the cruise.

Ron

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275. **Robert Drake**

Re: Poetry/Jazz, Hemphill, etc.

Thu 13 Apr 1995

Sheila Murphy sd:

I share Charles Alexander's interest in hearing about other people's collaborations involving words and music. Just this past week, I collaborated in a performance of my poems performed as a sonata (that is, equal voicing, rather than accompanied) with Megha Morganfield, gifted performer on Celtic harp. We've now been working together for two years, following a program we gave at a gallery here in Phoenix. We did a cassette tape called "The Weight and Feel of Harps" a while back, and it's been well received.

a selection of Sheila's work w/ Megha Morganfield can be heard this week on the InYrEar free poetry hotline: [REDACTED]. the fidelity of longdistance phone lines probably dont do justice to their work, alas...

luigi

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276. **Robert Drake**

Re: Poetry/Jazz

Thu 13 Apr 1995

yet another item for the audiography: listmember Micheal Basinski's recordings w/ the East Buffalo Media Association...

lbd

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277. **Robert Drake**
Re: Poetry/Jazz etc...
Thu 13 Apr 1995

i am such an Idiot!

Sheila Murphy sd:

I share Charles Alexander's interest in hearing about other people's collaborations involving words and music. Just this past week, I collaborated in a performance of my poems performed as a sonata (that is, equal voicing, rather than accompanied) with Megha Morganfield, gifted performer on Celtic harp. We've now been working together for two years, following a program we gave at a gallery here in Phoenix. We did a cassette tape called "The Weight and Feel of Harps" a while back, and it's been well received.

a selection of Sheila's work w/ Megha Morganfield can be heard this week on the InYrEar free poetry hotline: [REDACTED]. the fidelity of longdistance phone lines probably dont do justice to their work, alas...

luigi

that number should be: [REDACTED], not my home phonenumber.
^^^^^^^^^^

my apologies for those wasting a phonecall... tho it's nice to hear a coupla human voices now attached to the pixels.

lbd

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278. **Marisa A Januzzi**
Re: Standing
Thu 13 Apr 1995

Re: Tony Green's recent post...

Religion is the sex of the '90's.

Notice how much momentum can build here about power, politics, money, sex, and reputations, but religion!

After rereading Faust (Mephistopheles tells Faust he has to say "come in" 3x before it's possible) I agree that maybe there is no poetry without religion.

Come in?

Marisa Januzzi

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279. **Loss Glazier**
Re: true friendship

Thu 13 Apr 1995

Ron,

"Jerusalem" is full of ruminations on friendship especially deceitful friendship and "half" friendship. Maybe that was Duncan's source?

Otherwise, I like (without the word "friendship" though):

"The duty of Opposition is to turn out the government." (John Diefenbaker)

or

"There is nothing more dreadful to an author than neglect, compared with which reproach, hatred and opposition are names of happiness." (Samuel Johnson)

Tom wrote:

"Opposition is true friendship" (for \$50 and a chance at the weekend cruise, identify that quotation).

Since nobody's picked up the prize, I'll wager it's Duncan, perhaps Duncan quoting or paraphrasing Blake.

I could use the cruise.

Ron

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280. **Tom Mandel**
Spencer's response to my explanations

Thu 13 Apr 1995

Spencer- Yes, we are friends, unless something happened to make that not so I mean. & my explanation of why I used "Spencer Selby" not "Spencer" in my previous post simply stands. That's why I used your full name. Charles Alexander, btw, refers to me in his posts as "Tom Mandel" - tho we are good friends. Ron Silliman, one of my old friends and someone I love deeply, call me Tom Mandel here, and I just called him by his full name. Why is this a problem? Or have I mistakenly taken it to be one for you?

I don't know how to respond to most of what you cover in this most recent post other than to say that the question for me is what is something I can use productively in my work. If you can use this set of related topics productively in your work, then that's a significant fact. Certainly, I was not trying to downplay the element of what I called *agon* in the relation any poet sustains to what we seem to want to call the poetic community. I just pointed out that there is a vector of utility there also, something to push against which one can always count on being there to push against. Perhaps foolishly, I accept, even cherish the sense of exile that attaches to my sense of what it means that I Tom Mandel am a poet. I don't want the world to be different.

That said, I can't question the accuracy of your analysis as you draw out the manifold dishonesties and confusions attaching to this same world which I am saying I do not wish to change. That is, it is not this effect on the world which in my work I pose, in the sense that Duncan has been quoted here, as the ideal of poetry's power, and strive so to realize.

Tom Mandel

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281. **Alan Golding**

Re: Knowledge & empowerment (...)

Thu 13 Apr 1995

Associate Professor of English, U. of Louisville

Phone: [REDACTED]; e-mail: [REDACTED]

Not to invalidate Sheila's observation about airport bookstores, since overall it seems right on, but to offer an odd twist to it: the equal-best bookstore (along with one other) for poetry in Louisville is, strangely enough, at the Louisville airport. It's a Waterstone's, which I think is originally a British chain. It's the only airport bookstore where I've ever even seen poetry, and they actually have real, legitimate shelves of it with a diverse range of real books (i.e., not just rod McKuen or bowdlerized Dickinson).

Alan

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282. **Joe Amato**

Re: poetic consistency

Thu 13 Apr 1995

lisa & herb, one reason i bring up the question of 'voice' as such is that it would seem to (stubbornly) persist despite all sorts of discourses as to the self's 'fragmented' or multiplicitous state... that is, there is on the one hand a tendency to celebrate our more schizoid impulses (and this is an absurdly terse way of intimating deleuze & guattari as well as work in cognitive science that predicates a more fluid, if you will, neural substrate) and on the other a reluctance on the part of poets (in general now) to give up on 'voice' as a category that reveals some (essential?) quality (of presence, what have you)...

i often wonder whether the 'me' that surfaces through, say, thirty odd poetic artifacts would so surface had i appended a different name to each... as so many have demonstrated, name alone is a powerful incitement to read accordingly...

but also this sense of voice, as you indicate lisa, seems to find its origin in a more primal urge to identify (i think this is what you're saying anyway)...and if on the one hand (this remark is BOUND to conflate threads) we've given up, some of us, on a crudely conceived identity politics, on the other we've NOT given up (institutionally speaking, that is) on attempting to cull some sense of authorial identity from the work, however aesthetically or personally conceived... or so it seems...

as a corollary there's also this question of ownership of the poem (a question that itself is problematized with the advent of things and practices electronic)and whether and to what extent 'voice' of the individual couldn't be predicated along more social, shared coordinates, as a form of social contract, if you will, a set of conventions shared uniquely yet in pre-meditated ways...

i ramble... but just so////

joe

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283. **Tom Mandel**

Re: true friendship

Thu 13 Apr 1995

"Opposition is true friendship." I'm not at home but in Chicago for the weekend (Pesach), so I can't quote c&v, but the quote is from William Blake's *The Marriage of Heaven & Hell*.

But, Ron yr close enuff -- the crews is yews.

With respect to poetry and politics, surely all
poetry is politics as you say; can Ed Foster mean
to deny this?

Is there not something to struggle for and sustain?

Can someone quote (or I will upon my return home)
the lengthy Blake passage (from one of the prophetic
books) which begins:

"What is the price of experience
is it bought for a song?"

Tom Mandel

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284. **Aldon L. Nielsen**
Re: "Indians R Us"

Thu 13 Apr 1995

Forgive me for being shocked, but "PC Movement"??? come on -- Did I miss something -- Has the U.S. government actually recorded an apology to the Indians (as they did belatedly to the interned Japanese-Americans)? Are we all apologized out?

I just had this same discussion with somebody on my campus, somebody who is violently opposed to affirmative action, who asked me how long we had to pay for the sins of the past. Looked to me that the action was pretty much the other way -- that is, 250 years of several million Africans working for no pay + all former Indian lands producing capital for non-Indians = one hell of a lot of money that has gone into the economies in which we breathe, and to the republic for which we stand --

Now, I don't see much point or humor in the suggestion that all putatively white people jump off a bridge (which one? London in the desert?) -- nor do I think we should each run out into the street (or into our poems) shouting apologies -- nor do I know of any Indian who wants us to --

But, and here's what I find so troubling, what a transformation from the attitude expressed by one fairly good writer some years back:

"Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away; yet if it be God's will that it continue until the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still must it be said that the judgements of the Lord are true and righteous altogether."

This from someone so PC in his attitudes that he once supported the export of all black people from the US, Abraham Lincon (not the most progressive in his attitudes towards American Indians either).

A good read, for those interested, is Gerald Vizenor's *Manifest Manners: Postindian Warriors of Survivance* -- (read his wild novel *The Heirs of Columbus* while you're at it; you'll be glad you did.)

Meanwhile, let's shoot a few flaming arrows into all these straw men that keep popping up --(or is that virtual straw persons? the market near my office now sells tubs of yellowish substance advertised as "Real Margarine") --

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285. **Gary Sullivan**
Blake quote for Tom

Thu 13 Apr 1995

Dear Tom:

It's "Enion's Complaint" from *The Four Zoas*. Here's the passage starting with "What is the price of Experience?":

"What is the price of Experience? do men buy it for a song?
Or wisdom for a dance in the street? No, it is bought with
the price
Of all that a man hath, his house, his wife, his children.
Wisdom is sold in the desolate market where none come to
buy,
And in the wither'd field where the farmer plows for bread
in vain.

"It is an easy thing to triumph in the summer's sun
And in the vintage & to sing on the waggon loaded with corn.
It is an easy thing to talk of patience to the afflicted,
To speak the laws of prudence to the houseless wanderer,
To listen to the hungry raven's cry in wintry season
When the red blood is fill'd with wine & with the marrow of
lambs.

"It is an easy thing to laugh at wrathful elements,
To hear the dog howl at the wintry door, the ox in the
slaughter house moan;
To see a god on every wind & a blessing on every blast;
To hear sound of love in the thunder storm that destroys our
enemies' house;
To rejoice in the blight that covers his field, & the

sickness that cuts off his children,
While our olive & vine sing & laugh round our door, & our
children bring fruits & flowers.

"Then the groan & the dolor are quite forgotten, & the slave
grinding at the mill,
And the captive in chains, & the poor in the prison, & the
soldier in the field
When the shatter'd bone hath laid him groaning among the
happier dead.

"It is an easier thing to rejoice in the tents of
prosperity:
Thus could I sing & thus rejoice: but it is not so with me."

I want a cruise, too, Tom! Geef me zee cruise!

Yours,

Gary

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286. **FUNKHOUSER CHRISTOPH**
Voice mail without the voice (was Digest)

Thu 13 Apr 1995

Dear James,

I switched to digest literally moments after you scorched (me &) the easily restorable anti-hegemony project a few weeks back.

I find it preferable reading through POETICS once a day, in the morning -- part extension of citrus & zazen ritual, part socio-artistic research -- rather than throughout all hours. The around-the-clock version became too twigggy & psychically draining. What it might be like if we were all locked in a Wojnarowiczian warehouse all day with each other!? I'm neither more or less inclined to print out or respond to what goes on around here as a digester. Though that's probably more a function that my main areas of interest / research / concern have yet to achieve much, if any, sustained inquiry over the past 2 years in this space. Though your question "Can digest really digest the material & does that mean it re-morphs the material into an indistinguishable mass of components" touches on something I've been considering --

D. N. Rodowick's essay "Audiovisual Culture and Interdisciplinary Knowledge," in *New Literary History* (1995, 26: 111-121) describes ours as an "audiovisual culture," "a distinct era driven by innovations in telecommunications technology that is promoting the convergence of

previously distinct media and forms of data transmission." "Convergence" is one of the most definitive & emphatic buzzwords going, an academically sanctioned phrase, even, at Brown U. Rodowick's essay discusses how our formally organic public space (warehouse, salon, happening, cafe &c.) is becoming increasingly serialized and dispersed in space. So, yeah, the digest -- & to be clear, the medium -- certainly reduces our chances of instantaneous rapid fire cranial exchange. But it doesn't necessarily seem that these texts are made up of / by "indistinguishable mass of components," or are virtually re-morphed (?) material. Our letters, words, are leveled to the algorithmic manipulation of binary code, and have become "an abstract computational space." (Rodowick) But in our familiarities with people on the list, can't we say expressivity, if not personality, seems to come through in postings? People are relatively consistent in tone (or drone, you pick), so it doesn't seem as if the components are completely indistinguishable, but maybe. Whatever I am saying, it does *seem* like a "space" of some sort, &, given what my sense of the Electronic Poetry Center is, are *working* within.

POETICS seems intrinsically transversal, a hybridization of talking, typewriter, telephone (attitude, & other things). We only know of each other's readings by either public or private response. Let's acknowledge an abyss. It's an undefined and barely definable, highly contestable "space", and maybe we could chat about it until we are as blue in the face as in dream. As far as such engagement goes, amongst poets, who wants to discuss and contest what it is, or isn't? Speak and you shall be read in this space! (Not only that, your ideas will be archived and quoted.) Most non-elite poets are resistant to, if not violently against, technology (contributing somewhat to their own self-isolation) in sometimes connected yet always fragmentary cults around the world. We have it and (dare I say) should be talking about it.

It's an easily erasable slate, yes, but digest, for me, presents materials in a healthy way, given the medium. I was writing about the Sun Ra listserv, Saturn, last month, whose work I've been most impressed by as it serves to preserve and provide a continuum for an entire language and subculture. Some of what appeals to me about that particular list (which I also take as digest):

There are quiet, resting periods on Saturn, spans of days at a time where there is no talk at all. This attribute testifies to the > sanity of the list, whereby the persons involved also take time away from it for other satisfying and nurturing creative activities. It is non-obsessive and progressive, "inexplicable presence - Warm, intuitive/Rare vital - Essence energy" as Sun Ra says in the poem "Essence Energy". (Extensions Out, 16)

Sun Ra compared words to magic substances: they are combined and a reaction takes place. Words can change things. Such a concept is comparable with the living word, the "nommo" of the West African Dogon tribe where "The word is for all in this world; it must be exchanged, so that it goes and comes, for it is good to give and to receive the forces of life." (Jahn 124) In our unliberated present, in our non-oppositional tone on Saturn, we find not a dialectic as much as what Kamau Brathwaite calls a "tidalectic," a flow, and ebbing and flooding, erasure, coverage, interrelation, "like the movement of the ocean, coming from one continent, touching another, and then receding from the islands into echoes." (Brathwaite 9). Such a poetics sees expression as a journey setting out from a continent to a set of islands which is barely coming to be understood by its inhabitants.

I have nothing to propose
and I am proposing it

chris f

(w/ a shout out to kingston, ontario & santa cruz)

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287. **Hank Lazer**
Re: true friendship
Thu 13 Apr 1995

quote ID =
isn't it "In opposition is true friendship"?
Blake - Marriage of Heaven & Hell
(Proverbs section?)
Cruise to where? Please say New Zealand....
Hank Lazer

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288. **George Bowering**
Re: Jack Smith
Thu 13 Apr 1995

I always thought the greatest sentence ever uttered in a U.S. film was this one from Tony Curtis:
"yawnduh lies da castle of my fawduh."

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289. **George Bowering**

jazz/music

Thu 13 Apr 1995

Can I use this discussion of jazz and poetry to ask whether anyone out there can tell me something I have been wondering about for a long time?

Last I heard of Albert Ayler, he was found in the East River. Is that right? But I want to know the latest on Don Ayler. When Albert died, Don was reportedly in some house for the criminally insane or something. Can anyone tell me more about the story of these two great musicians I was lucky enough to hear live and up close?

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290. **Kali Tal**

New Poetry from Viet Nam Generation, Inc.

Thu 13 Apr 1995

Viet Nam Generation & Burning Cities Press are pleased to announce the publication of a new volume of poetry, Number 6 in our White Noise series:

M.L. Liebler, STRIPPING THE ADULT CENTURY BARE

ISBN: 1-885215-09-6. \$12. 88pp. Perfect bound.

STRIPPING THE ADULT CENTURY BARE can be ordered directly from Viet Nam Generation, Inc., 18 Center Rd., Woodbridge, CT 06525. 203/██████. Fax: 203/██████. Please include \$1.50 for shipping and handling.

"M.L. Liebler writes with passion and an intense understanding of his subject matter. He wants his poems to catch fire in his audience's heart and burn down the apathy, ignorance, and hatred planted there and nurtured by not taking responsibility for one's own action. Liebler is primarily a performance poet, his poetry meant for the physical act of speaking out and talking back." --Faye Kicknowsway

"M.L. Liebler is on that great stream of the American Bard. His poems are a mix of advanced politics, lyrics of a tightly woven family, and the hunger to perform poetry and to perform it well. He is searching amidst the throbs of the consonant and the flights of the vowel for a new and better life for all." --Ed Sanders

"M.L. Liebler is a tremendous source of poetry energy in The Motor City and beyond."

--John Sinclair

"M.L. Liebler is a complex mix of poet, university professor, performance poet, Lollapalooza performer and Christian writer... he has played a vital role in keeping the poetry scene alive during its dark days of the 70s and 80s." --
The Detroit News

"Liebler writes close clipped verse of a political bent that reflects his anger and angst over the aftermath of the Vietnam War. He plumbs his soul, searching ut a distinctive voice that reflects his Michigan homeland and extends the legacy of noted Midwestern poet James Wright." --_The Woodstock Times_

BLUE

(for Lawrence Dike)

The cold is blue,
Unexposed
Blood. Wailing
Through softly bruised
Memories.
Tender mercies that change
Everything.

Birth rewritten
On a transparent window
Shade.
That's you rolling up
Tomorrow in the
Wind.

New futures always lay
Claim to investments that
No one
Wants to make.

--M.L. Liebler

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291. **Edward Foster**

Re: Knowledge & empowerment / electronic

Thu 13 Apr 1995

loss, you may be right, and yet there's much to be said for personal libraries, not dependent on anything but desire to read. then again, where does one get the issue of a magazine from a generation earlier if it's not in one's library already?

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292. **Loss Glazier**
Brief Statistical Update
Thu 13 Apr 1995

Just thought it might be of interest... The official poetics list archive, as of Dec. 93, now contains 376436 words ...

Wonder how that compares to say, a small (?) encyclopedia?

Loss

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293. **cris cheek**
Tom Cruise
Thu 13 Apr 1995

the harassment of the innocent by the consciousness of the infamous

or - an embarrassment of breeches

(I'll be in the pool, or asleep in a cabin. Please give me a shout when the deck games get going.)

O blister! my puree to fantasy. "Listen you dutiful squirt."

'Poetree eez note a lugzuoree'

Necessity?

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294. **cris cheek**
Re: poeticslist serve and desire / the 39 steps
Thu 13 Apr 1995

sleeps leased this bauble boo--boo. a cut and trusted too cute dream agreed to pay for the privelege. lurkers awake and step! to angels whispering "you grass". his tread-worn flat. trees keening out of a naive silence - and counting

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295. **Edward Foster**
Re: Standing
Thu 13 Apr 1995

sorry, ron, but it's not true unless your name is althusser. yes, i recognize the line, but viewing politics as the great ur-god is just mystification, yet another muse. the french, thank heavens, went home.

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296. **Loss Glazier**

Re: Knowledge & empowerment / electronic

Thu 13 Apr 1995

loss, you may be right, and yet there's much to be said for personal libraries, not dependent on anything but desire to read. then again, where does one get the issue of a magazine from a generation earlier if it's not in one's library already?

This brings up an interesting point. First, not to overlook the richness of one's library. A constant source of encouragement. But the scene is changing. And poetry people might wish to take note. I still insist that an early issue of *C* is hardly available to most. But think of this... big libraries, for example, U of Mich and U of CA Berkeley, are putting tremendous efforts into *converting* past issues of magazines to digital format. What do they choose? You guessed it, the 100 most used mags from Readers Guide or whatever. Like there aren't enough copies of *Time* or even academic journals around. UC Berkeley just announced a project like this to the tune of \$4 million, \$1 million per year over four years...

So where does that leave us?

We must see that *our* backlist makes it into this digital source of available info. That is why I've been so enthusiastic about the cataloging project at hand. And I've had some offers from some good publishers about putting back issues up. (*Witz* for one, is very active in this regard. And Luigi Bob Drake is working assiduously with TREE.)

So really, though I *adore* my copies of *C*, of which I have a couple and read with great relish, I cannot resist reflecting on my poetic upbringing and the comments like "when Duncan wrote ... in *Caterpillar* and though I wanted to know, it was out of reach. Hence, Duncan was removed from a genuine interest...

All to say, a recognition of the prospects at hand. I again encourage magazine publishers to think in such a way that will land this material into hands of interested readers. I urge those of you out there who are publishing think about this; let's act. I've secured computer resources and this is an opportunity not to extend production but to move these words to people who may very well be receptive...

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297. **Lindz Williamson**

Re: "Indians R Us"

Thu 13 Apr 1995

On Thu, 13 Apr 1995, Aldon L. Nielsen wrote:

- > Forgive me for being shocked, but "PC Movement"??? come on --
- > Did I miss something -- Has the U.S. government actually recorded an
- > apology to the Indians (as they did belatedly to the interned
- > Japanese-Americans)? Are we all apologized out?
- >

Aldon,

I just don't see how apologies really make anything better. I was just downtown and the Hudson's bay Company was advertising its 325 birthday, boasting of 325 years of service and excellence- or as I view it 300 years of rape and pillage, but that doesn't mean I'm going to feel guilty about the bikini I bought. Just as how my Japanese friends feel nothing for the documents that the Canadian gov't released concerning the Japanese redress mov't. How does sorry and \$500 compensate for the destruction of a family. I acknowledge the shit in my ancestor's history and believe that it should never be forgotten, but I will not kiss anymore ass to compensate for being born white.

Nor do i think relabeling people and cultures is going to eliminate racism and that's where the PC mov't drives me nuts. The Canadian gov't has recently put a lot of investment in the ministry of Ethnic Affairs, and is now shocked that they are receiving bad press for reverse discrimination. The word ethnic is now assumed to mean anything non-white. Shouldn't I be offended that my Norwegian, Scottish, German, Newfie background is considered non ethnic. Likewise would you want to be published just because you were considered to be an ethnic writer, not necessarily talented?

Lindz

Ps Hey Ryan congrats on the upcoming book, can't wait to read it. Now if only George (Jorge) would plug you, me, and Reg for that anthology life would be just fine.

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298. **Lindz Williamson**

music

Thu 13 Apr 1995

Just picked up the new Morphine disc, it's beautiful, I highly recommend it, there' something sos eductive about the baritone sax

Lindz

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299. **Ted Pelton**

nyc bookstores

Thu 13 Apr 1995

I'm surprised to hear that NYC doesn't have good bookstores. Living in a place that really doesn't have good bookstores, Sheboygan Wisconsin, I was looking forward to my NEH Summer Sem this June & July in NYC to catch up on the new books I hear everyone on the list talking about. Imagine my surprise upon hearing that the Big Apple is so bereft of good books!

I would extend what Sheila says out from airports to almost all bookstores -- Waldenbooks, Little Professor (those the chains we have here), etc, as well as most of the respectable coffee-house types. But there is at least one good bookstore in the state of Wisconsin that I know of, and another that's passable, so I would assume there's at least one or two in NY.

In anticipation of my summer there, could I hear from anyone who wants to contest Kenneth Goldsmith's sad assessment of NY's finest (bookstores, that is)? I don't expect to be able to find everything in SPD, but find it hard to believe I won't be able to find any of it there. And there's no Fodor's radical poetics guidebook, unfortunately.

Ted Pelton

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300. **Ted Pelton**

Re: digest

Thu 13 Apr 1995

For me with digest it's changed space that's at issue. I did it (set digest option) to save space, so my files weren't enormous lists and so I could just zip through quickly. But a corresponding inattentiveness has come along with it. I spend less time, but/so I spend less time, if you see what I mean. And it's easier to let things back up. My silence for about the past month has been due to starting to let my digest messages back up to the point where there were five, then ten, then more and it didn't look like much so I wasn't so alarmed at first. Then I realized the work in store for me catching up and let it go even longer. Now I'm getting back to it, but had to decide whether to catch up or start again with the current messages. If I read something that I wanted to respond to but was posted 2 weeks ago, I couldn't respond, really, and I did, and didn't. So I'm doing both at once: reading messages 2-3 weeks old that I can't talk to

(Hallmark and Why Teach, for instance) and current messages I can. It's strangely like literature: reading the past that's alluded to in current conversation as well as who's doing what now. I didn't like digest at first, but now I'm getting into it. I never used to read everything, but selected things by subject when I didn't have time. Now I at least skim everything and the "community" is there, even if it is arbitrarily selected as Loss suggests. It isn't as easy to save particular entries anymore either, nor is it as easy to find things in my own archives. There's good and bad, again as Loss tells us.

As for another subject Loss raises, that all this is saved, I wonder if it ever will be read. At first I was unnerved by the fact that these messages were all saved and that this thus constituted "publication" in a sense -- I'm so horrified by most of what I write that most of it gets thrown out. About half the time I write messages I erase them before sending them out, and that's just because I don't even want them read once, let alone them being electronically stored forever (or at least until SUNY goes bankrupt). But with a medium that produces so much language that we have trouble keeping up with it in our own time, I wonder what the chances are of these things ever being read. It reminds me of a desire a pop-culture scholar expressed to me a few years ago: that every moment of television broadcasting, commercials and all, on all channels and cables stations, should be recorded somewhere and preserved, to be a record of this medium, its expressions, just as they happen. What would result (and perhaps already is resulting if someone somewhere is already doing this, which wouldn't surprise me) is an amount of stored information far in excess of what could actually be experienced: one can't nearly watch everything that is happening right now, much less everything that was broadcast at some time in the past (now, from some future vantage point). OK, I'm sure someone will delve into this stuff ("Hi, future! Have you cured AIDS yet?") but its enormity seems so unmanageable to me that my hat is off to that future scholar. But then I haven't gone into these archives myself. Loss, how is it organized? Could you look for a specific post, or sender? I suppose I'm thinking of future digest recipients, as it were, reading a past as if a present (although technological innovations will of course one day make all this stuff we're so enamored of resemble 8-track tape or hieroglyphed papyrus). Could I just pick out posts by, say, Jim Pangborn (hi, Jim!), and skip all the other stuff? I suppose that which is saved can always be indexed, later if not now. But think of it accumulating, day after day, year after year, in many more forums that we aren't even aware of now. Will there come a point when we decide "Fuck the present, there's far too much past to deal with"? I think the tendency will always be (and increasingly?) more toward "Fuck the past, I have too much present to deal with".

Ted Pelton

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301. **Loss Glazier**
Re: nyc bookstores
Fri 14 Apr 1995

Ted,

My thought is that it's always easy, if you live in New York, to say there are no good bookstores. True, I'll go into _any_ bookstore, even the most commercial in hopes of finding _something_ but I can't believe there isn't fun to be had...

For one thing, there's an online list of nyc bookstores. If you use gopher and therefore veronica and can do a search like bookstores and new york, you'll get a guide.

I always like the French bookstore over (where?) is it Rodkefeller Center (the big Christmas tree) where there's lot's of stuff in foreign languages.

There's the "wise men fish here" place. What's the name of that? Mid-town.

And of course the Strand. What - Broadway, up from G Village.

And there's one place I haven't found since Ted Joans took me there years ago. In the Village, what West Village. Not far from one of those city playgrounds where people play outdoor chess at the same table for years. I wish I could remember the name. It had a store front window and inside, you know the first edition thing, signed copies, etc., but what an incredible place. If anyone on the list could identify this. I'd be grateful.

Of course once or twice I've been lucky when in NYC that my visit coincided with the Small Press Expo or whatever it's called, the full range of Hanuman titles, lots of other stuff.

But I'd also be interested in hearing about the out of the way place, for the next voyage out from Buffalo. (Not that Buffalo could complain, with Talking Leaves, yet the smaller used places (like I've found in Chicago and New Orleans) are always the charm.

There is even a used place across the street from Columbia, no (to the east)? Though I don't think I got anything there that changed my life.

But I'd be interested in hearing some names/address of places...

All best,
Loss

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302. **Loss Glazier**

Re: nyc bookstores (long)

Fri 14 Apr 1995

Ted,

I went ahead and go the online list for you. If anyone on the list has comments about any of these - or can identify that spot in the village, I'd be grateful.

(Oh yes, Shakespeare and St. Mark's also good for new books...)

Here goes:

From: [REDACTED]

Newsgroups: rec.arts.books,rec.arts.sf.written,rec.answers,news.answers

Subject: Bookstores in New York City (NYC) List (rec.arts.books)

Keywords: monthly

Date: 25 Jan 93 16:35:22 GMT

Followup-To: rec.arts.books

Organization: AT&T

Supersedes: <[REDACTED]>

Archive-name: books/stores/nyc

Last change:

Sun Jan 24 08:31:30 EST 1993

Changes:

(re-arranged order to reflect geography better, a few street numbers added, etc.)

Book Source (16th btwn 5th Avenue & Union Square)--name added

Cinemabilia (dropped, apparently went out of business)

Oriental Culture Enterprises (new hours)

Computer Book Works (25 Warren between Church and Broadway)

Copies of this article may be obtained by anonymous ftp to pit-manager.mit.edu (18.172.1.27) under /pub/usenet/news.answers/books/stores/nyc.Z. Or, send email to [REDACTED] with the subject line "send usenet/news.answers/books/stores/nyc", leaving the body of the message empty.

[Note 1: Yes, I realize that I have covered only Manhattan and New York City covers four other boroughs. Further listings are welcome.]

[Note 2: I collected these comments from a variety of people. I personally have no knowledge of many of these places and take no responsibility if you buy a book you don't enjoy. :-) Phone numbers and precise addresses can be gotten

by calling directory assistance at [REDACTED]. Call ahead for precise hours, as even when I list them they are subject to change.]

[Note 3: I am cross-posting this to rec.arts.sf.written, but the bookstores listed include *all* types of bookstores, so please don't tell me that a particular store has a limited SF section unless I have specifically claimed otherwise.]

Working south through Manhattan:

=====UPTOWN=====

NRS Books (used) (118th & Amsterdam, across from Columbia U)

Cavernous, twisty store; small but often interesting. Mixed salespeople--some very good. A gamble. Identify the mystery quote of the day and get an additional 20% off your purchase. Paul, the owner, used to have a weakness for complete sets--old encyclopedias, bound collections of American Heritage, and so on.

Extensive humanities and soc. sci. sections, very reasonable prices, and lots of gems.

??? Used Books (115th & Amsterdam, above the post office)

I've never been there--I think they have a lot of used course books.

Columbia Univ. Bookstore (Barnes & Noble) (Broadway and 115th) The usual Barnes & Noble selection as well as textbooks for courses at Columbia. Higher prices than many other stores, but a very large selection, even for B&N. The downtown store has textbooks for NYU.

Barnard Bookforum (Broadway and 115th)

A very good bookstore with many of Barnard's textbooks, plus a generally strong selection and helpful staff. Surprising Russian-language section in the back.

Papyrus (Broadway & 114th)

A fairly large collection of left-wing books and magazines (on film, literature, etc., as well as politics).

"I'm not sure if they're worth a special trip, but check them out if you're in the neighborhood."

Pomander Books (955 West End Avenue--also described as Broadway at 107th, on the SW corner, down the stairs) ([REDACTED]). A good used-book store. This is the same bookstore that was next to the Thalia. Lots of art books, some hard to find. If it matters, West End runs into Broadway just north of there, which is why the address is misleading.

Paperback Discounter (west side of Broadway just south of 94th Street). There are lots of used and otherwise discounted paperbacks, but the

collection, which is eclectic and interesting, is--by those very attributes--not very reliable. (They also rent videotapes, and if you look mainly at the signs in the window you'll notice an ad for VCR repair that might distract you from the display of paperbacks in the window.)

Black Books Plus (Amsterdam and 94th)

Specialty is Black interest and Third World concerns.

Funny Business (northwest corner of Amsterdam and 93rd)

A comic book store of unknown quality.

The Military Bookman (29 East 93rd) (██████████)

Specializing in used military books. Their selection is excellent, but they are usually a bit pricey. It's the sort of place that military buffs all know about, but call only as a last resort. They issue a catalog (about 3 times a year), and otherwise engage in mail order.

(One poster reports that they contacted him recently about a book he had told them he was looking for at least three years ago, so they keep track of these things.)

No credit card/phone orders.

Kitchen Arts & Letters, Inc. (1435 Lexington Ave at 93rd) (██████████).

Quoting from their brochure: "the country's largest store devoted completely to books on food and wine. With well over 7000 cooking titles and access to thousands of out-of-print titles through our free search service..." From a reader: "While the sale prices at Jessica's Biscuit beat these peoples' full-list prices, this probably is a good place to keep in mind for unusual and hard to find cookery books. Sounds like a fun place to browse, in any case..." Does credit card and phone orders. (Mon 1-6, Tue-Fri 10-6:30, Sat 11-6. Summer hours less regular; mostly closed Saturdays in July and open only 2-3 days per week in August.)

The Corner Bookstore (Madison at 93rd)

They specialize in children's books and travel books, but they also have a film connection: not only is this the bookstore where Nick Nolte found the "Renata Halpern" children's book in THE PRINCE OF TIDES, it's also just one block south of the red brick fortress/castle facade featured in THE FISHER KING.

Murder Ink (Broadway btwn 92nd and 93rd)

As you might suspect, it specializes in mysteries and had a very good collection (as did The Mysterious Bookstore).

Barnes & Noble Books (Lexington north of 86th) (also downtown) New
"super-store" (opened 6/26/92). "The old 86th St. Barnes & Noble has

moved around the corner and has expanded into what is certainly one of the finest bookstores in the city. A huge bookstore with a lovely decor, desks for reading, a knowledgeable staff, and a well-stocked (and well-laid-out) selection, this new store is an absolute pleasure. Kudos to B&N on this one."

East West Books (Columbus north of 86th) (also downtown) Stocks books on Buddhism, Taoism, Sufism, Indian Religions also New Age, self-improvement, health and healing. Cards, jewelry, audio tapes, incense. Good sized stock.

Met Museum Store (5th Avenue & 82nd)

They have neat art books, posters, engagement calendars, videos etc.

Shakespeare & Co. (81st & Broadway) (also downtown) () A good, large selection, they're good about getting in the new stuff quickly. One person said, "Much like Coliseum, but closes earlier," but now it has expanded its hours until 11:30 (12:30 on Friday and Saturday nights). It also expanded upstairs a few years ago.

Endicott Books (81st & Columbus)

A very good selection, with salespeople who like to read (really--this isn't all that common). A good store. Sometimes they sponsor readings by authors.

Burlington Books (81st & Madison) Lots of current titles, art books, as well as used books. They'll special order anything, and will do active searches for out-of-print titles. They often buy out estates, so you're almost always bound to find something new each time you go in. Just a block away from the Metropolitan Museum. Definitely worth stopping into.

Gryphon Bookshop (2246 Broadway btwn 80th & 81st)

They have a nice selection, and will do active searches for one.

OK, but too expensive. They have an Annex around the corner (at 246 W 80th off Broadway away from Amsterdam, on the south side of the street, one flight up) that sells everything at 50% off the listed price. That makes it reasonable (in most cases). Enormous lit & history sections.

Gryphon has charm and has recently expanded. The new store is on Broadway and is new and shiny, but the old store is around the corner and is dark and twisty and has a mysterious locked closet which contains a vast trove of old L. Frank Baum hardcovers (another poster says these bookcases are

in the new store). The Gryphon is probably one of the world centers for Wizard of Oz books. They also do searches.

Eeyore's (83rd off Broadway)

Children's books; Sunday readings and other activities for kids. Excellent, with a friendly, knowledgeable staff.

Storyland (3rd Avenue at 78th)

Museum of Natural History Book Store (in the Museum; 77th at CPW)

No guarantees, but they used to have an interesting selection of books on nature and natural history.

Books & Co (Madison at 74th)

Art, literature etc. Wonderful feeling, nice place to shop.

Another good literate person's bookstore, reminiscent of Endicott. I've seen celebs shopping there, too (David Byrne; Kathleen Turner)

List priced new books, but very eclectic with a philosophy bent.

Barnes & Noble (Broadway and 74th)

Courtly Music (2067 Broadway btwn 71st and 72nd, suite 27 (on the second floor--not well-labeled on the door)). Hours are 9:45-5:45 Tuesday to Saturday and they also have an 800 number (2-RICHIE). "The focus is on early music, and they have books, instruments, tapes (I don't recall if they have LPs or CDs), instruction tapes and books, and give lessons. I saw someone behind the desk wrapping something, so it looks like they will do mail order. The staff seemed knowledgeable, and xeroxed off a sheet for my friend of local branches of the American Recorder Society for him to contact. All in all a nice shop."

Applause Books (211 W. 71st west of Broadway) (██████████)

They specialize in film and theatre; some books that can be found nowhere else.

Civilized Traveler (Broadway between 66th and 72nd). Opened spring of '92, it's an upscale travel store with guidebooks and maps as well as suitcases and a variety of gadgets and conveniences for travelers. "Their collection isn't vast, but I'm hoping it will build."

=====MIDTOWN=====

Argosy (59th btwn Park & Lexington)

They are very strong in used hardcover fiction (no sf though), particularly older things from say circa 1920, like James Branch Cabell. They also sell old prints and

Americana.

Antique and used books, maps, and prints.

Some beautiful books, but the owners are major goniffs (thieves) so you'll have to hunt for bargains.

It is about five stories high and is one of those books-stacked-up-the-walls-to-the-ceiling places; dim, musty, dense, mysterious. You get the feeling that you could find anything at all there if you only looked long enough.

Barnes & Noble (6th Avenue and 57th)

Books Nippon (57th btwn 5th & 6th Avenues)

Books, cards, magazines in Japanese and English. Fair-sized collection of English language books on a variety of Japanese-related topics, including a large number of art books. Also a large supply of Japanese language books and periodicals.

J. N. Bartfield Fine Books (30 W 57th (3rd floor) btwn 5th & 6th Avenues)

This is a gallery-like place that carries mostly bound sets of literature. Much of what they carry looks like old versions of the fancy-book-of-the-month club-featuring-the-great-works-of literature-in-genuine-hand-tooled-leather offers that are available these days. I am not, however, an old book expert so I am not sure if that is a bad thing. I saw an old Vergil edition for \$495; this place ain't cheap but may be worth a visit.

Rizzoli's (57th btwn 5th & 6th Avenues)

Probably the premier art book store in the city. Lots of fun stuff, also foreign books + periodicals

A classy place, strong on art books.

Opulent bookstore specializing in art/architecture/design books.

Italian Bookstore chain. Excellent art, design, and architecture sections. New books at list prices.

If you like glossy art books at full price try Rizzoli's. (Also has a downtown and a WTC store)

Hacker Art Books (4 West 57th Street) (██████████)

Coliseum Books (57th & Broadway Avenue)

A good stock of new books, and open until eleven or midnight. An independent.

"Coliseum is vast and carries everything that is in somebody's mainstream; it is the only place I know, for example, to purchase a copy of QUOTATIONS OF CHAIRMAN

MAO off the shelf." (But see below for a bookstore in Chinatown that also has it.)

"Coliseum is large, and has a wide selection. I have not found the staff to be very helpful. I wanted to special order a book, and was told I could only do it Mon-Fri during daytime hours. Looking through the literature section, I found that they had nearly every single Martin Amis book, but none by Kingsley Amis -- Not even LUCKY JIM. They have a terrific poetry section."

Forbidden Planet (228 East 59th btwn 2nd & 3rd Avenues)

The store on 12th street is better, IMHO.

The Mysterious Book Shop (129 W. 56th)

Mystery books and so on. It also has its own publishing company so they also have the latest copies of their own line of mysteries. Book-signings by authors.

Patelson's (56th & 6th Ave, just behind Carnegie Hall) The best place in NYC for books about music. A huge selection covering all genres. They also are NYC's most-popular source for classical music scores. They can special-order *anything* music-related and will ship.

Doubleday (5th Ave & 53rd) -- like Dalton's... They have access to everything, and order what's good, not just what sells. Good store, decent selection, often good salespeople. One of the best mystery book selections in the city outside of the mystery specialty stores. Book-signings. At the front of the store is a bookcase of signed books at regular prices.

MOMA Bookstore (in the Museum) (53rd btwn 5th & 6th Avenues)

Good selection of books on art, and art books; great poster section; you *don't* have to pay admission to get in.

At Christmas they expand across the street, or used to.

More neat stuff.

B. Dalton (5th Avenue & 53rd)

Granddaddy B. Dalton which is worth stopping into if you're in the neighborhood. It is a lot better than the usual run-of-the-mill mall rat B. Daltons and is well-stocked, especially if you are looking for recent releases.

Also one on 8th and 6th Avenue.

Rand McNally (52nd btwn Lexington & 3rd Avenue)

Lots of national and international maps, guide books, globes.

Sky Books International Inc (48 E. 50th) Look carefully since this is a small place on the second floor. Their specialty is in military and aviation books

and magazines of which they have a good selection. In addition to hardcover and paperback fiction, they have a good deal of stuff on tactics, uniforms, history, aircraft, weapons, etc. They carry a number of magazines which will be of interest to the plane freak and/or model builder. Prices are reasonable but not really bargains. They have a good bulletin board for those interested in buying and selling military paraphernalia.

Librarie De France (Rockefeller Center, a small storefront on the Promenade (near the skating rink, opposite the Teuscher's Chocolate shop :-)) The Promenade is located off of 5th Avenue, between 49th and 50th streets) (████████) Run by the same people as the French-Spanish Bookstore, a slightly bigger store downtown on 5th at 19th street, which has many, many more dictionaries. At first, the store appears to be very small, but there is a downstairs section with about five or six times the space as the upstairs. I had been in the store several times before I discovered the downstairs section. A very large selection of French novels, short stories, non-fiction, etc. Some newspapers, magazines, and records. They also have a reasonably large selection of dictionaries and instruction books for other languages. Prices tend to be high. Staff is usually fluent in French.

Kinokuniya Bookstore (49th btwn 5th & 6th Avenues)

Japanese books, origami paper, etc. Very large and usually very busy. Japanese tour buses stop here because of its proximity to Rockefeller Center. A bit expensive but much better than any other Japanese bookstore in New York.

Drama Book Shop (723 7th Avenue at 48th) (████████)

McGraw-Hill Book Store (48th & 6th Avenue in the basement of the McGraw-Hill building.)

Best bet for technical books in the city.

An excellent selection for technical books, especially computer books. Their mathematics section is also good, as is their finance section. All publishers.

Shinbato (McGraw Hill Bldg)

Specializes in Japanese books and books pertaining to the Japanese.

Gotham Book Mart (47th btwn 5th & 6th)

Excellent poetry, literature, philosophy etc. Practically unique in the world.

United Nations Bookshop (General Assembly Building, E 45 St & First Ave)
(██████████)

Has international affairs books, and UN publications.

Urban Center Books (457 Madison Ave) (██████████)

Great place for Architecture/Planning/Urban Design Books

Travel Bookstore (199 Madison at 35th)

Important collection of maps, guides and books. Very knowledgeable staff composed largely of travel-addicts, as opposed to the younger Rand-McNally staff. Many more travel commentary books than strict guide books.

Macy's (34th & 7th Avenue)

Surprisingly good!

Pak Books (27th btwn 3rd & Lexington)

Books on Middle Eastern culture, philosophy, etc.

=====DOWNTOWN/VILLAGE===== Samuel French bookstore and reading room (45 W 25th) (██████████) Open 9-5 M-Fri; their ad says "1000's of play titles; out of ██████████ print archives for Samuel French plays; bookstore & reading ██████████ room open to the public". I've never been there; caveat ██████████ tourist.

Victor Kamk(a)in (149 5th Avenue south of 22nd) (██████████). Russian Language bookstore. It's said to be good. ("That 'a' ██████████ appears in the Yellow Pages but not in the White Pages. No, ██████████ I'm really not that compulsive, I just tripped over the ██████████ discrepancy once.")

The French-Spanish Bookstore (5th Avenue and 19th) A very large selection of French and Spanish novels, short stories, ██████████ non-fiction, etc. Some newspapers, magazines, and records. They ██████████ also have a reasonably large selection of dictionaries and ██████████ instruction books for other languages. Prices tend to be high. They have a slightly smaller store uptown in Rockefeller Center. Staff is usually fluent in French or Spanish.

Academy Bookstore (18th btwn 5th and 6th Avenues)

Small, well-kept.

Has strong humanities and soc.sci. section. Also a large supply of used CDs, especially classical and opera!

Skyline Bookstore (13 18th btwn 5th and 6th Avenues)

Across the street from Academy and apparently owned by the same person. This one has a slightly different focus than Academy.

Book-Friends Cafe (18th btwn 5th and 6th Avenues) The store is run by Elizabeth Cymmerman. It specializes in works between 1890 and 1940

and, in addition, serves food and drink. There is also a list of scheduled readings posted on the door. The collection is small but the place seems inviting. The concentration is on biography, hardback fiction, and gracious living.

Barnes & Noble (18th & 5th Avenue)

The sales annex, which is largely remaindered, used, and discontinued books, and so on, is big. A whole store for half-price stuff and another whole store for textbooks. I think it is less well laid out than Coliseum, but it is also better-stocked on some recent things and is often cheaper. The retail store across 5th Avenue is also huge, with a great reference section.

Brunner/Mazel (19 Union Square West, 8th Floor) () Mostly psychology.

? (14th btwn 6th and 7th Avenues)

Spanish-language bookstore. Big selection. Staff speaks Spanish and English.

East West Books (5th Avenue btwn 13th and 14th) (also uptown) Stocks books on Buddhism, Taoism, Sufism, Indian Religions also New Age, self-improvement, health and healing. Cards, jewelry, audio tapes, incense. Good sized stock.

Books of Wonder (17th & 7th Avenue) Heavenly gift to adults who like children's books. Everything from first editions to the latest paperbacks. They do readings periodically. Periodic newsletter they'll send to customers announcing new books.

Revolution Books (16th btwn 5th Ave & Union Square)

Huge Marxist & otherwise left wing inventory.

Book Scientific (16th btwn 5th Avenue & Union Square) Scientific and technical books; good selection, 10% discount to faculty or university researchers. They'll order books, and ship them. With university ID, there are often extra discounts. Best stock in the city of scientific books, and they offer a 5% discount to students. It's hard to find on its own, being on the 2nd floor with a tiny sign, but it's directly across from the large red "Revolution Books" banner.

Book Source (16th btwn 5th Avenue & Union Square) Large used- and rare-book store, on the same floor as Book Scientific. "Nice collection of plays, but I don't remember much else about it."

Different Light (Hudson near 14th)
Gay and lesbian bookstore.

Biography Bookshop (Bleecker & 12th) One poster says, "Nice store, but try the Strand first -- this place is way overpriced." (Editorial note: this probably just means that new books are in general over-priced.)

Mysterious Bookstore (Foul Play) (8th Avenue & 12th)
Mysteries & horror.

Strand Books (828 Broadway & 12th) ([REDACTED] or [REDACTED])

This place is huge. They specialize in reviewers' copies for half-price, used books, and the out of print.

"The Strand is one of the world's largest bookstores, and yet the employees there, unlike those in many smaller bookstores, really do know what is on the shelves and can tell you immediately whether or not they have what you are looking for:

'Do you have "The Complete Encyclopedia of Illustration," by...'

'By Heck. No, sorry; we don't.'

is a much better answer than :

'Uh, gee, I dunno...look around on the shelves.'"

Open Mon-Sat 9:30 AM-9:30 PM, Sun 11 AM-9:30 PM.

There's a much smaller branch at the South Street Seaport, and I've seen a mini-branch of a few portable bookracks on Fifth Avenue along Central Park. The Strand has a separate store for antiquarian books next to the main store (not at ground level), accessible by escort or appointment. This store has a good selection of original editions and valuable books.

Forbidden Planet (12th & Broadway) "The Science Fiction and Fantasy Flea Market." Books, comic books, posters, magazines--if you're at all into this stuff, it's worth it. (Editorial note: I prefer the Science Fiction Shop--it has a *much* better selection of books, while FP seems too involved in marketing peripheral stuff.)

Three Lives Book Store (154 W 10th east of 7th Ave.)

A wide variety of subject matter, but seeming to concentrate on women authors, reissues of 1920s and 1930s books. Very interesting place to browse.

Judith's Room (Washington btwn Charles & 10th) "I found this when I was hunting for a copy of Christine de Pisan's 'Book of the City of Women' to use in a medieval philosophy class. Not available in any university bookstore I searched, nor in B&N or Strand. Not only did Judith's Room

have the book, but the saleswoman had read it and could discuss it, and recommend other books by Christine, and other women of that period." It's also the only feminist bookstore in the city. They sponsor readings.

Oscar Wilde Bookstore (Christopher btwn Gay and Greenwich Ave.) Gay and lesbian books. This is a much older store than A Different Light, and was probably the first such in the city. (And, yes, it really is near Gay St!)

Pageant, 109 E 9th, off 4th Avenue

Woody Allen shot one of the scenes in HANNAH AND HER SISTERS here. Offbeat -- a peculiar mishmash of unexpected gems buried in the dreck. I recently got an absolutely mint first edition of William Gaddis' JR here for \$5 -- not the first time I've found a terrific book in this place for next to nothing.

Probably some real finds in the incredibly disordered upstairs -- I've never had the patience....

St. Marks Bookshop (St. Mark's Place (8th St) btwn 2nd & 3rd Avenues)

"A GREAT bookstore. Excellent selection of books for the downtown intellectual." Though they had some financial difficulties in the past, they are now in the black again. Open fairly late. Smart, sometimes helpful, staff.

B. Dalton (8th & 6th Avenue)

Worth stopping into if you're in the neighborhood. Well-stocked, especially if you are looking for recent releases. Also one on 5th Avenue & 53rd.

Esoterica (61 4th Avenue just north of Astor Place)

Large stock of books on Buddhism, Hinduism, Taoism, occult and New Age. Incense, jewelry, audio tapes.

Cooper Square Books (21 Astor Place) ()

Very large selection, non-existent staff. Better prices at Tower Books, slightly better staff at St. Mark's Books.

??? (7th btwn 1st Avenue & Avenue A) There is a bookstore (a slight walkdown from the street) on the south side of the street, that has some great stuff and the prices are very good. I don't know its name, or even if it has one, but the owner is an older woman who has been in the neighborhood a long time. She's slightly nutty, but you can always play tourist and avoid confrontation.

Shakespeare & Co. (Broadway just north of 4th) (also uptown) A good, large selection, they're good about getting in the new stuff quickly.

Tower Books (Lafayette & 4th)

Good selection, open late, reasonable prices, eclectic selection of magazines and out-of-town newspapers. Pretty good discounts for hardbacks and best sellers.

Art Bookstore? (Broadway and Bond)

An excellent art bookstore.

The Art of Reading (Mercer and Bleeker)

Piles of used books, and (for a change) strong sections in math & science. They also have loads of used textbooks.

Science Fiction Shop (Bleeker west of Thompson) Moved from their old Eighth Avenue location. This one *does* have enough room to swing a (small) cat in; it also shares the second floor with a comics store that is quite good.

Rizzoli's (454? W Broadway around Prince) Italian Bookstore chain. Excellent art, design, and architecture sections; probably the premier art book store in the city. New books at list prices. Lots of fun stuff, also foreign books and periodicals. "A classy place, strong on art books." "Opulent bookstore specializing in art/architecture/design books." Has an espresso bar. (Also has an uptown and a WTC store) (For out-of-towners, note that W Broadway is an entirely separate street from Broadway, running parallel to it and about four blocks west.)

Guggenheim Soho Museum (Broadway and Prince) A good art bookstore (big surprise, right?). There's absolutely no reason to visit Rizzoli's and not here, or vice versa. (For out-of-towners, note that W Broadway is an entirely separate street from Broadway, running parallel to it and about four blocks west.)

Untitled Cards (159 Prince)

Before art postcard shops became something to franchise, there were cramped stores like this jammed with an exquisite selection of cards. Another branch on W. Broadway is more spacious and has an extensive art book selection, but lacks the down-home feel of the original.

Spring Street Books (169 Spring near Thompson) Another great collection. It is not a large place, but it is filled with wonderful books. The poetry section is quite good, for such a small store. They also have a nice selection of magazines. The recent fiction section is arranged alphabetically by title, rather than by author.

Soho Books (351 W Broadway, 1/2 block below Broome) (██████████). Opened May '92. Good assortment of used books in a wide variety of

subject areas; biography section seemed especially diverse. Worth dropping into on your way to buy new books at Spring St. Books and Rizzoli.

Oriental Culture Enterprises Co, Inc (13-17 Elizabeth, [REDACTED]), second floor. Open Friday-Wednesday, 10 am to 7 pm. "I got my five-volume SELECTIONS FROM MAO ZEDONG there. (They have it in English, too, by the way, along with Lenin, Marx, and others. But finding the books in English is not easy, particularly if you don't speak Chinese.) A great selection of books, most of which are in Chinese. They also sell things needed for Chinese calligraphy, Chinese musical instruments, recordings of Chinese music, Chinese-language periodicals, and many other things Chinese. An attached art gallery sells paintings. While browsing through the books, sit down and enjoy a cup of tea free of charge. Well worth a visit. Two complaints: it's more expensive than it should be, and too many of the books are damaged (by careless customers, or by thoughtless staff?). Unquestionably the best bookstore in all of Chinatown."

Irish Books and Graphics (90 W Broadway near Chambers) New and used books mostly related to Irish history and culture. Selection of Irish language (Irish Gaelic) books and periodicals. Very pleasant place.

A Remainder & Used bookstore (Chambers btwn Broadway & 8th)

Called Harry's or Barney's or something similar. Prices are great but ratio of remainders to used books is very high.

Lots of used paperbacks, if that's a lure.

Note: this might actually be the following:

Ruby's Book Sale (119 Chambers)

Really BARGAIN prices for books; many, many, NEW books in the \$40-\$100 range can be had here for \$15-\$25; one book I bought for my daughter was \$47.95 NEW at Miller's (a riding shop) and was purchased at Ruby's for \$12!

Science Fiction, Mysteries, and More (140 Chambers west of W Broadway)
Opened June '92. It will have readings and signings. Details to follow as I get them.

Computer Book Works (25 Warren between Church and Broadway, [REDACTED]). They also run a BBS which you can access by dialing [REDACTED] with your modem.

Strand Books (South Street Seaport, [REDACTED])

Nowhere near as large as the one on Broadway. Open seven days a week 10 AM-10 PM.

Isaac Mendoza's (used) (2nd floor loft above Ann near City Hall) They have the best selection of used hardcover science fiction in town, by far. They are also strong in a number of other categories and their prices are reasonable -- I saw a copy of THE ICEMAN COMETH inscribed by Eugene O'Neill there once, for \$25.

Rizzoli's (World Financial Center) (██████████)

Probably the premier art book store in the city. Lots of fun stuff, also foreign books + periodicals

A classy place, strong on art books.

Opulent bookstore specializing in art/architecture/design books.

Italian Bookstore chain. Excellent art, design, and architecture sections. New books at list prices.

If you like glossy art books at full price try Rizzoli's.

(Also has an uptown and downtown store, and they have opened up a branch in Bloomingdale's 59th & Lexington Avenue. They also have stores in Boston, Chicago, Costa Mesa and Williamsburg.

Waldenbooks (59 Broadway south of Wall St.)

Very strong on finance. Reasonably strong on everything else.

Also, there are lots of specialty bookstores, usually around each of the colleges and universities in the area (Columbia, NYU, St. Johns, CUNY, and so on).

There used to be "The Bookstore Book" (subtitled "A Guide to Manhattan Booksellers") by Robert Egan, published by Avon. It listed over 750 bookstores, categorized by type of store and subject area, with several useful indexes. Unfortunately it was published in 1979, and is probably somewhat out-of-date.

Evelyn C. Leeper | ██████████ | ██████████

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303. **Ron Silliman**

Last Names

Fri 14 Apr 1995

Of course, were it not for history, Tom Mandel's name would be Oscar Pullerman. And my grandfather's name was changed at his adoption from Emerald Ambrose McMahon to Emerald Ambrose Silliman (he never much cared for the Emerald Ambrose part either, signed his initials and called himself "Bud"). And two of my favorite poets in the world are Carolyn Hall Ochs and Mary Korkegian.

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304. **Loss Glazier**

Re: digest

Fri 14 Apr 1995

As for another subject Loss raises, that all this is saved, I wonder if it ever will be read. At first I was unnerved by the fact that these messages were all saved and that this thus constituted "publication" in a sense -- I'm so horrified by most of what I write that most of it gets thrown out. About half the time I write messages I erase them before sending them out, and that's just because I don't even want them read once, let alone them being electronically stored forever (or at least until SUNY goes bankrupt). But with a medium that produces so much language that we have trouble keeping up with it in our own time, I wonder what the chances are of these things ever being read.

Ah yes, but you gotta think that it's the way "culture" is going, i.e., at one point in time, I'm always amazed to read, someone who graduated from a University had mastered a "controlled" universe of texts, the classical texts in the original, texts of the national literature, a consistent range of "major" philosophical works.

Of course, we don't have this any more.

And as you point out, the texts have spread beyond grasp. Nonetheless, these _are_ texts and I can think of examples where I've cited the list or Susan Herring's incredible work on gender-based list discourse. (See EPC documents/conversations for this paper.) But the fact that they have spread doesn't mean they don't have spirit!

Let's work on a million words...

All best,

Loss

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305. **Ron Silliman**

Re: Standing

Fri 14 Apr 1995

Ed Foster wrote:

>

>sorry, ron, but it's not true unless your name is althusser. yes, i recognize th

>e line, but viewing politics as the great ur-god is just mystification, yet anot

>her muse. the french, thank heavens, went home.

>

>

It has nothing to do with the French (unless we're specifically talking about French politics), but everything to do with daily life. One major reason that Russian poetry has continued to hold its strong connection to an oral tradition (Ilya Kutik and Ivan Zhdanov rhyme more often than not, and Zhdanov can recite his poems with his eyes closed for an hour at a time without pausing) is, as Ilya points out, because in their history and context "paper is very expensive."

The idea (popular on the CAP-L list I believe) that American poetry is a tributary of British literary history -- rather than, say, that British literature is just one of many wonderful roots in the thick stew of our literary origins -- is a complex and specific history of political domination made tangible even in the tongues we speak.

I admit to being shocked at the neo-Luddite position. There certainly is an approach to politics that can be a mystification, as there can be to poetry (viz. so many of Susan Howe's readers or the worrying over skipped anapests among the new formalists, or -- I fear, not having seen the film yet -- the recent deification of Jim Carroll).

The history of the 20th century teaches perhaps only one lesson and that is that to ignore one's sense of history and politics at any given moment is to surrender one's life -- too often literally -- to the politics of another. From Armenia to Auschwitz to Kampuchea to Bihac to Rwanda. Dubravka Djuric is half serb and half croat. She writes for an identity and people that cannot now logically exist. Can you tell me that that tragedy is not real and that it does not affect poetry?

Or consider how the history of homophobia informs every word, every line of Jack Spicer's poetry. Or even O'Hara's. Or how the distinction between the two can be organized around their relative class stances.

What you been smokin', Ed?

Ron

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306. **Mn Center For Book Arts**

Re: nyc bookstores (long)

Fri 14 Apr 1995

Despite the long list of bookstores, I tend to agree that there are few who would have the books talked about on this list, or a large selection of books carried by SPD. St. Mark's, yes. A severe loss was when The Bridge moved away several

years ago, and now it's owner, David Abel, is in Albuquerque with a new & fine book store, Passages.

One important treasure in New York left off the long list was Printed Matter, carrying visual books, artists' books, and more (not much poetry within that, but some, and some experimental music). It's in SOHO, but I don't have the address at hand. Worth a visit.

charles alexander

& I'm an infrequent NY visitor, so someone else may have even better suggestions

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307. **Robert Drake**

Re: Knowledge & empowerment / electronic

Fri 14 Apr 1995

loss, you may be right, and yet there's much to be said for personal libraries, not dependent on anything but desire to read. then again, where does one get the issue of a magazine from a generation earlier if it's not in one's library already?

This brings up an interesting point. First, not to overlook the richness of one's library. A constant source of encouragement. But the scene is changing. And poetry people might wish to take note. I still insist that an early issue of _C_ is hardly available to most.

to speak in defense of lowtech librarianship--one of my prized possessions is a complete set of Duncan's HD Book, assembled w/ the help of Cleveland State (hardly a major research library) and interlibrary loan--the hardest part of assembling it, several years ago, was finding the references.

& naturally, the electronic archiving priorities of universities will stick close the numbers/canon--it's quite an investment to convert paper into bytes (personal attestation). which why am i of mixed emotion on th brave new world of etext. it's another media, but the old is not obsolete. if it is viewed so, yeah, the minority voices just won't survive.

just snapped up a copy of Catepillar 8/9 at the used bookstore, gleeful to pay the coverprice of \$1.50. and some guy still using fullname "ronald" writ:

Where the sea sets the lord ship . as if
it was the song was all
was there
ever the writing without the wall...

will these screens will be next lascaux cave wall?

lbd

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308. **maria damon**

Re: Standing

Fri 14 Apr 1995

thanks ron, i always appreciate your reasoned clarity.--maria damon

In message <[REDACTED]> UB Poetics discussion group
writes:

>>

> The history of the 20th century teaches perhaps only one lesson and that
> is that to ignore one's sense of history and politics at any given
> moment is to surrender one's life -- too often literally -- to the
> politics of another. From Armenia to Auschwitz to Kampuchea to Bihac to
> Rwanda. Dubravka Djuric is half serb and half croat. She writes for an
> identity and people that cannot now logically exist. Can you tell me
> that that tragedy is not real and that it does not affect poetry?

>

> Or consider how the history of homophobia informs every word, every line
> of Jack Spicer's poetry. Or even O'Hara's. Or how the distinction
> between the two can be organized around their relative class stances.

>

> What you been smokin', Ed?

>

> Ron

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309. **maria damon**

Re: "Indians R Us"

Fri 14 Apr 1995

>thanks aldon! and, lindz, it's important to separate personal "guilt feelings"
from taking responsibility. they are usually mutually exclusive.--maria damon

On Thu, 13 Apr 1995, Aldon L. Nielsen wrote:

>

> > Forgive me for being shocked, but "PC Movement"??? come on --
> > Did I miss something -- Has the U.S. government actually recorded an
> > apology to the Indians (as they did belatedly to the interned
> > Japanese-Americans)? Are we all apologized out?

> >

>

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310. **Rae Armantrout**
Re: nyc bookstores (long)

Fri 14 Apr 1995

Dear Anyone in NYC,

I'd like to do a bit of personal whining in regards to bookstores in NYC. I've recently been told by Elanine Equi that my new book - published by Sun and Moon and therefore distributed by Consortium, out since mid-February - has not appeared at St. Mark's or any bookstore she knows of downtown. Books and Co. uptown supposedly has it, but...really. So either having this slightly more prominent publisher/distributor on your side doesn't really help much or , well, maybe it's just me. What can I say? Life's a big disappointment.

Yours,

Rae Armantrout

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311. **Ted Pelton**
PC

Fri 14 Apr 1995

Lindz Williamson recently wrote: "I acknowledge the shit in my ancestor's history and believe that it should never be forgotten, but I will not kiss anymore ass to compensate for being born white."

Canada is a very different place than the U.S., I have a feeling, and there are also many different places within the U.S. But off of University campuses in the U.S. and outside of large liberal-leaning U.S. cities, there is nothing like a "PC movement" going on. What there is is a fear that PC is coming from these "horrible" places (as reported in the mainstream press to all of the country) to take over all of our lives. "Acknowledging the shit in our history", for most U. S. Americans, is seen as the equivalent of "kissing ass." Resurrecting old biases is confused with strength. One representation of this is how the several announced Republican challengers for the Presidency are not being referred to in diminutive forms, as were the Democratic (problematic, but more sensitive) challengers four years ago: remember the media characterization of "the seven dwarfs"? The rhetoric of not kissing any more ass is what fires the campaigns and the coffers of the major conservative candidates, gives them strength and stature. We beat those Indians in a war, didn't we, so why are we cowering now? Another manifestation of this is that I'm at a small college where the Dean is openly opposing the starting of an interdisciplinary Ethnic and Gender

Studies program (we have no Woman's Studies, African-American Studies, Native American Studies, Asian-American Studies, nor does hardly any college in the state of Wisconsin outside the major UW campuses), saying that we're preaching "pluribus without the unum." The plain assumption is that once we had traditions which made fair and honest judgments and that revisionists are perverting these. A history that doesn't support this comfortable version of the past is called, again our Dean's word, "divisive." We mustn't ruffle the egos of our male business students.

Things might be different in Canada. Here in the states, we're moving quickly back toward the right and backlash against the characterization of PC hegemony is much stronger than any real addressing of the problems of social inequity/inequality. And come on, LindZ, has your Scotch etc. ancestry ever prevented you from getting a cab at night, or a bank loan? I'm Irish-German with a tiny part Jew (baptised Presbyterian, practicing atheist) and I when I entered my thirties (and started a full-time job) all of a sudden everyone was treating me exactly how I heard white men were always treated and had doubted when I was in grad school and feeling disenfranchised: with an uncomfortable amount of deference. Bankers are smiling at me like I'm their friend, knowing absolutely nothing about me, just by looking at me! (A revulsed shudder runs through me.) It's another aspect of racism, to my mind: I'm being judged not by who I am, but by what I look like, who others picture me as according to surface characteristics. This is the very same lesson, ultimately, as is seen in Ralph Ellison's *Invisible Man* (recommended by Kali Tal on this list long ago): we are all still judged by such visible characteristics. Or as W.E.B. DuBois wrote a century ago, the glare that people of color get walking through middle America remains the same, a stare which asks, "How does it feel to be a problem?"

In a time when there's shrinking opportunities (like the fact that I will never have the cushy jobs my grad school profs did), it's comfortable to say that past inequities have been addressed, if only because we've all been lowered to the worst possible level. But I have a student (black) who ALMOST escaped the worst projects in Chicago, started a class with me this semester and is now sitting in jail (and because of overcrowding is in with some of the worst prisoners in the state). He's no saint, but I've known or seen white students who've done just about every illegal thing in the book and not ended up in jail. His speech is black, his dress is black, his circumstances are black -- these signs all help put him in a Wisconsin jail.

No one's asking you to feel guilty. I don't feel guilty. But if I haven't had advantages, I haven't had disadvantages either. Where does this feeling you've been "kissing ass" come from? Could you give examples of how you've had to kiss ass? It sounds to me like the same rhetoric I hear from my thoughtless

rural white freshman students who don't want to be bothered with anything that will stand in between them and their (economic) goals, including concern for the less advantaged or a history that doesn't conform to their images of themselves. I'm not asking you to feel guilty, I'm just wondering where this feeling that you're being threatened comes from, if it isn't a dominant cultural position you feel is under attack, even if you're not yet acknowledging it to yourself.

Ted Pelton

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312. **Joe Amato**

Re: PC

Fri 14 Apr 1995

well ted, that's one of the most succinct summaries i've read to date as to the situation as i see it and (white male het. that i am) FEEL it...

thanks for that, complements nicely ron's political reading of poetry...

joe

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313. **Spencer Selby**

Re: Acceptance and Change

Fri 14 Apr 1995

Dear Tom, To accept the world is to change it. In other words, I don't believe it's a question of acceptance or change. You can emphasize one or the other in yr discourse. But you're not going to have that much of either in life if you don't opt for both. By the same token, I'd say I'm arguing for acceptance as much as change in this little discussion we're having. I'd say that the pervasive denial one encounters regarding the power issue is a refusal to accept the way things are, a refusal to face reality. When there's less denying and more facing up to the reality we live in, then people will talk about these things more and other things will happen (some of which we can't imagine or predict) that will lead to significant change. In the meantime, we don't really have acceptance or change. Not enough to satisfy me, and it shouldn't be enough to satisfy you either. Don't know what else to say, except that you can address me as you wish, whatever you're in the mood for is fine with me. (Never meant to imply otherwise.) Yrs, Spencer

On Thu, 13 Apr 1995, Tom Mandel wrote:

| Spencer-

| *Yes, we are friends, unless something happened to make*

that not so I mean. & my explanation of why I used "Spencer Selby" not "Spencer" in my previous post simply stands. That's why I used your full name. Charles Alexander, btw, refers to me in his posts as "Tom Mandel" - tho we are good friends. Ron Silliman, one of my old friends and someone I love deeply, call me Tom Mandel here, and I just called him by his full name. Why is this a problem? Or have I mistakenly taken it to be one for you?

I don't know how to respond to most of what you cover in this most recent post other than to say that the question for me is what is something I can use productively in my work. If you can use this set of related topics productively in your work, then that's a significant fact. Certainly, I was not trying to downplay the element of what I called agon in the relation any poet sustains to what we seem to want to call the poetic community. I just pointed out that there is a vector of utility there also, something to push against which one can always count on being there to push against. Perhaps foolishly, I accept, even cherish the sense of exile that attaches to my sense of what it means that I Tom Mandel am a poet. I don't want the world to be different.

That said, I can't question the accuracy of your analysis as you draw out the manifold dishonesties and confusions attaching to this same world which I am saying I do not wish to change. That is, it is not this effect on the world which in my work I pose, in the sense that Duncan has been quoted here, as the ideal of poetry's power, and strive so to realize.

Tom Mandel

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314. **Stephen Galen Cope**

Re: PC

Fri 14 Apr 1995

Folks,

An essential component in racist discourse is the 'ethnic' absence 'whiteness.' The multi-cultural map - the PC map - is all too often plotted without accounting for 'white ethnicity' (James Clifford's term, in *Sulfur* 32). The result is an implicit designation of 'whiteness' as the norm -

as that which need not be accounted for, or for that metter, need not be held accountable (for itself, it's own constructions, the way 'ethnic' identities are) either.

Ron's assertion that homophobia invariably informs the poetics of Spicer and O'Hara (think also of Duncan), addresses the matter in terms of sexuality, implying, as it does, that heterosexuality informs the poetry of, for instance, an Olson or Creeely (as it so obviously, and insisently, does). The problem is that where O'Hara is a homosexual poet (or Lorde is an African - American poet, Brathwaite a Carribean poet, Alarcon a Chicano poet, etc.), Creeley is just a poet. The discrepenmcy is elementary.

I remember Rachel Blau Du Plessis posting a call for papers on this list re: a panel on constructions of whiteness (at the MLA, was it?), and would be interested in hearing about what people are coming up with. Around here-aside from James Clifford - Andrew Maxwell does a radio program that features 'Whiteness On the Installment Plan,' a quite poetic (and often comic) commentary/ critique that catechristaiclly uses the trope(s) of whiteness in a very successful, explorative way. A related piece by a psuedonymed Maxwell was published electronically in DIU a few issues ago.

Anybody else trying this one on?

-Stephen Cope

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315. **Robert Drake**
Re: nyc bookstores (long)

Fri 14 Apr 1995

I'd like to do a bit of personal whining in regards to bookstores in NYC. I've recently been told by Elanine Equi that my new book - published by Sun and Moon and therefore distributed by Consortium, out since mid-February - has not appeared at St. Mark's or any bookstore she knows of downtown. Books and Co. uptown supposedly has it, but...really. So either having this slightly more prominent publisher/distributor on your side doesn't really help much or , well, maybe it's just me. What can I say? Life's a big disappointment.

Yours,

Rae Armantrout

not in any way to defend corporate bookstores or the massmarket/ lowest-common-denominator culture they reflect & perpetuate...

nor to deny the frustration of trying to work w/in that system...

but it do reinforce the importance of networks of individuals (ov which this list maybe is a piece) that can pick up the slack. seems i saw yr book (Made To Seem, \$9.95 frm Sun & Moon, 6026 Wilshire Blvd., LA CA 90036--maybe one of you newyorkers will order it thru one of the offending bookstores?) on the list of several folk's "bedside readings" a few weeks ago--better to be read by an appreciative folks than picked blind by some bookbuyer on the basis of who-knows-what?

to use yr own (frm ibid):

SIT-CALM

In the excitement phase
we think we want something
we're made up to seem
exaggeratedly unfit for,
say, touch.

This is the funny part
but also the dangerous
moment. Right away
we're talked out of it--
no harm done--
by a band of wise-acre friends

"I don't know
what I'm thinking," we say,
to a spike of merriment.
Here is the warm
human part
which dissipates tension

we aren't unfit for touch, our books aren't unfit reading; but if commercial success is the measure, we think that's what we want. and i count myself a wise-acre, trying to talk us out of using their yardstick, substituting instead the warm human part that is community... for the situation comedy/commodity

lbd

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316. **Chris Stroffolino**

Re: Last Names

Fri 14 Apr 1995

Ron mentions Carolyn Hall Ochs--who I don't know...which reminds me of a gossip question...I was once told that Lyn Hejinian's husband, another Ochs, is actually the brother of Phil Ochs (d.1968 Chicago). Does anybody know if that's true---and just because we shouldn't care about the "author behind the text"(37 and in perfect health) doesn't mean we can't speak about the "family construct" I suppose....(Also, maybe this Ochs is related to Carolyn Hall...etc..) CS

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317. **Rae Armantrout**

Re: Last Names

Fri 14 Apr 1995

Lyn is Carolyn Hall Ochs and I am Mary Korkegian.

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318. **Herb Levy**

Re: poetic consistency

Fri 14 Apr 1995

Joe -

If I understand the sense of the term "voice" you're using, it seems like you're conflating "content" and "form" in there. (Sorry to use such old fashioned terms in response to a posting quoting Deleuze & Guattari.) & I still think that you can use your "voice" to talk about anything, using a variety of structures.

Yes, there is a tendency for readers to presume that a poet or any kind of artist will pretty much continue in the same vein. And, yes, it's hard for a writer (or etc.) to fight this prejudice on the part of readers.

Still, thinking back over the range of poets who get name-checked on this list, there's a hell of a lot of this kind of shifting that's gone on and been more or less accepted.

Bests,

Herb

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319. **Herb Levy**

Re: The Ochses: Larry & Phil

Fri 14 Apr 1995

Chris -

I've known Larry Ochs (who for those on the list who don't know, is the "O" of the ROVA Saxophone Quartet & a very good musician and composer) for about twelve years and I'd be pretty surprised if he were in fact related to Phil Ochs. It's not something I'd even thought to ask, so I could be wrong, but Phil seemed a little too WASPy (to tie this in to the white ethnicity thread) for this to be the case.

&, Speaking of which, Good Yom Tov (which I've never typed before and just realized is a bit redundant though idiomatically correct) for those of you who live where the sun has already gone down.

Bests,

Herb

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320. **Herb Levy**

Re: jazz/music

Fri 14 Apr 1995

On Thu, 13 Apr 1995, George Bowering wrote:

Last I heard of Albert Ayler, he was found in the East River. Is that right? But I want to know the latest on Don Ayler. When Albert died, Don was reportedly in some house for the criminally insane or something. Can anyone tell me more about the story of these two great musicians I was lucky enough to hear live and up close?

George -

I think I saw an article in Coda (you know, Canada's jazz magazine, not the US poetry newsletter) in the last few years about the Aylers. I don't have it, but Ken Pickering, head of Coastal Jazz and Blues in Vancouver, would probably know. I'd call him and report back, but it seems silly 'cause it's a local call for you. (Please say hi from me if you do call.)

For that matter, I think Bill Smith, one of the editors of Coda, moved to Vancouver Island a while back.

If you find anything out please post it.

Thanks,

Herb

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321. **Sheila Murphy**
Re: poeticslist serve and des...

Fri 14 Apr 1995

Chris, Nice, nice passage.

SEM

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322. **Ron Silliman**
Mail before Malls!

Sat 15 Apr 1995

Half of all the books in the US are bought through the mails. A lot of that includes professional books (and a book of poems is, I would argue, a curious category of the professional book, as are all those tomes on how to study for your real estate exam).

Forty percent of all books sold in the US are romance novels.

What's the difference between an airport bookstore and a Dalton's? (Some airports, like Portland's, have consciously modeled their commercial spaces after the territorial impulses of the mall and done a pretty good job mimic-ing the form. I can imagine locals going there to shop.)

SPD in Berkeley (one block from my house) is not so much a bookstore as a distribution warehouse that uses its front nominally as a bookstore as a conscious (and money-losing) service to local readers. The real business is the catalog.

East of SPD, the only poetry bookstore that I've ever been in that I would call great is Woodland Pattern in Milwaukee -- easily the best poetry bookstore as bookstore in the USA. Anne Kingsbury and Karl Gartung and their friends have done an amazing job in a city that people do not automatically think of as one of the major writing centers. But if you want to see what a good poetry collection might look like, that's the model I'd recommend.

Then there are bookstores like Black Oak Books in Berkeley, which militantly refuse to carry language poets on the grounds that "language poetry is puke."

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323. **Sheila Murphy**
The Impulse to Stock Things
Sat 15 Apr 1995

Rae's post about bookstores, noted in reference to her new book (which I really loved, by the way!) brings to mind a general complaint--perhaps a seconding of what she says ('though not, I realize, intended as a motion!).

There seems, even among our fine independent bookstores in these parts (SW US) a disinclination to go after new poetry books or books on poetics, even those with Small Press Distribution. The whose issue seems to have a big vacancy sign posted before it. Certain standard, known commodities, are customarily planted on the shelves, typically the books being taught in some class at the University. No harm in that except the exclusivity.

One store here has elected to go with a section of Arizona poets (of which there are many), but the contact person informs me that it's "Tough to get the books," (mine and everybody else's) even when they are supposedly available through SPD.

I have no idea as to the accuracy of the alleged difficulty. And I'm not picking on SPD. My message is that there seems no point of origin in any potential transaction. Bookstores here and other places do not routinely seek to order what I would consider pretty vital offerings (Rae's book, say, for one). There's a sort of lethargy. More and more, it's a matter of merely ordering the sure things.

In my own case, I've found it somewhat disconcerting when asked by friends who live not primarily in any literary realm, but people who have an interest in, say, just strolling in to Border's or Changing Hands and picking up a book of mine. They ask, logically enough, "Where can I get your books?" Well, I have to do this shuffle. I may say "Border's SHOULD have them...maybe Changing Hands does. I'm sure that either place will special order if they're out." Let's just say that I'd like to be sure!

I've never had the intention of running a bookstore out of my office or house. Naturally, I take books along to readings. But there's nothing very easy or natural about the commerce of the everyday in this.

I use myself as an example. But putting me in the place of the customer, I have to go through many hoops, as do most people on this list, I suspect, just to get hold of something that interests me. It's as though it is a treasure hunt to find some books. The treasure part is nice. The hunt is not my preference!

I tend to order from someplace that distributes, or from presses directly. But it would be great to walk into a place, and equally to the point, to have people who don't already know some of this stuff, to walk into a place and have access

to what we're doing. Too much explanation, too much shuffling, has to precede a simple question.

A frustration, not one that can't be solved, I'm sure. I've done SOME work on it, but have had to place a higher priority on making a living and creating works.

SM

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324. **Chris Stroffolino**

april

Sat 15 Apr 1995

I just wanted to let everybody know that we are "zeroing in" on that time of year Frank o'Hara immortalized as "it's april. no, may. it's may" I may be kinda paraphrasing though (and page space and all that stuff really really matters)...anyway it needs no "compensation" or phony compensation (like xmas)....Signed, Rae Armantrout

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325. **Joe Amato**

Re: poetic consistency

Sat 15 Apr 1995

geezus, herb, i hope to hell i haven't been conflating form/content, esp. since i don't find the couple all that useful...

look: by 'voice' i'm referring to a set of rhetorical conventions, accepted tacitly (generally) by a specific community... i'm still interested in hearing from folks regarding how/why a move away from identity politics isn't in so many ways (or is it?) reflected in a move away from 'voice' as such... now this consistency that is taken to be 'voice' can take different *forms*... but i'm interested esp. in the construct, not the specific form (and by "form" here i mean nothing like the form/content split to which you refer)...

i learned just yesterday, after posting this question to the list, that this topic was precisely one of those raised at the gender studies conference in portland oregon (earlier this week)... in terms of more avant garde practices, one might have thought this had died with the new left... but not so---i yet hear (on a regular basis) evaluation of work rendered precisely in terms of this quality...

so again, i ask, what gives?...

all best,

joe

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326. **Kenneth Goldsmith**

Bookstores and Small Depressing NonDistrubition

Sat 15 Apr 1995

Rae and others,

Rae, you are not alone in your unavailability in NYC. I have done the covers for Bruce Andrews' last two "perfect bound" books--_Tizzy Boost_ (The Figures, 1993) and _Divesture-A_ (Drogue, 1994). Bruce and I constantly lament the fact that these books are nowhere available commercially in _our_ home town. Both are "distributed" by SPD. We often think how nice it would be for one of our friends to walk in to a NYC bookstore and just happen upon our work. Instead, they (as we all do) receive them through the mail gratis--which is nice, if you're on the right mailing list...

Someone brought up the idea of compensation for our work. Rae, if you wanted better distribution, would it kill you (i.e. any of us on the list) financially to send a text file of your *latest* and make it available to all via EPC? I mean, let's face it, has anyone ever really made money on publishing their latest book of poetry?

Peace,

Kenneth Goldsmith

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327. **Ted Pelton**

Re: nyc bookstores

Sat 15 Apr 1995

Thanks a lot, Loss, for your time & effort on this. This exceeds my most hopeful expectations of what I'd get when I asked. Anything you want me to do/find for you?

I'm in your debt. Ted

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328. **maria damon**

Re: PC

Sat 15 Apr 1995

In message <[REDACTED]> UB Poetics discussion group writes:

>

>

> Anybody else trying this one (the social construction of whiteness) on?

>

> -Stephen Cope

yes. i wrote something on Bob Kaufman's "Bagel Shop Jazz" that talks about the golden triangle of outsiders the poem portrays --women, Jews and Blacks --part of my paper treats, following David Roediger's arguments in *The Wages of Whiteness* and *The Abolition of Whiteness*, that ethnic immigrant groups had to become white when they arrived, in order to have access to privileges such as civil rights, state protection, etc. So that, for instance, Jack Kerouac and Allen Ginsberg are "white," but their parents or their parents' parents had had to become white. (part of roediger's thesis --he's a labor historian --is that when immigrants arrived they were given whiteness to compensate for their extreme poverty-level jobs). there's no such given as whiteness, though white people often take their privilege for granted, not recognizing it as such. see also ruth frankenberg's *White Women, Race Matters* (U of Minnesota Press, 1993).

best, maria damon

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329. **eric pape**

Re: PC

Sat 15 Apr 1995

Thanks Ted. I was wondering when someone would make your very necessary point. That this is still a contested position in the States is revealed by Limbaugh, who said something to the effect that there is no record of genocide in the U.S. and as proof suggested we look at census reports. Pretend this is a Where's Waldo sort of exercise: how many logical fallacies can you find in that? Another thing, it is not liberal handwringing to notice. Thanks, Eric.

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330. **Michael Boughn**

Re: politics

Sat 15 Apr 1995

Ron:

From here it didn't sound like Ed Foster was denying that all the shit and glory of our daily lives--even the political shit and glory--belongs in our poems.

I thought his point had more to do with the difference between, say, *The Communist Manifesto* and *A*. Not that I don't enjoy *The Communist*

Manifesto_--I like happy endings as much as the next guy, but I try not to confuse them with poetry.

Mike



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331. **Andrew Joron**
reductionism

Sat 15 Apr 1995

Poetry may contain or be conditioned by numerous factors like politics, sexuality, nationality, etc. but what "saves" any given poem *as a poem* is not reducible to any one factor, or ensemble of factors. The argument becomes one against reductionism.

Andrew Joron

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332. **cris cheek**
The Impulse to Stock Things (longish)

Sat 15 Apr 1995

Seems as if we in England share your distribution problem. Approximately 15 years ago the number of bookshops prepared to stock little or small press books (particularly if not perfect bound) dramatically declined. The financial imperative as described re SPD dominated the market dry.

The problems of product placement -- if and under what circumstances at all -- sale or return -- deteriorating or damaged goods -- sliverish profit margins -- shrinking risk -- author-subsidized publishing -- thresholds of marketability ossifying into unfortunate and ultimately divisive 'star' status if not outright hierarchies of self-perpetuating (sometimes at the least colluded in) hit names of given generations or 'movements' -- regressive cultural 'cold war' hegemonies freezing out the awkward -- and more, have all been discussed or somehow raised over the past few weeks.

The situation impinged so drastically onto poetry publishing here that the number of active book series and small magazines collapsed. Books were being produced, often although not exclusively, in tiny xerox editions (50-100) circulated directly amongst friends and peers as social gifts.

One result has been to render much of the most interesting writing done here in the past fifteen years all but invisible. The New Curious (not necessarily but often young) find it close to impossible to get hold of any of the work. Even libraries and archives must have a strange shelf reading 'vacant pending' for British poetries circa 1979-93 (these dates are by no means brittle). That

situation is only recently beginning to change. By the same token how many US poets have been published much here in that time frame and vice versa compared to in the previous decade and a half.

There is one shop (Compendium) in London with a very small selection of contemporary poetry of any significance. Current US writers are represented by a nominal 'hard-core' who sell.

A recent overview article on English poetry by Charles Bernstein in Sulfur attests to the 'power' of the published book as being seen to signify presence and activity for a poet. An interesting enough provocative criteria. You might be reading and performing widely for example and yet not considered - unless a published artefact identifiable as being authored by you could be objectified. Now I find this very intriguing. Especially in the light of Rae's recent post about the unavailability of her most recent book, especially when that book is a Sun & Moon / SPD distributed product. (yes I've noticed the doubts cast onto those validations too).

There is a need to break out of the reductive cycles and circumstances into which we continue to buy. As several have suggested right here.

Ron is right when he says that direct mail works. It does so primarily for those with the money to pursue their interest and/or for they who know what they want and pretty much know what they're going to get. Sheila's also right when she wants the possibility, at least, of someone who doesn't already know what they're looking for to just pick up her book or Rae's or anybody's on this list and others beyond in a bookstore - be excited or intrigued enough to buy it and the rest, as is said, is herstory.

I don't have any answers but I do have a simple suggestion which this list can further facilitate. Books are already advertised for direct purchase on the list and the work quoted from here (yes I know it's rudimentary and unsatisfying for a lot of work for many reasons but we should stick with it and work on making the environment here as flexible and accessible as possible (I'm just as e-literate as many others here I would guess and I'd love to learn quickly or have someone else do the slog for me but - I had to learn to write and here I go again). Books are already archived in the EPC (as offered) and the relevant order information can be appended. It's my sense that a constructive inter-relationship is to be encouraged between electronic publishing and printed matter.

Given all of that how about product exchange? Now I realise right away that this only makes any kind of sense when distances between presses and / or distribution 'territores' are large. On suitable negotiated bases both books and CDs, at least, could be simply SWAPPED to equivalent value. Instead of me selling 300 copies of a chap I'd sell 200 and then swap 100 for chaps by others

and sell those. (amounts could be small - like anything from 3 - 25 copies). I know many will throw up their hands in horror (but then how will they catch them when they drop) seriously -

Advantages:

- each our books are made available / accessible to a wider audience - sometimes it's easier to push someone else's book than your own - the range of books on a stall at a reading / performance series (or whatever) can feel very much like a celebration of strength and depth without competition (solidarity) and dare I say (sorry Lisa) more 'groovy' - problem of buying sight unseen via direct mail is obviated, people can see the poems - we several all have a wider stock - reactivates those attic box fulls. and others I haven't time to articulate right now.

I'm naive enough to feel that a small version of such a scheme is worth trying. I'm also experienced enough to know that this way pratfalls lurch BUT - It's how the Recommended network of record labels operated for best part of 10 years in western europe. I know because I helped out. Such schemes are bound to have a life length appropriate to their usefulness.

Or to translate Spencer:

To accept the world is to be changed and to thereby change the world.

This process is a generative discourse.

Exchange at all levels and for all purposes is part of this process.

any thoughts? yours - the space cadet for tonight and before everyone reaches for their hot response key / I'm aware that much of these issues skirt into some of the questions being raised re - this space and it's potential and how each reads here and so on and I'm going to try to post something on that tomorrow cris

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333. **Gary Sullivan**
Dissemination (long)

Sat 15 Apr 1995

Dear Cris: Many, many thanks for your informative "history chunklette" of English distribution/poetry dissemination. Want to point out something: Sun & Moon's primary distributor isn't actually SPD, but Consortium, here in St. Paul. It's an important distinction because the failure of Consortium to get (say) Rae's new Sun & Moon book into NYC bookstores is much more eyebrow-raising than would be SPD's. SPD doesn't have any "field reps," though Steve Dickison maybe visits a few stores a year and pitches a couple of tiles. SPD isn't technically a distributor: they're a "warehouser," meaning, you go to them first,

not the other way around. Consortium, however, which carries only some 2 dozen presses (those the size of Sun & Moon, Coffee House, & Serpent's Tail/High Risk), has at least 15 "field reps" scattered throughout the country. Twice a year Consortium holds a "sales meeting." Someone from Sun & Moon, Coffee House, Serpent's Tail, etc. comes out with their list for the next "season," and pitches their list to the reps, who in turn pitch the books to various bookstores, often using the publisher's original pitch. I sat in on one of the "Consortium prep" marketing meetings at Coffee House and I'm here to tell you: Ain't no way to pitch a book of poetry to Consortium unless (a) it's an anthology of some sort, especially if it has a topical "theme"; (b) the book is by one of the "currently hot" ethnic groups (books by Asian and African Americans are "currently hot"--meaning, the two ethnic groups general readers are currently buying a good number of books by-- don't mean to offend anyone; if the "currently hot" ethnic groups were Irish and German American, I'd use the same terms); (c) "sex, anyone?" (including anything involving some or several issue(s) of "gender"); or (d) "Didn't you used to president, Mr. Carter?" (famous people who decide to "give poetry a go"--double entendre definitely intended.) A Consortium rep has 30 seconds (I swear I was given precisely that figure) to pitch a book, any book, to Mr. or Ms. Bookstore Stocker, and while *no* book--in my opinion--can be pitched (or dismissed) in that amount of time, that's what most books get today. (Fun, isn't this?) Oh! Here's a Fun Anecdote for Rae: The book Coffee House was having trouble at that time coming up with a pitch for was Elaine Equi's *_Decoy_*, for which Rae wrote a quite- readable-in-30-seconds blurb. As nice as your blurb was, Rae, it was apparently not "pitchable" by Coffee House/Consortium standards. "Well," someone at the meeting said, "Elaine's going to be *at* this meeting, so we can't give Consortium our usual 'It's poetry; do what you can' speech." (Poets, go back over that sentence again.) "We'll have to come up with something." They didn't come up with anything while I was around, so I can't tell you what they wound up saying. If Rae's book is not in stores in NYC, I assume it's because the person pitching Rae's book for Consortium didn't have anything to say about the book (in 30 seconds or less) to suggest it would sell very well ("Rae Armantrout used to be Quarterback for the Dallas Cowboys!") Sure, *we* like Rae's work (I just finished *_Extremities_*, Rae--wonderful!--I know it's "old," but wonderful all the same) but, if you're like me--and I know *I* am-- you don't work for Consortium. Bookselling in this country is too depressing to think about, except that we *have* to think about it, because that's what some of us do. Not only that, but it's not just about selling books, it's about disseminating information, ideas, points-of-view, ways of experiencing (knowing) the world (or "the word"). One reason my eyebrows don't "do-the-wiggly" reading about censorship-advocates like [insert name of backwater GOP running for congress next election year] is because the truth is: The "market" has and will continue to be the Primary

Censorship Agency in this country. Not the *only* one, mind you. But, sort of the "Elvis-elect" of censoring bodies, if you will. ("Elect" 'cause we "asked" for this- -consent of the governed, & all that.) Consortium exists by virtue of Bookslinger, the latter of which used to be in Minneapolis, & was every bit as big, carried as many titles & presses, as SPD. (I know, I used to frequent both.) Consortium, in fact, is in good part responsible for Bookslinger's demise in 1993. Bookslinger had a lot of problems, but some of its biggest problems were the people who started Consortium AND DID SO IN THE OFFICES OF BOOKSLINGER. The Consortium people used to WORK AT Bookslinger. Then, they thought: "Say, what if we took a dozen of them best-selling ding-dang presses, and started a NEW distributing company to FOCUS ON THEM?" They did that, using Bookslinger's office space, computer, paper, supplies--AND PAID FOR NONE OF IT. Then, when things "got rolling" they moved out into their own office and started a new policy: ALL OTHER DISTRIBUTORS WANTING BOOKS ON PRESSES WE CARRY HAVE TO GET THEM FROM *US* AND *NOT* THE PRESS ITSELF. AND THEY HAVE TO *PAY* FOR IT, TOO. In other words, gang, Consortium ultimately wound up TAKING AWAY Bookslinger's biggest accounts, AND THEN MADE THEM PAY FOR IT! Ask SPD, anyone, where they get their Sun & Moon books, their Coffee House Press books--from Sun & Moon? From Coffee House? No, no, no. You're not thinking "mafia." You're not thinking "extortion." You're thinking "consent of the governed." Think, for a moment, "Hegemony." Now, care to wage a few bucks on it? Well, you're "right on the money" if you said, "Gary, I'll wager they get them darn books from the friendly PIRATES at CONSORTIUM, and they PAY A LITTLE 'SERVICE CHARGE' FOR 'EM, IF YOU KNOW WHAT I MEAN.") DING! DING! DING! DING! DING! DING! DING! (Excuse that outburst. I read a lot of Lester Bangs as a teen.) Bookslinger had a lot of problems. They never established nonprofit status, had to rely on a "fiscal receiver" for what grants they did get, a fiscal receiver in fact that didn't--reportedly--"like" "them" "very" "much." Consequently, they (sit down for this one people) *had* *to* *rely* *on* *book* *sales* *to* *keep* *in* *business*. (My apologies for those of you w/weak hearts.) They were also horribly, horribly disorganized. (Walking into their offices, I always assumed I was back in the Bay Area, & there had been a massive quake.) But, Consortium put the final nail into Bookslinger's coffin. Or, that's one opium-eating, lake- staring-at, frail & timid, longhaired, velvet-suit-wearing poet's opinion, anyway. So, Cris, your idea of exchanging a number of books w/a number of other publishers is not *only* a good one, it's one Marta & I've been practicing now for a while, first with Karl Roessler & his Trip Street Press (two lovely books available; I'll plug them later in a separate post) and, just recently, with Spencer Selby & his SINK Press (who, if you'll remember, just did a book by Charles Borkhuis). It's, in fact--& I'll certainly not apologize for saying this--"totally groovy." Yes, by all means: Let's

do it. Anyone, broadcasting from whatever country, can contact me via e-mail about this, and I hope you'll contact all the other publishers on this list (& the even more publishers not here) as well. Yours, Gary

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334. **FUNKHOUSER CHRISTOPH**

jazz/poetry

Sat 15 Apr 1995

Coincidentally rec'd in the mail yesterday a tape from a comrade in england, it's david henderson singing, circa 1975, "Love In Outer Space" accompanied by Sun Ra arkestra. What an incredibly smooth voice! Really, one of the loveliest singing voices I've heard in a long time, 'specially from a dude. I wonder what he'd have to say about being left out of most a dem antologies...

The other side of the tape is Baraka & Arkestra, performing Baraka's righteously afrocentric "A Black Mass", which is published in one of the collections of his dramatic works. The recording is from nineteen sixty eight and it is eentense. jacoub!

Bob Kaufman, "the best poet," wore khakis too

Stroffolino probably wore khakis.

speaking of whom, Chris, Sonny Ochs, Phil's brother, is an elementary school teacher somewhere up here near Albany. She co-hosts the "Mostly Folk" radio program on WRPI late sunday afternoon/ early evening. Someone correct me if I'm wrong, but Larry Ochs (who played on that splendid Camper Van Chadbourne lp, _the eddie chattebox double trio love album_, i think) has roots in the Ochs family at the New York Times.

why does it fascinate me that Lyn & Rae have more than one name?

Call me,

chris

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335. **Lindz Williamson**

Re: Ted's PC

Sun 16 Apr 1995

I thank you for your response and agree that things in canada and the Us are ertremmly different. My father's side of the family is based in Oregon, making in me painfully aware of the world of differencein attitudes. As well

being on the west coast there is not a large black population. Most of the friends that I have that are black are refugees from Ethiopia and they do not contain the America Black attitude that is defined as a "black thing" (meaning language, dress,, music). Most likely this is why they have escaped the discrimination that Afro-American often receive. However, being on the west coast brings up another issue of discrimination from the Asian population. But being Asian typically carries the stereotype of being less "aggressive" and "twice as intelligent" as say the Afro-Americans, therefore they would not face the same sort of discrimination. And what I mean by not kissing ass any more refers to Canadian history, not American. I'm talking about instances such as the Japanese internment, Chinese head taxes, refusal to admit Jewish war refugees in WWII while German war criminals hide out in Toronto and Vancouver, banning of the potlatch, and so forth. All these things were in my history texts and acknowledged as crimes against humanity, so there is no need for me to feel guilty (although it does pain to walk to Pigeon park on Welfare Wednesday and see Indians shooting up on junk, and I can't help but think this is not natural, not the way things are supposed to be), I can't apologize. I will wear my heart on my sleeve and put forth extra effort to clean up the mess that has been created for me and my generation, but saying sorry does not help anyone.

Books for reference on "ethnic" life in Canada

In Search of April Raintree, Beatrice Culleton

Under the Ribs of Death, John Marlyn

Disappearing Moon Cafe, Sky Lee

Obasan, Joy Kogawa

The Tin Flute (Bonheur d'occasion), Gabrielle Roy (just because the French are considered more ethnic than the English)

Lindz

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336. **Ted Pelton**

books

Sun 16 Apr 1995

Woodland Pattern is the "one good Wisconsin bookstore" I referred to in a previous post. It is also great for avant fiction and has a "creative prose" section with poetics/ essays/ theory etc. But I had no idea there weren't better places elsewhere when I asked about NYC. I feel like Dorothy, disabused of grandiose notions of Oz -- "there's no place like home."

Ted Pelton

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337. **Mn Center For Book Arts**

Re: Bookstores and Small Depressing NonDistrubition

Sun 16 Apr 1995

I have conflicting ideas on the issues of the availability of books in bookstores in NYC and elsewhere. Chax books are also distributed by SPD, and one, by Kathleen Fraser, was reviewed by NY Times Book Review, Village Voice, & elsewhere, and was still, according to reports I got, largely unavailable in NY. So, yes, it hurts. On the other hand, I hate to defend the market economy, but I do recognize that it exists, and part of me wonders why so many people even expect bookstores to be intellectual service organizations, rather than businesses. The exception Ron Silliman pointed to, Woodland Pattern, is organized as a nonprofit organization and is, in some ways, explicitly an intellectual service center, and they could not possibly exist without individual, foundation, corporate, and government contributions. That goes some way to explain why they are the most fantastic poetry bookstore on the continent.

Charles Alexander

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338. **Mn Center For Book Arts**

Re: The Impulse to Stock Things (longish)

Sun 16 Apr 1995

I'd like to volunteer Chax Press for the swap book notion. Yes I'd devote 100 copies of any title, although I might have to work out a few things with authors. But count us in. Great idea.

charles

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339. **George Bowering**

Re: PC

Sun 16 Apr 1995

Stephen Cope mentioned that while O'Hara is a "homosexual" poet, Creeley is just a poet. I dunno. I know people who thibnk of Creeley as an American poet. I myself always think of him as a one-eyed poet.

But seriously, I do remember that about 20 years ago Ginsberg descriobed my and Victor Coleman as good heterosexual poets. As it was the first time anyone had called me that I was a little tripped, and then I liked it. But I havent, I think, been called that by a hetero-breeder poet, that I know of.

Still, I have heard O'Hara called a NY poet 200 times for every time I have heard him called a gay poet. And Jack? Well, Jack is Jack. I hold his imaginary hand.

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340. **eric pape**

Re: Dissemination (long)

Sun 16 Apr 1995

I don't know how you do it Gary. Informative and amazingly entertaining post. We should perhaps add the problems of distributing not only books of poetry but any marginalized cultural product. For instance, the late '80s were an absolute renaissance for indy comics such as Love and Rockets, Yummy Fur, and Jim, etc, but those of us that are interested are just now beginning to get a sense of what all was available because most were distributed to only two or three commix stores throughout the country. We can get them now only because art spiegelman stirred up enough interest with Maus that major commix pubs had to notice and in effect bought out the indies. Now, they are available as back catalog items. Unfortunately, under current economic conditions, this seems to be the only way to win the game of notice, but unfortunately it at the same time kills the quality. The freedom that obscurity bought for the indy comics guy is now gone and what is done now is hardly of the same quality. Its a game that can't be won, unless, and this is the point of my post, we develop our own distribution networks. The best of all possible worlds would be to combine Ron's and Rae's concerns. Where those who know the stuff could direct mail and those who don't can happen upon it. The only way I can see this happening is on the net. Various catalogs could be made available and one could order stuff while logged on (as you can do now on Prodigy, etc.) This network could be placed on various gopher/www lists (like jewels) and in this way practically anyone that has access to the net (admittedly a small group now but getting larger) can have access to the books. This would then complement the availability of e-books, which could in fact assist sales. A bit of wishful thinking, prob, but is anyone interested? Thanks, Eric.

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341. **cris cheek**

Re: politics

Sun 16 Apr 1995

The first translation of 'The Communist Manifesto' into English was by Helen Macfarlane and published in George Julian Harney's 'The Red Republican' on Saturday, November 9, 1850. [Price One Penny]

Translation buffs will be amused to know that she sandbagged its famous opening line from the plain and direct 'A Spectre is haunting Europe' to 'A frightful hobgoblin stalks throughout Europe'.

Resultant mutual suspicions between revolution and poetry have been a struggle ever since.

game on
cris

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342. **James Sherry**
Small Depressing Non-Distribution

Sun 16 Apr 1995

Yes, Kenny, there is no distribution. Volume constraints on distribution have increased over the past 15 years to the point where some distributors will not handle a book that has a print run of less than 5000 copies. This institutionalization is recognized by everyone, but no one seems to be willing or able to do anything about it.

I sent a long letter to several people involved with distribution, attempting to suggest alternatives to the current system and no one was able to reply with any support although all recognized that the current system of bookstores and distributors does not service the literature only volume sales. For example, The Nation magazine attempted to get Consortium to distribute 3000 copies of an anthology of articles from the Nation on race dating back to 1865, a guaranteed seller. The Nation didn't have the capital to fund more than a short run and Consortium turned them down saying they had to have 5000 copies to distribute.

This is obviously an absurd example of bad business on the part of Consortium, but even SPD has a mandate as a wholesaler and not a true distributor. SPD does not have sales reps that go to stores and as a result their scope is limited. They do a good job in California and some other places, but not in NY or other places where one needs a rep to continuously barrage to stores. But the bookstores in NY are a joke as well. They have no interest in anything but what they can sell to unsuspecting college students. Even some of the "better" stores complain they can't get service from smaller distributors. In fact the entire distribution network has become so computerized and dependent on volume for success that I have decided to try to sell texts on the net. But let me ask a broadcast question?

HOW MANY READERS OF THIS LIST WOULD ORDER A BOOK THROUGH THE MAIL? HOW MANY WOULD ACCEPT AN ASCII FILE FOR 1/4 the price of a book?

I wonder. I have mailed many mailers to the Segue mailing list. Most of the people on this list are on the Segue list, but only 20 or tops 50 respond to a direct mail piece of a book they can't get in the stores. I think our buying habits are sadly what determine our taste and are conditioned by habit and consensus. I offered a list of the Segue catalog to all these people for free, but only four were interested enough to request it. (Oh and folks you will be getting it soon.)

We can blame the bookstores or blame computerization or blame THEM, but in fact how many people will go one step out of their normal patterns to get a book? A study of book buying indicates that some huge portion of all books, 60%, purchased by a small portion, 10%, of buyers.

Anyway if there ever is an NEA again or any funding or private capital for books, I hope small publishers get some relief on the market side.

James

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343. **James Sherry**

What is Digest?

Sun 16 Apr 1995

Loss, I like your evocation of the midnight flurry, poet brains discharging on the WEB at midnight, foetal excitation when the mother rests. I have had to opt for the "Digest" mode, which as you rightly point out is a consolidation of data, to shorten my day at the tube. I wanted to share the change for me with the list. I think I would have kept the message by message format if I had the ability to control deletions more easily in my mailing program. So as the technology improves for me I will come back to that format. James

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344. **James Sherry**

What is Digest?

Sun 16 Apr 1995

Ron, I am worried and that's why I wrote. I guess I want my mail, even in response to server messages to come to me direct as well as on the "Digest", since it might not [1834...com}e][direct8921at]. James

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345. **James Sherry**

What is Digest?

Sun 16 Apr 1995

Chris, To reply simply to your extended and interesting message, I wish to note how much a change in FORMAT of the same material created for me a significant change in MEANING. The particular thing I felt about it I see now as less important, although it has impact for me as I said to Ron, I'd like any responses regarding my mail to also come to me direct and not just to the list which I might miss on a given day. James

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346. **Tom Mandel**

Re: Last Names

Sun 16 Apr 1995

Rae, of course you are.

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347. **Tom Mandel**

Re: true friendship

Sun 16 Apr 1995

Hank, I only caught your absolutely correct response of last thursday, response to the Blake quote with its attendant cruise. You were nearer your books than I and "In opposition is true friendship" is exact (tho, for that matter, so is "opposition is true friendship").

As you know, the cruise has already been awarded. But, I do feel that you rather than Gary Sullivan now have best claim on the 'Vette. But, I have already awarded it to him; I'm in a bind. Perhaps Gary would be willing to share this historic vehicle.

I realize that I could also cut it in two lengthwise, providing one of you with the driver's experience and the other with that of a passenger. This would accomplish the further goal of enriching retrospectively the meaning of the phrase "split-window coupe."

What color would you like?

tom

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348. **eric pape**

Re: politics

Sun 16 Apr 1995

What is politics? I remember one poet, after one of these many wrestling matches about the issue, said in exasperation, "isn't what we are talking about as politics your moral center?" Certainly we can argue over what is moral, and why a center (snore), but I think she had something important there. Something more than just what happens when more than two people get together, although this idea acknowledges politics as taking place between the reader and the writer, as it should. The thing is that Republicans know art is political and that's why they try to kill it. Only us and the Democratic party defend art because they think it somehow above the political. Ultimately, if art is what some of us are saying: non-political, amusement, transcendence, etc, then it is hard to justify. If art is this, it deserves to be killed. I don't happen to think it is. Thanks ,Eric.

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349. **Aldon L. Nielsen**

Re: A Whiter Shade of Pale

Sun 16 Apr 1995

Curiously, at least to me, whiteness has, in America, been defined negatively on most occasions; for example, when the Supreme Court has found itself called upon to issue a definition of the white race, it has generally chosen instead to explain why the person before them at the time is non-white. Look at Eric Sundquist's discussion of Plessy v Ferguson, in which the novelist & lawyer Albion Tourgee argued that Plessy had been unlawfully deprived of property, that property being his reputation for being a white person (the court agreed that Homer was not white).

I sometimes have students who gripe that there isn't a white history month or other such celebration of whiteness (though I don't get much of this since the majority of students on my campus are legally defined as non-white) -- It's not that old complaint that interests me; it's their response when I treat the complaint seriously and ask them what the contents of this whiteness might be. Then it quickly becomes evident that they want to have their whiteness and deny it at the same time. That is, they insist, also, that they don't see things racially, that it is all the non-whites who insist on continuing divisiveness by forcing the white students to view the world racially -- That they would point to any number of cultural phenomena they believe the white race to have invented (such as, the claim goes, the very idea of racial tolerance) but they at the same time insist that none of these phenomena are constructed "whitely" -- This _is_

indeed confusing, What it amounts to is that these students are angry that everyone is raced & ethnic but, supposedly, themselves; but they insist that they don't see themselves as white people; I think that is the remanant of white skin privilege in the U.S. -- the right to decide when & where to become white.

Maria's work in this area, by the way, is well worth reading if you don't already know it. Also, & I may mangle the title here, Allen's The Invention of the White Race Vol. 1.

A mag. with a title I detest, Race Traitor, sometimes has interesting pieces on this topic, though its overall tone of "I'm more counterhegemonic than you" is hard to take.

I've taught Frank O'Hara in my Ethnicity in Lit. class, and have even floated a poem by my friend Spencer (Selby) in front of my students just to trouble the waters --

Don't we all have more than two names????? Even Sappho?????

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350. **Gary Sullivan**

Don't cut that 'Vette, hand me the Peruvian flake

Mon 17 Apr 1995

Dear Tom:

Thanks for the offer, but I'll stick with Marta's '82 Plymouth Reliant, bought (cheap!) from the University of Minnesota. (Who says American Universities have nothing to offer?) The 'Vette would last 2 winters before rusting &, besides, the Plymouth looks like an FBI vehicle. You do the kinds of drugs necessary to "keep on top of" today's hip-now-with-it- a-go-go music scene in a 'Vette, you're just asking for a tedious (& need I mention recreational-drugless?) stay in Stillwater Prison.

But, seriously, give the 'Vette to Lazer. I'd just sell the the thing for cigarettes, anyway...

Yours,

Gary

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351. **Chris Stroffolino**

Re: politics

Mon 17 Apr 1995

Re--moral center---Is that the center that can not hold? Of the "shopping center" that skirts around the city...thus conferring a sinister connotation onto Shelley's talk about "the center that becomes the circumference" during an acid trip.... Someone once said that one can not be a Machievellian without a moral center. This, of course, means that one can not have a moral center without being a macheivellian....Nonetheless, there is an "us" and a "them"---
Yours, Chris Stroffolino

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352. **Chris Stroffolino**

WHite History Month

Mon 17 Apr 1995

Dear Aldon--It's funny I saw a St. Patrick's day here in Albany and was kinda surprised how in 1995 there is still so much "ethnic pride" amongst whites...Like when I lived in philadelphia and shared an office space with a girl/woman (kinda transitional) who lived with her parents in South Phila. (highly ethnic italian and catholic and MUMMERS--do you know what MUMMERS are??????) and never left until she got married...and even then stayed there...Understanding such ethnic isolationism and the "tight communities" of whiteness came as a shock...especially during the year I lived in one of those ("white trash") neighborhoods and found it more, er, disconcerting than living in North Phila. as only white guy on block....I was called "nigger lover" and had a couple of close calls with the locals...and this is much of what we're up against.... CS

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353. **Marisa A Januzzi**

bookstores

Mon 17 Apr 1995

Hello to Ted Pelton and everyone else.

That list of NYC bookstores was great but out of date by at least two years (some closings, some name-changes, etc). Anyone coming to NYC should feel free to e-mail me with particular interests (new? used? antiquarian?) and I'd be happy to elaborate on possibilities. I feel as if I've worked in them all.

Anyway, here I am in NY and I'd guess I get most of my new stuff from SPD and Moe's in California via on-line lists and catalogues. They've got a web site

somewhere and are reachable through e-mail <[REDACTED]> and have a pretty strong poetry section. The Grolier in Cambridge is also ok for poetry but not consistent in what they'll stock. The Gotham is also great, if you can get over how rude half the staff is. I was once on hold for an hour and forty-five minutes and the person finally came back and didn't even laugh or seem surprised that I was holding...

There are some great stores here, but yeah, you have to get used to the idea that for the most part books are "stock" to the people you're dealing with, in the new book trade.

Bye for now--(I was serious! Feel free to e-mail for closer information)

Marisa Januzzi <[REDACTED]>

wishing the Phoenix still existed, or the Washington Sq Bookshop

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354. **Ron Silliman**

Re: jazz/poetry

Mon 17 Apr 1995

In the late 1970s, I had a rare demo record of a session Lorenzo Thomas did fronting a blues/rock band while in college (Queens? Brooklyn?). The band was called The Bankers -- hard to imagine that image for Lorenzo -- and he wrote the lyrics, sang the songs. I remember one verse: "bedbug morning, silverfish afternoon."

The acoustics were dreadful but the music was out there. I got the record from the bass player (Rich Jenkins, the younger brother of the playwright Len whom Douglas has published on more than one occasion). I gave my copy back to Lorenzo when I learned that he had lost the only copy he had had.

My question: are there any other recordings of him w/ musicians out there?

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355. **Ron Silliman**

Re: Bookstores and Small Depressing NonDistrubition

Mon 17 Apr 1995

"On the other hand, I hate to defend the market economy, but I do recognize that it exists, and part of me wonders why so many people even expect bookstores to be intellectual service organizations, rather than businesses. The exception Ron Silliman pointed to, Woodland Pattern, is organized as a nonprofit organization and is, in some ways, explicitly an intellectual service center, and they could not possibly

exist without individual, foundation, corporate, and government contributions. That goes some way to explain why they are the most fantastic poetry bookstore on the continent."

>

> Charles Alexander

Woodland Pattern would not exist at all if Karl Gartung were not so committed to it as a project to work as a truck driver (for Emery Air Freight or some such) to make Anne's lack of income "okay," a very basic and personal form of subsidy. Similarly, Modern Times, the best political bookstore in SF, has for 15 years depended on Pam Rosenthal's labor as a computer programmer at the Federal Reserve Bank. Like SPD, these organizations are indeed service providers and miracles every one!

-- Ron

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356. **Mn Center For Book Arts**

Re: Bookstores and Small Depressing NonDistrubition

Mon 17 Apr 1995

On Sun, 16 Apr 1995, Ron Silliman wrote:

>

> Woodland Pattern would not exist at all if Karl Gartung were not so
> committed to it as a project to work as a truck driver (for Emery Air
> Freight or some such) to make Anne's lack of income "okay," a very
> basic and personal form of subsidy. Similarly, Modern Times, the best
> political bookstore in SF, has for 15 years depended on Pam Rosenthal's
> labor as a computer programmer at the Federal Reserve Bank. Like SPD,
> these organizations are indeed service providers and miracles every
> one!

>

> -- Ron

>

Just to fill in some of the story, no matter how removed and inaccurately I am from it, I do believe Woodland Pattern began with a different name and location, and that it was in part the brainchild of a group of people, including Jerome Rothenberg who at the time was teaching at Univ. of Wisconsin, Milwaukee, but also included quite prominently, Karl Young, who has been tireless in his efforts to write, publish, review and otherwise write about, and make available small press works. Karl Gartung and Ann Kingsbury are to be praised for their vision and tireless work, but there is a large degree to which Woodland Pattern began and still

exists as the vision of many, and one which unites a local community with a much larger one via books and performances.

If you're in Milwaukee, Woodland Pattern is currently exhibiting an exhibition, ART AND LANGUAGE: RE-READING THE BOUNDLESS BOOK, which was originated in the spring of 1994 at Minnesota Center for Book Arts and which has now been to Atlanta and Milwaukee. This exhibition must return to artists after the current Milwaukee showing, but if anyone is interested in book arts, art/language exhibitions, particularly as a potential site host, please let me know, either via e-mail, or at Minnesota Center for Book Arts, 24 North Third Street, Minneapolis, MN 55401. Phone [REDACTED]; fax [REDACTED].

And thank you, Ron, for once again bringing Woodland Pattern to people's attention.

charles alexander

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357. **Susan Schultz**
books/movie

Mon 17 Apr 1995

I have a question for the New Zealanders on the list: what was the reception of *_Once Were Warriors_* like there? The movie has amazing resonances here in Hawaii, but also elsewhere (the identifications with African-American culture I found especially interesting). Roger Ebert got it comically wrong when he described it as a film about the evils of alcoholism, when it's more about Maori oppression and internalized (and externalized) rage.

As for books, I order through the mail all the time. We're on the brink of having two Borders and a Barnes and Noble in Honolulu, but the poetry selections are, shall we say, tame. I'd be delighted to be able to order through the net, or at least to have a catalogue of available books on-line.

I'm thinking of starting up a modest subscribers' only journal (like *_Situation_*) that would concentrate on "experimental" writing, especially that from the Pacific area, though not exclusively. I'd be delighted to get suggestions, about poets and about the mechanics of getting a small journal going, from anyone through the backchannel.

Thanks in advance,

Susan Schultz

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358. **cris cheek**

Re: Dissemination (long)

Mon 17 Apr 1995

Hi. Seems as if there are several suggestions re distribution surfacing or re-surfacing. Good. Using this space operationally figures in all of them so far.

James, I don't get the advantage of downloading ASCII from a middle-man. In many (although I grant not all) cases I could get that direct from the poet or have work posted to me via this space (which is increasingly happening). Whereas I do the advantage of buying a hypertext work on disc direct from say John Cayley or Kathryn Cramer or Jim Rosenberg. So, buying a disc which present work in some way authored and designed for this e-space - yes. Otherwise no.

As to Direct Mail it makes sense to use this listserv AND to cross-reference several others such as Eric's suggestion of Jewels (although I don't know what that is - doesn't matter at the present, there may be many). I'm certainly more keen on an announcement accompanied by examples from the work as in Juliana's or Kali's recent promo posts than in merely a listing of available titles or a title plus a smoothe blurb from anyone (which as far as I can see only fosters the perception of a clique towards closure if we're talking about the curious browsing). But then that's exactly the kind of possibility this e-space offers. I'm also curious to hear from may others about Direct Mail preferences and experiences.

Some (thanks gary and charles) have responded positively to the Timezone Exchange (i don't know how should we refer to it?) suggestion and the next step would be a bit of simple nuts and bolts on its mechanism?

It seems from my own access that the EPC is in need of some updating. Many author cites are blank. But the EPC provides one exceptionally integrated resource potential. A lot is down to us poets and publishers to learn the formatting languages to facilitate the fully-dimensioned presentation of our work(s).

dry, cold and windy
cris

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359. **Michael Boughn**

Re: A Whiter Shade of Pale

Mon 17 Apr 1995

Curiously, at least to me, whiteness has, in America, been defined negatively on most occasions; for example, when the Supreme Court has

found itself called upon to issue a definition of the white race, it has generally chosen instead to explain why the person before them at the time is non-white.

Why do you find this curious, Aldon? I find it a confirmation of the fact that race doesn't exist other than as a political creation (see, for instance, Michael Omi and Howard Winant, *Racial Formation in the US from 1960-1980*). (Whoa, politics!) "Blackness" has always been defined as a "lack of pure whiteness", while "whiteness", for those who care, only exists as the complete absence of "blackness". Thus, a drop of "black blood" makes you "black". Only the absence of that makes you "white". Not that there is any such absence, other than as a fiction. I had a fight about this with some dufus on the Phil-Lit list who insisted that during the entire 300 year Moorish occupation of southern Europe, community standards prevented sexual relationships between the occupiers and the occupied. Yeah, sure. We know what happened here. As Sing Bird says in Toni Morrison's *Song of Solomon*, it's a wonder anybody knows who anybody is. Faulkner is the master teller of the story of the fiction of race. Check out *Light in August*, *Absalom, Absalom*, and *Go Down Moses*.

Mike



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360. **Loss Glazier** **Re: Dissemination (long)**

Mon 17 Apr 1995

It seems from my own access that the EPC is in need of some updating. Many author cites are blank. But the EPC provides one exceptionally integrated resource potential. A lot is down to us poets and publishers to learn the formatting languages to facilitate the fully-dimensioned presentation of our work(s).

Cris,

Are you using Web access or gopher? A commercial system? I don't think there are any actual blank author locations. However, writing links for the EPC tends to be highly labor intensive. The situation has been that it all has to be done **twice** to support both gopher (Aol, etc.) and web access. I mean we are talking *_many_* hours of work. Given the greater power and flexibility of the Web (and its near certain movement towards being an Internet standard), I have tended to keep those links active.

This creates a problem. Let those who can't access the web use gopher and see an out-of-date version of the EPC (what, maybe 60% of it is there via gopher) or eliminate that version (unfortunately then not allowing some to contact?)

Anyway, I may have misinterpreted this part of your post. But that's the only way I can figure you are finding empty author menus, since the author area shouldn't have this.

All best,
Loss

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361. **maria damon**

Re: A Whiter Shade of Pale

Mon 17 Apr 1995

great post, aldon. who's "allen"?--maria

In message <[REDACTED]> UB Poetics discussion group writes:

.. Allen's _The

> Invention of the White Race Vol. 1_.

>

> A mag. with a title I detest, _Race Traitor_, sometimes has interesting

> pieces on this topic, though its overall tone of "I'm more

> counterhegemonic than you" is hard to take.

>

> I've taught Frank O'Hara in my Ethnicity in Lit. class, and have even

> floated a poem by my friend Spencer (Selby) in front of my students just

> to trouble the waters --

>

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362. **Robert Drake**

Re: Dissemination (long)

Mon 17 Apr 1995

The best of all possible worlds would be to combine Ron's and Rae's concerns. Where those who know the stuff could direct mail and those who don't can happen upon it. The only way I can see this happening is on the net. Various catalogs could be made available and one could order stuff while logged on (as you can do now on Prodigy, etc.) This network could be placed on various gopher/www lists (like jewels) and in this way practically anyone that has access to the net (admittedly a small group now but getting larger) can have access to the books. This would then complement the availability of e-books, which could in fact assist sales.

A bit of wishful thinking, prob, but is anyone interested? Thanks, Eric.

having no modesty, i want to point to TapRoot at the EPC, which has a WWW version underconstruction (150 short reviews indexed so far, about 10% of the backlog), and which might be a start. the ordering information/ addresses point direct to the publisher--i always like to order direct, puts more \$\$ back into the press. and the intention is to add links from the reviews to sample of work from the publications, tho copyright permission details etc. have yet to be worked out. and as ever, i'm actively soliciting contributions of reviews...

luigi

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363. **Robert A Harrison**

Woodland Pattern

Mon 17 Apr 1995

In response to the recent posts concerning Woodland Pattern:

Before it was incorporated in 1979, it was known as "Books Books," which began in the early seventies sometime ('72, '73?). Much better for small press books than anything I've seen in NYC or Chicago. It was started in the early 70s by Karl Gartung, Anne Kingsbury, Karl Young, Tom Montag, and Mark Hauptert (Jerome Rothenberg was not directly involved, though he may have been teaching at UWM while "Books Books" began). They do 40 or so public events per year including readings, art openings, workshops, and music events. Their ethnic literature sections are some of the more extensive I've seen (very large Native American section), and their poetry selection has been growing at a more than healthy pace since its beginning, so they have stuff that even SPD doesn't have anymore. They have catalogs available for their ethnic literature collections (not for their poetry selection, it would be too big). AND, they have large collections of fine print books and chapbooks.

They're tremendously dedicated to the Milwaukee community as well as keeping up a world class literary center.

Their address:

Woodland Pattern
720 E. Locust
Milwaukee, WI 53212

██████████

FAX ██████████

Internet: ██████████

bob harrison

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364. **Edward Foster**

Re: digest

Mon 17 Apr 1995

many texts but few poems

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365. **Edward Foster**

Re: Standing

Mon 17 Apr 1995

oh, ron, stop preaching from the barricades. take spicer, for instances, of course homophobia has a lot to do with what you find in spicer, but i spent yesterday who was saying similar things. a great person, good talk, but not spicer, not poetry.

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366. **Edward Foster**

Re: Standing

Mon 17 Apr 1995

oh, ron, the smokin' business: can't help you there, BUT there's a pretty good beer, to my taste, called red dog, which i recommend, though actually i like my home brew better. in any case, i do recommend beer, tho it reveal my relative class stance.

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367. **Edward Foster**

Re: Knowledge & empowerment / electronic

Mon 17 Apr 1995

loss, i do agree with you. try, for instance, finding all the little mags with chapters from the h.d.book. the problem's dual: (a) only reason i can do/afford e-mail is that this place gives us computers, etc, (b) attitude that words here don't last.

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368. **braman sandra**

net dissemination

Mon 17 Apr 1995

Speaking of dissemination -- a couple of guys are about to start up a book distribution service for fiction. You pay a nominal fee to put in your manuscript.

Readers can read a few pages before making a decision to order it, at which paying for the book with a computerized transaction delivers the entire manuscript. Authors get a royalty of a few dollars apiece. Sounds great, frankly. Why only fiction? Needs a server, some software, someone to put in a little time running it. Sandra Braman

PS -- If anyone's interested in putting a manuscript up for the fiction server, please let me know backchannel ([REDACTED]), and I'll pass your names along.

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369. **Edward Foster**

Re: politics

Mon 17 Apr 1995

yes, mike, that's it: a is not marx. all language, it may be, is political (tho somewhat less so, i think, than some say), but it isn't that that makes the poem. spicer's joy in billy is a good deal more and other than relative class stance.

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370. **Edward Foster**

Re: politics

Mon 17 Apr 1995

no, eric, it's not the art that is political; it's the way it's used and what it's presumed to say by the big boys in elephant skins. i suggest a safari.

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371. **Edward Foster**

Re: poeticslist serve and desire / the 39 steps

Mon 17 Apr 1995

with angels and whatever comes to hand we seek and find the answer in the sand; dry, cool and buried deep below the sun, our ecstasy as blood within the darker roots will run. so rivers merge, are one.

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372. **maria damon**

Re: politics

Mon 17 Apr 1995

In message <[REDACTED]> UB Poetics discussion group writes:

> no, eric, it's not the art that is political; it's the way it's used and what

> it
> 's presumed to say by the big boys in elephant skins. i suggest a safari.
i don't get it --what is the significance of elephant skins?--maria damon

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373. **eric pape**

Re: politics

Mon 17 Apr 1995

Yes, Chris. Ultimately I agree that the term moral center is a problem. What I meant is something more like baseline ethics, or something similar. Marx's analysis of capitalism is only a criticism if we find exploitation inethical. Thanks, Eric.

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374. **Edward Foster**

Re: politics

Mon 17 Apr 1995

elephant skins: things republicans wear.

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375. **maria damon**

Re: politics

Mon 17 Apr 1995

In message <[REDACTED]> UB Poetics discussion group writes:

> elephant skins: things republicans wear.

ah, i see- i thought we were entering some slippery territory of "criticism in the jungle." --maria d

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376. **cris cheek**

Re: poeticslist serve and desire / the 39 steps

Mon 17 Apr 1995

Angelo - "spoon me down some of that 'honey'. I'm all merged out." Blood and Moon pressing the heating beck into this ox - when a woodcutter's riverrun steps by parading his latest smoothe treen "Fresh and Green!!" "Dream on - Arkangelo".

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377. **Lindz Williamson**

I feel pink

Mon 17 Apr 1995

I have to agree with what Chris was saying about white ethnic communities such as the Irish and the Italian having tight knit celebrations of being "white". In Canada it is even more apparent that being part of the white majority also means you are english. Being on the west coast my contact with Quebecois culture had been minimal until I started working at a French bakery to support myself through my BA. A whole new white culture opened up to me. Yet it did not change my BC attitude towards the Parti Quebecois. I'm still fond of bumper stickers that exclaim "Quebec seperates make them take Ontario!"

Someone else was talking about how attitudes of color are constructions of society and I think that is an excellent point. My "whiteness" is the result of my upbringing and experience and my perception of other races depends on how they are presented within my realm. Ted's rather aburpt response to my previous post made judgements on my life without any concept of how I live. Although I value his incite and his bold statments, I think his reactionary approach to my refusal to apologized missed my intended meaning. It all comes down to the futility of formal apologies, it's not a matter of feeling threatened.

Let's say you are left handed, and we the righteous majority of right handers decide that all left handers are mutants and should have their left hands cut off so you will no longer offend us. We the majority then force you to conform to our right handed ways. Then forty years later we see that we were wrong, science has proven that lefties aren't gimps. Obviously we can't give back all those left hands, but we can do huge tv campaigns and say "oops sorry, leftis are cool", "Hire a lefty", "lefties do it better". NOw does that make you feel any better, or wouldn't you, the one handed, previously lefthanded person prefer that we, the right hands actually did something useful with all that publicity money and found a way to replace that hand or atleast compensate you for the emense inconvience and humiliation you've suffered for the last forty years.

Lindz

Ps, There is a great scene in Cry Freedom, where Stephen Biko is on the stand and the prosecutor says "Why do you call yourselves Black, you look more brown to me." And Biko replies, "Why do you call yourselves white, you look more pink to me."

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378. **Ron Silliman**

Re: Hallmark

Mon 17 Apr 1995

The close readers out there will note that the message with this title that you just read was "logged" by my network at work on March 22 -- it took 26 days to get out over the internet! Don't let anyone kid you about the "instantaneous" nature of this electronic stuff. If some systems engineer forgets to reboot the gateway server, you're toast!

Ron

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379. **Ron Silliman**

Re: politics

Mon 17 Apr 1995

I always knew those Foster's cans were too big.

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380. **Gary Sullivan**

Re: Book exchanges

Mon 17 Apr 1995

Dear Cris:

A few thoughts on your book exchange idea...

* It doesn't matter to me whether or not books exchanged are of equal (retail or production) value. I would happily exchange 5-10 copies of a perfectbound for an equal number of either chapbooks or "mimeos." This is because:

* I probably wouldn't try to sell the books I'd exchanged for. It wouldn't matter to me if -- let's take you as an example -- if you exchanged 5 copies of your most recent for mine, and then tried to sell mine. However you got them out would be fine w/me. What I would do with yours would be to give them to friends who I think would appreciate them, and/or include them as "bonus freebies" w/things of our own that we sent out. (I could take them to readings, too, though we don't have a lot of readings here in the Twin Cities.)

* As far as "nuts & bolts," that seems to be something each publisher would have to work out with other publishers on a publisher-by-publisher basis. Unless ...

* You mean maybe a "place" online that would be a list of publishers (including their e- and/or snail-addresses) who have expressed interest in participating in this exchange. (I like this idea, actually.)

How does the above strike you? Anyone?

Yours,

Gary

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381. **Ron Silliman**

Re: politics

Mon 17 Apr 1995

1st SF Home Rainout Since. Bounce Tabby-Cat Giants.

Newspapers

Left in my house.

My house is Aquarius. I don't believe

The water-bearer

Has equal weight on his shoulders.

The lines never do.

We give equal

Space to everything in our lives. Eich-

Mann proved that false in killing like you raise wildflowers.

Witlessly

I

Can-

not

accord

sympathy

to

those

who

do

not

recognize

The human crisis.

From "Thing Language," 1964

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382. **Gary Sullivan**

Re: politics

Tue 18 Apr 1995

PEOPLE IN THEIR ABSENCE

for Ed & Ron

Starvation is a chemical. Poor men praise
whatever worse outweighs
hope's burn. They write in rags of light
over unevents. Each time a little colder
in the head, eating, like
say, some more words. & in my world
that's what people are supposed to do.
So, who are you to tell me
I'm entitled to my opinion? Such food
as outstretched hands an offering make
& make of itself a circle
w/out end. My favorite evenings are factory ones
but I could do the other.

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383. **Chris Stroffolino**

Re: I feel pink

Tue 18 Apr 1995

Or PINKO---Lind(Z)'s comments on LEFT-HANDEDNESS do strike home
as allegorical. "I've been Ayn Randed nearly branded a communist coz I'm
left handed that's the hand to use well never mine" Simon (in response to
McNamara's belated apology to KALI TAL's viet gen) And one's LEFTIST
tendency (as a southpaw) were put severely into question during the 1992
Presidential debates--for CLINTON, BUSH and PEROT were all revealed to
be lefties---oops, there goes the neighborhood--and not only that my two
favorite Beatles were the right handed ones, and Ringo and Paul were the
lefties....CS

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384. **Chris Stroffolino**

Re: Hallmark

Tue 18 Apr 1995

Well Ron don't worry I think your HALLMARK message is surely "News That Stays News" (stays as in "stay of execution"?--ah, the perils of "close reading") and makes me wanna propose an open question to this forum--- Frank O'Hara writes somewhere "that those of us who thought poetry was crap were throttled by Auden or Rimbaud"---well, what I'm curious about is WHAT THROTTLED you "folks"??? What made you, uh, "get religion" as it were....or did any of you actually enjoy the FORCE FED FROST that signified "poetry" when you were younger so much younger than today? CS

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385. **Susan Schultz**

whiteness

Tue 18 Apr 1995

Chris--you should see Honolulu's New Caledonian society! Skirts, bagpipes, Robbie Burns readings. It's a kind of ethnic envy, I think. In a place where whiteness is next to ungodliness it's also an interesting self-assertion.

When I taught at a small college in Williamsburg, Virginia and included three works by African-American writers in an American lit class, students responded by suggesting I should have included more Italian-American literature (for example); or by saying they'd been made to feel guilty enough already. But what was most disturbing was the way in which they (not all, of course) considered it a course in American literature, with some African-American stuff thrown in on the side. I was finally reduced to telling them that Toni Morrison's a better writer than F. Scott Fitzgerald, which was to give in to a series of assumptions that were better left alone. A fine book on the canon is John Guillory's *Cultural Capital: The Problem of Literary Canon Formation* (Johns Hopkins), which leaves no one's canonical myth unturned. Among his points: there is no such thing as a canon; there are only syllabi. There's also Michael Berube's book on the public debate over the canon, where he rips William Bennett, et al, to shreds.

Susan Schultz

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386. **Mn Center For Book Arts**

Re: Book exchanges

Tue 18 Apr 1995

I'm with Gary on the exchange idea, including agreeing to exchange perfectbound or Smyth sewn books for chapbooks of various kinds. The only worry is that, if I am only publishing two or three books per year (and only getting back to that in 1995 after transition years after mid-1993 move) I may not be doing the quantity of work which many chapbook publishers are doing. But these issues of quantity and value seem not the point so much as getting the work around. In an edition of under 1000 I would probably limit the quantity of books available for exchange, rather than sale or author's copies or review copies, to 100 or less. I particularly like the idea of exchanges with authors as well as publishers, and I would not limit it to new books, either, although I would like to exchange for books I don't already have and haven't already read.

charles alexander

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387. **Mn Center For Book Arts**

Re: whiteness

Tue 18 Apr 1995

Susan, it is problematic to agree that Toni Morrison is a better writer than F. Scott Fitzgerald, in several ways. Beyond the whiteness issue, you have to define what "a better writer" means.

I was watching a late night locally produced arts television program last year here in Minneapolis which featured Patrice Koelsch, in conversation with artists and arts activists. Somehow the subject of Satchell Page's autobiography, as literature, came up, and Patrice got rather angry that such work was considered as literature, felt it was somehow an insult to REAL writers like Toni Morrison and Alice Walker. I thought her position was rather ludicrous, but realized I have might have been more in agreement if the writers she cited were Amiri Baraka, Clarence Major, Bob Kaufmann, Zora Neale Hurston, Gwendolyn Brooks, Nathaniel Mackey, Wanda Coleman, or Langston Hughes. But then we're all back in the finding the "better writer" game.

all best,
charles alexander

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388. **cris cheek**
Re: Book exchanges
Tue 18 Apr 1995

I'm with Gary and Charles. Committed to making something happen. e-mail page yes - where? EPC facility?

Out of town for a couple of days so will come back more fully on this then.

But YES

cris

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389. **Aldon L. Nielsen**
Re: White Mystery Month
Tue 18 Apr 1995

Several replies in random order:

The full citation is -- Allen, Theodore W. *The Invention of the White Race: Racial Oppression and Social Control* Vol.1_ (Vol. 2 nowhere in sight yet). New York: Verso, 1994.

Yeah, I know all about Omi and Whynot -- good stuff there -- but a point is getting missed (_and_ the "one drop" rule is a peculiar institution of the U.S. -- things look quite different in the other colonies) -- Of course race is a social construction -- what I find curious is the shifting attitudes among self-declared white people about their whiteness -- (this also parallels their shifting beliefs about just what characterizes blackness, none of which has much to do with skin color at all).

That is, to link back to Chris's observations, most celebrations of white ethnic traditions such as St. Patrick's parades and so forth are quite apart from any celebration of whiteness (except when the neoAryan types reappropriate them, as has happened with some Celtic and Scottish celebrations in the NorthWest in recent years) -- and, interestingly enough, many of these are among communities, like the Irish and the Italians, who earlier in the century were not considered white people in most of the U.S. -- It is sometimes an easy matter to shift such a celebration immediately and forcefully into a "white" thing -- this often happened in the bad old days when a black person wandered into the proceedings --

My curiosity has been about the lack of content of the concept of whiteness for most young people who think of themselves as white, coupled with their, to me, odd attitudes about that very identification -- that is, to repeat myself from last time, the students with whom I have this conversation insist that they do not

see the world racially at all, and yet when they describe what they take to be the "norms" of US existence, it is very clearly a description in which all non-whites are viewed as deviating from what is posited as a norm --

I'll try to say this more coherently another time -- bottom line, most of my white students would insist vehemently that they have never benefitted in any way from being white -- indeed, they tend to believe that "reverse discrimination" is the social problem of our era (though the overwhelmingly white senior faculty at even this school would seem to indicate this isn't much of a factor in real academic employment) -- They often react as if even to discuss the history of slavery is to accuse them, as individuals, of something, and that to discuss history is to be anti-white -- since most of them have little or no knowledge of that history, I doubt that this is the result of their having been brow-beaten with it in K-12 school.

On the other hand, there are some really exciting young students showing up who actually read books and care about the textual past -- some of them are rereading the works of the 19th century abolitionists (and the proslavery books) and producing analyses that are breathtaking in their originality and usefulness --

Anybody out there read Thomas Wentworth Higginson's memoirs lately? He was entirely wrong about both Dickinson and Whitman (quite a record there!) but his autobiographical works are tremendous; almost on a par with Melville.

Was Edward Taylor a white poet? Longfellow? W.S. Barithwaite?

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390. **eric pape**

Re: I feel pink

Tue 18 Apr 1995

Lindz: I think you are right up to a point, but you don't go far enough. All the interesting analyses of "whiteness" so far, except for Aldon's fail to follow the chain of signification adequately. Yes, whiteness signifies lack but lack of what: ethnicity. Ethnicity, I would argue, is the second term of the opposition European/ethnic, of simply white/ethnic. Ethnic, whether Jew, Italian, Ethiopian, etc, signifies difference from a normative whiteness, thus it is possible even to place white trash as the supplement if the normative whiteness is, for instance, white yuppie. White also (take a look at Goethe's optics) signifies purity, cleanliness, while ethnic signifies impurity, corruption, which is why this construction is so hard to displace because the supplement, with all of its political implications is a construction of language and culture. Lindz, you also seem to view genocide ahistorically, that is, to see the genocide of Native Americans totally distinct from the genocide of Jews that culminated in

Auschwitz. Genocide is a historical process, perhaps the apotheosis of our historical situation. Which is why we cannot forget, or simply say, well, whoopeddoo, that all happened a long time ago and has no relation to me at all. The fact is that language and history has not changed, and the conditions are ripe for another genocide and another and another, and if we keep saying that none of us are implicated because we had nothing to do with it, it will never stop. Lindz, you are absolutely correct when you say apologizing isn't enough, but forgetting just allows it to keep happening. Thanks, Eric.

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391. **eric pape**

Re: politics

Tue 18 Apr 1995

Ed: As usual I appreciate your wit and insight. But I think that even saying art is not political is a profoundly political statement that has a specific political history, going back in the English tradition to attempts to inculcate East Indian subjects into Western values. Indians were very resistant to Biblical studies, but English educators decided that in order to keep Indians "good subjects of English rule," they had to give them Christian values. They noticed that good Christians rarely attempt revolution in the temporal world (although there are some attempts now to do so). The English decided that Western literature was so steeped in Christian values (not sure that this is correct either) that you could teach that and make them Christian without making them Christians. In order to do that they had to claim that lit. was not at all political, and was in fact higher than that, beyond that, above that, or else another form of resistance, they thought, was likely to develop. This little story is surely flattened out, the processes made simpler than they were, but I think it demonstrates the political ease with which the claim to non-politics can be political. Having said all this, I now admit that I do in some sense agree with an earlier post that said that a poem, or other work of art can have a political content as well as a content of "spirit." For me, though, even spirit would be a political term as it would capture the ineffable sense of a society in which nobody would starve, which seems as close to transcendence as we are likely to get. Thanks, Eric.

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392. **eric pape**

Re: politics

Tue 18 Apr 1995

elephant guns anyone (but who distributes the ivory?)?

393. **Tony Green**

re-politics again

Tue 18 Apr 1995

The relation between something called poetry and something called politics is deeply obscure.

To say that poetry is always political collapses one into the other.

Poetry (and Art) likewise, and just as plausibly or impluasibly, is always philosophy, always religion, always sociolgy. In other words there is no poetry, no poetics, no "poetics"list as an in any way identifiable issue or set of issues.

All its issues can be covered by political discourses, religious discourses, theoretical discourses, sociological and anthropological discourses?

Poetology becomnes a sub-branch of some other - ology too glibly.

(What was that you were saying a month or so ago Spencer Selby apropos theory when I tried to intervene in the debate over theory?)

Denying that poetry is political is necessary in the face of the threat to submit poetry to the terms and judgments of political doctrine or religious doctrine or the proposals of some moral code.

Insisting that poetry is political, religious and moral is just as necessary when poetry claims complete autonomy from social process

The argument goes on, as if it can ever be resolved on one side or the other. Well, can it? Isn't it required for poetics to exist as something to write and talk about that it be something other than politics etc, while yet always adjacent to politics etc.

I hate to spoil a fun argument, but it's one of those arguments that can only end up with a recognition of a measure of one and a measure of the other.

When Spencer Selby wants to deny theory, I defend theory as being a condition of any poem whatsoever. When Ron and Tom want to insist on politics I want to side with Ed Foster and defend poetry's distinctiveness (and autonomy).

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394. **Edward Foster**

Re: poeticslist serve and desire / the 39 steps

Tue 18 Apr 1995

angelica's a carrot in my book, but angelo is honey in my thigh. the angelus is golden and the repetition wears a groove along the page. sir norman wears illusion on his sleeve. the island's set aside for thieves.

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395. **Charles Watts**

Panels, Panelists, Readings at the Recovery of the Public World Conference, June 1-4, 1995

Wed 19 Apr 1995

THE RECOVERY OF THE PUBLIC WORLD: A CONFERENCE AND POETRY FESTIVAL IN HONOUR OF ROBIN BLASER, HIS POETRY AND POETICS. JUNE 1-4, 1995, AT EMILY CARR INSTITUTE OF ART AND DESIGN, GRANVILLE ISLAND, VANCOUVER, B.C. SCHEDULE OF EVENTS (AS OF TODAY, APRIL 18, 1995).

The following is the schedule of events at the Recovery of the Public World Conference and Poetry Festival in honour of Robin Blaser, to be held at Emily Carr Institute of Art and Design, Vancouver, B.C., June 1st through fourth, 1995, together with the names of people who will be taking part:

Thursday, June 1st, 8:30 a.m. - 9:25 a.m. Conference registration; pick-up of registration packets and other conference materials, in the foyer of the theatre at Emily Carr Institute of Art and Design.

Note: all panels & lunchtime readings will be held in the theatre at Emily Carr.

Thursday, June 1st, 9:30 a.m. - 12 noon. Panel: COMPANIONS: SELF, OTHER, COMMUNITY. Chaired by Jenny Penberthy and Charles Watts. Panelists: Michael Boughn, Daniel Burgoyne, Clayton Eshleman, Peter Gizzi, Michael McClure, Kristin Prevallet, Nathaniel Tarn.

Thursday, June 1st, 12 noon - 1:15 p.m. Lunch break.

Thursday, June 1st, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Deanna Ferguson, Aaron Shurin, Dorothy Trujillo Lusk.

Thursday, June 1st, 2:00 p.m. - 5:00 p.m. Panel: COMPOSITION & PERFORMANCE. Chaired by Daphne Marlatt & Phyllis Webb. Panelists: David Bromige, Peter Middleton, Jed Rasula, David Sullivan, Phyllis Webb.

Thursday, June 1st, 5:00 p.m. - 7:00 p.m. Opening of the gallery exhibit, IN SEARCH OF ORPHEUS: SOME BAY AREA POETS & PAINTERS, 1945-1965. In the Charles H. Scott Gallery, Emily Carr Institute of Art and Design.

(Thursday, June 1st, 5:00 p.m. - 7:30 p.m. Dinner break.)

Thursday, June 1st, 8:00 p.m. - 11:00 p.m. Festival opening, the theatre, Emily Carr. Opening address by Charles Bernstein. Readings by Charles Bernstein, Norma Cole, Daphne Marlatt, Michael Palmer. Performance by Catriona Strang and Francois Houle. Michael Ondaatje introduces Robin Blaser, who will give a talk. Doors open at 7:30 p.m.

Friday, June 2nd, 8:30 a.m. - 9:25 a.m. Conference registration, continued.

Friday, June 2nd, 9:30 a.m. - 12 noon. Panel: 'NO LONGER OR NOT YET': TRANSLATION & THE RECOVERY OF THE PUBLIC WORLD. Chaired by Norma Cole and Michael Palmer. Panelists: Colin Browne, Hilary Clark, Pierre Joris, Susan Vanderborg, Pasquale Verdicchio.

Friday, June 2nd, 12 noon - 1:15 p.m. Lunch break.

Friday, June 2nd, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Bruce Boone, Andrew Schelling, Pasquale Verdicchio.

Friday, June 2nd, 2:00 p.m. - 5:00 p.m. Panel: HETEROLOGIES. Chaired by Susan Howe and Nathaniel Mackey. Panelists: Steve Dickison, Michele Leggott, D.S. Marriott, Leslie Scalapino, Andrew Schelling.

Friday, June 2nd, 7:30 p.m. - midnight: The Banquet, A FEAST OF COMPANIONS, honouring Robin and invited guests. At Heritage Hall, 3102 Main Street, Vancouver. A salmon barbecue catered by Brian DeBeck. Hosted by Kevin Killian and Ellen Tallman. Stories, music, greetings, poems. Hilarity for all at Heritage Hall!

Saturday, June 3rd, 9:30 a.m. - 12 noon. Panel: ETHICS & AESTHETICS. Chaired by Lisa Robertson and Jerry Zaslove. Panelists: Michael Davidson,

Robert Hullot-Kentor, Paul Kelley, Andrew Klobucar, David Levi Strauss, Anne Waldman.

Saturday, June 3rd, 12 noon - 1:15 p.m. Lunch break.

Saturday, June 3rd, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr.

Readers: David Bromige, Norman Finkelstein, Jed Rasula.

Saturday, June 3rd, 2:00 p.m. - 5:00 p.m. Panel: POETICS: THEORY & PRACTICE. Chaired by Charles Bernstein and Miriam Nichols. Panelists: Rachel Blau DuPlessis, Alan Golding, Steve McCaffery, Tom Marshall, Miriam Nichols.

Saturday, June 3rd, 5:00 p.m. - 7:30 p.m. Dinner break.

Saturday, June 3rd, 8:00 p.m. - midnight: Reading at Freddy Wood Theatre, University of British Columbia. Doors open at 7:30 p.m. Readers: Peter Culley, Michael Davidson, Rachel Blau DuPlessis, Clayton Eshleman, Robert Hogg, Susan Howe, Pierre Joris, Kevin Killian, Joanne Kyger, Steve McCaffery, Michael McClure, Karen Mac Cormack, Nathaniel Mackey, D.S. Marriott, Peter Middleton, Jerome Rothenberg, George Stanley, David Levi Strauss, Nathaniel Tarn, Anne Waldman.

Sunday, June 4th, 9:30 a.m. - 12 noon. Panel: EROS & POIESIS. Chaired by Bruce Boone and Sharon Thesen. Panelists: Kevin Killian, Daphne Marlatt, Peter Quartermain, George Stanley, Alan Vardy.

Sunday, June 4th, 12 noon - 1:15 p.m. Lunch break.

Sunday, June 4th, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr.

Readers: Susan Clark, Peter Gizzi, Michele Leggott.

Sunday, June 4th, 2:00 p.m. - 5:00 p.m. Panel: POETICS: FORM & STRUCTURE. Chaired by Pauline Butling and Wystan Curnow. Panelists: Charles Altieri, Pauline Butling, Don Byrd, Joseph Conte, Norman Finkelstein.

Sunday, June 4th, 5:00 p.m. - 7:30 p.m. Dinner break.

Sunday, June 4th, 8:00 p.m. - 11:00 p.m. Festival and conference finale, at Freddy Wood Theatre, University of British Columbia. Readers: E.D. Blodgett, George Bowering, Michael Ondaatje, Lisa Robertson, Leslie Scalapino, Sharon Thesen, Fred Wah, Robin Blaser.

Please note that program times may vary slightly; the list of persons reading is also subject to some change.

Please note also that some pre-conference events have been planned, including a reading and talk by Michael McClure in the new Special Collections and Rare Books rooms at the W.A.C. Bennett Library, Simon Fraser University, Wednesday, May 31st, time to be announced. There will also be a reading by

Karen Mac Cormack at the Kootenay School of Writing, 112 West Hastings, Vancouver, at 8:00 p.m., Wednesday, May 31st.

Changes in this program will be announced as they are confirmed.

Registration fees for the conference are as follows:

Entire Package, including panels, readings and banquet: \$100; students and fixed incomes: \$60.

Panels and readings only: \$80; students and fixed incomes: \$40.

Banquet only: \$25.

Please pay in Canadian funds. If this proves difficult, however, international money orders in U.S. funds for the equivalent amount at current exchange rates will be accepted.

Please note that seating for this conference is limited. If you plan to register for the conference and/or the banquet, it is advisable to do so by the beginning of May. Additional tickets to the Saturday and Sunday night readings will be available at some Vancouver bookstores and at the door on the evening of the reading; admission: \$10, \$5 for students and fixed incomes.

ACCOMMODATION: Some Recommended Hotels.

The Sylvia Hotel: 1154 Gilford St, Vancouver, BC V6G 2P6, tel: [REDACTED]. Regular rates: \$55-\$95 plus 17% tax.

The Buchan Hotel: 1906 Haro St, Vancouver, BC V6G 1H7, tel: [REDACTED]; Fax [REDACTED]. Rates: \$75-\$85 plus 17% tax.

The Granville Island Hotel: 1253 Johnston St, Vancouver, BC V6H 3R9, tel: [REDACTED]; fax [REDACTED]. Rates: \$150-\$195 plus 17% tax. N.B. Hotel rates are in Canadian funds.

More inexpensive accommodation:

Simon Fraser University Campus Accommodations: 212 McTaggart-Cowan Hall, Burnaby, BC V5A 1S6, tel [REDACTED]; fax: [REDACTED]. Dorm single: \$19-\$29. Dorm twin: \$48.30. Townhouse unit: \$105.80. On the SFU campus, Burnaby Mountain, about 30-40 minutes' drive to the conference site.

University of British Columbia: 5961 Student Union Boulevard, Vancouver, BC V6T 2C9, tel: [REDACTED]; fax: [REDACTED]. Suite for 3: \$95; for 2: \$74; for one: \$56. Single: \$24-\$32. Twin: \$48. On the UBC campus, about twenty-thirty minutes' drive to the conference.

Other inexpensive accommodation listings available on request.

To register or for further information, write to The Recovery of the Public World, c/o The Institute for the Humanities, East Academic Annex, Simon

Fraser University, Burnaby, B.C. V5A 1S6; tel (voice mail): [REDACTED]; fax: [REDACTED]. Or you can reach me by e-mail at the following address: [REDACTED]

Charles Watts
for the organizers,
The Recovery of the Public World

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396. **Tony Green**

Cecil Taylor, poet

Wed 19 Apr 1995

Over Easter, I remembered that Bob Callahan published a Taylor poem in New World Journal, Spring, 1979. pp.7-15
from the Mysteries....

".....lamb's robe oxen tail
of such memories down'd in mud
Youth postulates presence unkempt
before weighted Deities whorish
to cave, back to knees, on all fours,
Genuflecting to the curvature of
forgotten caves painted bodies
you, them in age. pretend was
never a part, you in youth's arrogance
not knowing.
Hendrix, whatever he meant, was out of
Black church commercialized rodent
to Mafia spiel made palatable.
Those closest loved not waht he was
(Much less the ambivalences time would resolve)
but drawn, they were to figure
encapsulated in mythical invulnerability
modern capitalistic gold...."

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397. **Lindz Williamson**

Not supposed to be here

Wed 19 Apr 1995

You're not supposed to be here
Not supposed to looking for me
This is the poor side of silence
This is the with noise of abandoned appliance
This is captivity

You need details
You need the name of a street
You're not supposed to be here in the the name of G-d

You're waiting for me again
Waiting at the mouth of the tunnel of love
But where is the cold little river
Where is the painted boat

If only the hummingbird
would sip at your desire
If only the green leaves
could use your longing
If only a woman were looking over your shoulder
a at map of the eternal city

It seems that nothing can take you away
from this odd memorial
Nothing that's been made or born
seperate you from
the fiction of my absence

All the messiahs are with me in this
You're not supposed to be here
All the messiahs agree
You're not supposed to be looking for me.

Leonard Cohen- Death of a Lady's Man

Warning

To love a man wholly
Love him
feet first
 head down
 eyes cold

closed
in depression
It is too easy to love
a surfer
white eyes
Godliness &
bronze
In the bright sun

Alice Walker- Her Blue Body

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398. **Blair Seagram**

Re: Left handed and loving it

Wed 19 Apr 1995

Eric to Lindz:

Lindz, you are absolutely correct when you say apologizing isn't enough, but forgetting just allows it to keep happening. Thanks, Eric.

I haven't been following the last few days closely. And I would say to Lindz, hang in there. And I would say to Eric, not apologizing, does not mean forgetting. What it means for me is letting go of something that cannot help me move forward. Things must change. They inevitably do change. The question is how they will change. I think if one can try to open and grow personally, it goes a long way, or perhaps it's the idea that the longest journey is begun with the first step or whatever that line is.

The thing that annoys me about politics and sides, is that it's so facile. People not to mention circumstances are complex. It is good to look at as many sides or perspectives as possible. When one speaks of governments (not revolutions) one speaks of change at a snail's pace if one speaks of change at all, in any real sense of the word. I think Foucault said something in an essay on power, to the effect that what we need today is to break away from the institutions that continue to mold us in ways we no longer wish to be molded.

I am not so politically minded. I may stand here on one issue and there on another. I don't buy into one agenda. For me it's a personal trip.

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399. **Blair Seagram**

Re: Definition: Language Poetry

Wed 19 Apr 1995

I have seen the problems that arose with definitions of post modern and deconstruction. I sometimes wonder if it has to do with their use in several disciplines or is it that we are still too close to it.

I am wondering if someone can give me a definition or several of language poetry.

Blair

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400. **Michael Boughn**

The whiteness of the whale

Wed 19 Apr 1995

"Social construction" is the "phlogiston" of 90's discourse.

Mike



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401. **maria damon**

Re: I feel pink

Wed 19 Apr 1995

In message <> UB Poetics discussion group writes:

> > Obviously we can't give back all those left hands, but we can do huge tv
> campaigns and say "oops sorry, leftis are cool", "Hire a lefty", " lefties
> do it better". NOW does that make you feel any better, or wouldn't you,
> the one handed, previously lefthanded person prefer that we, the right
> hands actually did something useful with all that publicity money and
> found a way to replace that hand or atleast compensate you for the emense
> inconvienece and humiliation you've suffered for the last forty years.

>

> Lindz

it seems that if someone has been wronged, and feels a formal apology has symbolic significance tht would restore his/her dignity and mark an acknowledgment on the part of the wrongdoer, it is not the wrongdoer's task to point out the practical futility of apologies and "refuse to apologize" on the grounds that it is not in the interest of the wronged. that phenomenon, of the

power-majority deciding what is in the best interest of the subordinated, perpetuates an unjust hierarchy where those in power don't think they have to listen.--maria damon

>

>

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402. **Ted Pelton**

Re: pink

Wed 19 Apr 1995

LindZ,

Yes, it was abrupt of me, and for that I "apologize." But you said you valued my "incite" -- a clever pun if that's what you meant. Nonetheless, the first time we talk and I begin by shouting. It's just I have heard the argument "what are we supposed to do, keep kissing ass?" argument more times than I care to, which where I live usually means, "Can we go back to the way we used to do things," and usually doesn't even ask but simply glorifies a past which never existed, in terms of, e.g., Norman Rockwell, Ronald Reagan, whoever else you care to include. Ted

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403. **eric pape**

Re: pink

Wed 19 Apr 1995

Lindz: I think Ted is right on this point. I don't know where he is speaking from, but in Louisiana, incidentally an extremely interesting and complex place or I wouldn't be here, any discussion at all about "oppression," "genocide," the rights of women, are likely to draw the most antagonistic stares. One of my students is the daughter of a state senator (Woody Jenkins who also owns the only local TV station). THis senator recently said "at one time, only people who owned property voted. We're a long way from that, unfortunately." I just happened to catch this, and what amazes me is that there has been no protest, no outcry, except from me and I am a, quote, California yankee." I should say that Louisiana folks are the most friendly I've ever encountered, but keep the doors locked at night. If I sound defensive on these posts, it's because I am. Forgive me if I sound too doctrinaire, but I do it mostly to remind myself that there are other points of view than the LA. Also, I urge you to remember that we haven't even come to close to winning the elephant wars, and they've got all the ammunition so far. Thanks, Eric.

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404. **Mark Roberts**

ASAL 95 PROVISIONAL PROGRAM (Forwarded)

Wed 19 Apr 1995

AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on [REDACTED].

Please note that [REDACTED] is a temporary address until we set up our own address sometime later this year

ASAL 95

PROVISIONAL PROGRAM

Association for the Study of Australian Literature

Annual Conference, 2-7 July 1995

Institute Building, Adelaide

SUNDAY 2 JULY

3.00-5.00pm REGISTRATIONS

St Mark's College

46 Pennington Terrace, North Adelaide

6.00pm WELCOME BUFFET

St Mark's College

MONDAY 3 JULY

9.00-10.30am KEYNOTE ADDRESS

Paul Carter

Crossing the Line: Space as Colonialism

11.00-12.30 CARTOGRAPHIES

Simon Ryan

Cartographic Eyes: Maps and Ideology

Heather Wearne

Post-Colonial Cartographies: Australian Maps of Belonging

Ian McLean

Imagining 'Australia': Paul Carter's Migrantology

2.00-3.00pm GENDER AND GEOGRAPHY

Susan K Martin

Gender, Genera, Genre and Geography: Colonial Women's Writing and the
Uses
of Botany

Judith Johnston

'Woman's Testimony': Louisa Anne Meredith's Notes and Sketches of New
South
Wales

3.30-5.00pm REGIONAL LANDSCAPES

Deane Fergie

Evanescent, Oscillating, Never Quite Settled Upon ... The Outback As
Cultural Mirage

Ruth Barcan

Natural Histories: Gender, Race and Regional Consciousness on the Gold
Coast

Martin Leer

Distance in Australian Literary Geography: The Case of Randolph Stow and
Thea Astley

5.15pm BOOK LAUNCH

8.00pm READINGS

SA Writer's Centre

Tom Keneally

Drusilla Modjeska

Peter Goldsworthy

Winner ALS Gold Medal

TUESDAY 4 JULY

9.00-10.30am SITES OF DESIRE

Ivor Indyk

The Place of Desire

Robert Dixon

Unfamiliar Selves: Ion L. Idriess' Torres Strait Trilogy

Catherine Pratt

"A Coupla Kings": Masculine Romance in Summer of the Seventeenth Doll

11.00-12.30 Panel: FICTOCRITICISM

Stephen Muecke

Anne Brewster

Heather Kerr

Gail Jones

2.00-3.00pm DOROTHY GREEN LECTURE

Drusilla Modjeska

Drawn From Life: A Portrait of Stella Bowen

3.30-5.00pm ABORIGINALITY AND TEXTUALITY

Leigh Dale

Living on the Ground: Lee Cataldi

Lyn McCredde

Mapping Religious Belief in Australian Culture

Kay Torney

Filling Terra Nullius: Boney in the Deathspace

5.15pm BOOK LAUNCH

8.00pm READINGS

Fotini Epanomitis

Matt Rubenstein

Gig Ryan

Winner, Mary Gilmore Award

WEDNESDAY 5 JULY

9.00-10.30am METAPHORS OF SPATIALITY

Kerryn Goldsworthy

The Space of Spinsterhood: Letters to the Female Middle Class Emigration Society 1862-1882

Kevin Gilding

Space Exploration: Australia, The World, Catherine Martin and Whatever

Allison Cadzow

Home Making: Australian Women Explorers' Written Representations Of Landscape/Space

11am DAY TRIP

LUNCH, WINE TASTING, AND READINGS

Woodstock Winery and Coterie

Barry Westburg

Jeri Kroll

Sudesh Mishra

Geoff Goodfellow

THURSDAY 6 JULY

9.00-10.30am CULTURE/IDENTITY/NATION

Graham Cullum

New Worlds and Words: The Poetry of Dimitris Tsaloumas

Anna Johnston

Australian Autobiography: The Politics of Making Post-Colonial Space

Manfred Mackenzie

Christina Stead and the "Natural Uncanny"

11.00-12.30 Panel: REWRITING THE MAINSTREAM

Rosemary Van den Berg

Maureen Watson

Ania Walwicz

Fotini Epanomitis

12.30-2.00pm AGM/LUNCH

2.00-3.00pm CAPTURED/CAPTIVITY NARRATIVES

Kate Darian-Smith

Captured Narratives

Gerry Turcotte

Mrs Fraser's Ravenous Appetite: The Taste for Cannibalism in Captivity Narratives

3.30-5.00pm READINGS

Ania Walwicz

Rosemary Van den Berg

Maureen Watson

Dorothy Porter

5.15pm BOOK LAUNCH

8.00pm NOT THE PARODY NIGHT

St. Mark's College

FRIDAY 7 JULY

9.00-10.30am RE-FIGURING SEXUALITY

Carol Merli and Paul Salzman

(Im)Printing/Erasing Woman

Terry Goldie

Patrick White's Homo Australis

Deborah Hunn

'Basic Bullshit': lesbian detective fiction and the Australian lesbian and gay press

11.00-12.30 Panel: SITUATING AUSTRALIAN LITERATURE Intersections with the

Multidisciplines

Sue Sheridan

John Docker

Christine Nicholls

Sue Gillett

2.00-3.00pm GLOBALIZATION/REGIONALISM

McKenzie Wark

Virtual Geography: Living with Global Media Events

Bernd Schulte

In Pursuit of Australian Cultural Theory - Impressions of a European

3.30-5.00pm FEMINIST READINGS

Rose Lucas

Tracking the Body: Dorothy Porter's *The Monkey's Mask*

Susan Midalia

The Contemporary Female Bildungsroman and the Politics of Optimism

Cath Ellis

Class War and Gender Conflict in The Goldfields Trilogy

5.15pm BOOK LAUNCH

7.30pm CONFERENCE DINNER

Henry's Brasserie, Ayer's House

For registration forms and further information please contact

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This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. We are also very grateful

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405. **Edward Foster**

Re: politics

Wed 19 Apr 1995

no, eric, for me that's not the context, but rather a sense that poetry is rooted (bad word, but for now . . .) in something other than the theological, merely discursive, propositional (hey!), which is to say, political. wow! rather: mallarme, egypt usw.

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406. **I.LIGHTMAN**

Re: Hello & more new music/new writing

Wed 19 Apr 1995

Hallo all,

I just wanted to respond, in one post, to lots of different lines that have developed since I logged on six days ago. This, no doubt, means that if anyone is like me they will not read the comments not attached to the strain they're following, or, read comments if they like the person, often because that person has made a real connection (leading to a backchannel) among all the hubbub of the list proper. I feel like I'm made some great personal connections, but as a sort of parasite on the list, yet many seem to feel like that too. POETICS is the city of us sub-urbs.

Anyway,

I really liked Aldon's detailed remarks, and all of the alerting to racism issues, but I think some of what Lindz is saying about the *interpersonal* dynamics is interesting; this expression "kissing ass" is interesting. One can be very engaged with the struggle to end racism, and still be manoeuvred into playing the feed for an acting-out against those who look like oneself (white, male, bisexual, in my case) who have acted in a bigoted way towards one's interlocutor in the past. Sorry, that's badly put. I mean, I can, in an interpersonal connection with somebody who has been attacked by other white

male bisexuals in the past say "yes, that's really bigoted of them, I won't treat you like that, I hate that behaviour", and what happens next, and over some weeks in some of my experiences, is that the person (attacked woman, attacked gay person who's been mistreated by a bisexual, attacked mixed race person etc) takes out his/her revenge on me as if I were the the other white male bisexual who attacked them. I know that the use of psychology has often been to excuse racism eg Susan Schultz's point about Ebert reading *Once There Were Warriors* as about alcoholism not pakeha racism against maori. But there can be such a thing as a good psychology by someone not racist. By which I mean, I have myself often stored up very angry feelings of vengefulness against someone who mistreated me and shut their ears to hearing my anger at their mistreatment of me; I dream what I'd say to them, I see them in the street and imagine having a showdown there and then. If I do this, I suspect others do too. And I see the situations I'm describing as the attacked person saying "ah ha, a stage to deliver the lines I've been writing in my head". This is human, and I'm not painting myself as a victim of it; I often do now withstand this stored-up outburst and then quietly comment that I agree, and I'm not like that myself. But I wonder if this is in any way adjacent to what Lindz was saying...

I also wanted to welcome Herb, as another fan of New Music, and an enthusiast for the human voice. I share Herb's frustration at the rhetorical use of the term "voice" in poetic criticism. Voice-work, in music and sound compositions, is very exciting, and poets who **are** proud of having a "voice" often display none of the abilities to introduce warmth, space etc into syllables and phonemes that singers have (indeed, what i **love** about a lot of language poetry is precisely that it **does** use this kind of singer's attention to syllables and phonemes). The singing voice doesn't have to be singular anymore than the poetic voice; I think of the way that someone like Bob Dylan loves the way his voice changes, and uses the new feel of it as **material**, just as some poets use new font or new life circumstances as **material**. What I like about Herb's emphasis is it stops us attacking the voice per se, and reminds us that it is over-simplification, trying too hard for consistency, that is at fault **in all arts**.

I'd better also, though it's a dead strain by now, respond a little to Miles's response to my report on the now infamous London reading. He's right that I read, though as part of an open floor not as an invited reader, for five minutes at the very end of the reading, and he's right that I'm male too, actually I do include myself in the sweeping attacks on over-representation of males, but then I counter that a little by the odd fact of not really being fully represented, since I am never invited, or put on the bill, as Miles often is. I certainly don't condemn anyone for living in London, as I think Miles knows that two of my very favourite poets, Denise Riley and Caroline Bergvall, live in London. I think the point I made in both my reports from England and New Zealand is that the

scene is so stupidly small that no-one can take honest criticism but has to think of the critic as someone anti-male or anti-London and so the criticisms are discountable.

Ira

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407. **Edward Foster**

Re: re-politics again

Wed 19 Apr 1995

tony, yes/no, problem is not to have a god calling it/her/him "social process." maybe.

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408. **Marisa A Januzzi**

throttled by angels

Wed 19 Apr 1995

Hi Chris--

I would be very curious to hear about what poets you first read, and everyone else, what got you into this. Partly I ask as a teacher who is always looking for the best poetential seduction material.

For me it happened like this: I got excited by the existential challenge of "My Shadow," by Robert Louis Stevenson, which I had to memorize when I was six. (Isolation, overactive mind, imaginary friends etc etc.) Then I only wrote the stuff until sixth grade, when I began to rummage in the desk I used during my (very boring) class on the history of the Americas. I don't know whose desk it was, but they were male and older, and he was harboring a copy of Ferlinghetti's *Coney Island of the Mind.* Maybe-- and this is interesting to me-- maybe I responded out of curiosity about the Italian name. The book was color, color, color all the way home, in a surrealistic sense.

You?

Marisa Januzzi

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409. **Ryan Knighton**

Re: Jack Smith

Wed 19 Apr 1995

Anybody recognize where this came from:

"I don't think I like your manners, ma'am."

"Well, i'm not selling them."

and,

"Thanks for the ride, the three cigarettes and for not laughing at my theories on life."

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410. **Ryan Knighton**

Re: pink

Wed 19 Apr 1995

There is a quality in the discussion of "whiteness" and the arguments that surface and re-surface which bothers me. Or perhaps i enjoy it in an odd way. The quality is Faulknerian. I think Ted said/ wrote to Lindz that "It's just i have heard the argument "what are we supposed to do, keep kissing ass?" argument more times than I care to". True enough. It is a kind of re-telling of the same point (of view) over and over in hopes that it will open and blossom into something new and meaningful: in hopes that there is a point of arrival. But the result, in my mind and senses, is suffocating. Instead of arriving at some kind of closure in the discussion, we have generated an enclosure in which nothing extra-ordinarily new can be cultivated. Yes, i think it quite Faulknerian. Anyone?

Ryan

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411. **Blair Seagram**

Re: Left handed etc.

Wed 19 Apr 1995

Dear Lindz & Eric:

I sent you a message early this morning around 3am when I couldn't sleep, so decided to read my mail. I can't locate that info about Foucault and the power essay. I read it long ago and don't seem to have a copy. I may not have said it quite right. I believe it is not just about breaking away from the institution but also about changing the institution itself. That another topic I won't get into now. A friend has arrived for dinner.

TC/PG

Blair

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412. **Tony Green**
Re: re-politics again
Wed 19 Apr 1995

Ed, yes/no & yes/no, on both "sides" of the issue. The issue's topology is possibly *not* one with a polarity and opposite sides to it. Shifting phases, eruptions of geysers, gaseous dispersal, -- instances of alternative models. It's to do with power of adjudication, censure, censorial process (god is a good word for it). And can poems be subjected to political analysis without remainder?

And

can that political analysis be subjected to a further political analysis without remainder?

And whose analysis in either case?

Maybe the ground needs to shift to rhetoric, to the advantages of discourses which are inclusive of fable, scenarios, personae and image as against those that seek to exclude them. Figuring it that way Politics is a name for a species of discourse and the results of poetry are apt to be indeterminate as to their effects. Also beyond the intentional control of the writer(s) or speaker(s). A lot of it is down to luck, not prior theorizing of any kind. What political discourse can do is isolate the factors of publication and artist/audience relations and fasten on aspects of content (mainly) and, with Langpo, maybe on formal structures too (from the point of view of reception theory and reading and writing practice --defiance of syntactic norms, of narrative forms for instance). What else can it do? What it can promote at its worst is PC (discipline-guilt dominance-submission relations between theorist and poet). The poet's role may not be easily contained. Transgression has long been a part of it. That may be interpreted politically. But if dogma, conventions, disciplines and rules, judgments by academies, or similar gods, get in the way of composition and performance, watch out for poetry.

Am I reading the continuing argument correctly?

By the way an attempt
to censor the net by NZ
politicians is following
the U.S. pattern. Becos
there's porn getting to minors,
institutions shd be held
responsible for employees
behaviour, and all net users
shd be subjected to control.

witrh

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413. **Chris Stroffolino**

Re: throttled by angels

Thu 20 Apr 1995

Well, Marisa, the beats were biggies...but the poets who came to my undergraduate school were Gerald Stern (who I later read with, ugh!) and Daniel Hoffman--he read from his Southian epic, BROTHERLY LOVE. PBS was taping it and I think the camera panned the audience and caught me nodding off...John Yau came (this was 1985) and turned me onto the New York School (O'Hara, Koch, Ashbery) and this lead me to Tzara.... One night (wasted) i was reading Tzara to a friend of mine who just came back from England and he pulled out his big Bertolt Brecht collected and said you know what Bertolt would say about this, and then made a reproachful noisy gesture...and so i experienced my first "poetry battle"--but, hey, I like them both...and until this semester when I worked with Pierre Joris neither of these writers were taught in English departments (--no doubt coz they're "not in the american grain")...and perhaps it was the fact that they weren't corrupted by academia that I was able to enjoy them more than even the "alternative" writers who were taught when i got my M.A. at Temple back when Jesse Jackson was a brief frontrunner in the democratic primaries.... Well, that's one version of my "THROTTLING" Any others? Chris

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414. **Spencer Selby**

Re: re-politics again

Thu 20 Apr 1995

Dear Tony,

Thanks for sensible thoughts. I would remind you that I never denied theory per se. What I denied were claims that are made for theory and uses to which it is often put.

Before that, I became Mr. AntiTheory simply because I maintained that art has its own level. This was my way of saying that art/poetry exceeds all the discourse surrounding it (a claim that seems obvious to me, but which others were drawing ominous conclusions from).

You and I had an exchange in which you seemingly equated theory with poetics. I responded that I'm interested in the space where theory and poetics don't overlap.

Another thing I remember: Cris Cheek said every poem's a theory and I answered that that's the kind of theory I like best.

My Best To You,
Spencer

On Wed, 19 Apr 1995, Tony Green wrote:

*The relation between something called poetry and something called politics is deeply obscure.
To say that poetry is always political collapses one into the other.*

Poetry (and Art) likewise, and just as plausibly or implausibly, is always philosophy, always religion, always sociology. In other words there is no poetry, no poetics, no "poetics" list as an in any way identifiable issue or set of issues.

*All its issues can be covered by political discourses, religious discourses, theoretical discourses, sociological and anthropological discourses?
Poetology becomes a sub-branch of some other - ology too glibly.*

(What was that you were saying a month or so ago Spencer Selby apropos theory when I tried to intervene in the debate over theory?)

Denying that poetry is political is necessary in the face of the threat to submit poetry to the terms and judgments of political doctrine or religious doctrine or the proposals of some moral code.

Insisting that poetry is political, religious and moral is just as necessary when poetry claims complete autonomy from social process

The argument goes on, as if it can ever be resolved

on one side or the other. Well, can it? Isn't it required for poetics to exist as something to write and talk about that it be something other than politics etc, while yet always adjacent to politics etc.

I hate to spoil a fun argument, but it's one of those arguments that can only end up with a recognition of a measure of one and a measure of the other.

When Spencer Selby wants to deny theory, I defend theory as being a condition of any poem whatsoever. When Ron and Tom want to insist on politics I want to side with Ed Foster and defend poetry's distinctiveness (and autonomy).

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415. **Mark Roberts**

Re: 1st mark

Thu 20 Apr 1995

Unreliable too. 1 Aus is ahead, not Team NZ.

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Don't worry I'm sure 1 Aus will sink if it looks like winning!!

Mark Roberts
Australian Writing OnLine

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416. **Kenneth Sherwood**

The poetics of whiteness

Thu 20 Apr 1995

Latching on to and decontextualizing Tony Green's words, I want to suggest that saying "all poetry is political" does not necessarily collapse the two, not unless one's sense of poetry is quite limited. (Not that I imagine Tony's is, but) poetry lives, all poetry I'd argue, in a variety of neighborhoods simultaneously.

To say all poetry is political is not the same as saying: all poetry is ONLY political. But then the temptation to modify political with "only" may suggest a particular attitude toward politics.

It's just such a limiting or constraining definition/delimitation of politics that seems implicit in the 'ass-kissing' interpretation of revisionist (in the good sense) U.S. history.

To respond as if such political claims were only about "you" or "me" (just as TG flinches against one collapse) is to collapse the political into the personal--this is not the aim of the familiar slogan.

The scale of the issues most recently put to words by Pelton, Nielsen, Schultz and others makes such a reduction--who me?, my politics?, my grandparents?--absurd. Personal guilt is hardly sufficient or even meaningful retribution for genocide.

I wonder if Ed and Lindz would be more or less revolted if I said poetry is political because personhood too is political. This is written several hours after watching Nightline coverage of the OK disaster which began with a sequence of brief testimonials by Americans across the country expressing their outrage, that this could happen in a 'free society' (in three of 10 or so clips), assuming an us/them, we're-at-war attitude within hours, before it's even remotely clear what the cause of the blast is. Meanwhile Ted K. displays pictures of Beirut bombings and prods guests to assert that the 'truck bomb' M.O. makes it likely these are Islamic terrorists too!

Being at the Calumet Arts Cafe, listening to Steve Lacy and Irene Aebi perform Creeley and Spicer poems instead of watching this quote news unquote quote develop unquote becomes, in retrospect, political too.

And, in response to Nielsen's earlier question about the constitution of whiteness:

One can argue that Poetry is not Political; ONE name for the privilege to do so is 'whiteness'.

Ken Sherwood

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417. **Edward Foster**

Re: re-politics again

Thu 20 Apr 1995

yes, maybe, i think what/where. hmmm: analysis operates by rules, and rules are after the fact. analysis says it discovers or clarifies; in fact it continually reinvents itself, is propositional. analysis is not poetry, tho poetry may analyze. right?

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418. **Edward Foster**

Re: The poetics of whiteness

Thu 20 Apr 1995

no, ken, i wouldn't be revolted. that business "the personal is political" is much ingrained (sp?) these days, and you can't escape the personal, i think, if only because the words are always yours. but that's the flaw, the reason every poem fails.

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419. **Edward Foster**

Re: The poetics of whiteness

Thu 20 Apr 1995

i'd also be careful about the "privilege" business; look at it closely and you're still in discourse, pleasing to foucault's descendants, but perhaps (?) yet another god, another code, another thou shalt. in society necessary . . . but in the poem?

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420. **Tony Green**

Re: throttled by angels

Thu 20 Apr 1995

Thinking slowly over Ken Sherwood and Spencer Selby's "re-politics again posts" Poetry Always or Poetry Only Political? The space between poetry and theory.

"Chthonic". Howling. Oklahoma horror, grief and pity. Poetry as something that stems from beyond words to speak. Ecstatic. That was at root of my sense of any/all art 1950's teenage mutant years. Unlikely locations for this in writing in my reading in Faber & Faber Eliot/Pound/Stevens/Louis MacNeice --"Autumn

Journal" + Hopkins(Penguin) + Dylan Thomas collected, but not usually found. Lorca. Reading for over a year through A la Recherche... writing clumsily little love lyrics (Geez! how embarrassing) and participating in genteel poetry society at school NETWORK ANNOUNCEMENT TEAM NZ AHEAD OF I AUS BY 12 SECS AT FIRST MARK with vocal noise poetry piece, phonemic but not words, sudden erupting "avant-gardism". With so much engagement with process and question of where "authentic" poetry comes from (like music) and elimination of "statement" + "content" I wd have been a sucker for Tzara? but that was way outside what I could find then. Otherwise and later at Cambridge, I got to read (other people's poems mainly) aloud at the gatherings in Senior Tutor's rooms, Tom Henn, Yeats scholar extraordinaire. This nostalgia stuff ends here -- Dept staff meeting in 2 mins. Questions of Workloads.

Where I'm coming from there is political and other discourses are simply irrelevant at most levels of composing. Is that the space between Spencer. Seen from a distance by a Subject, I guess the poet/poetry as Object can be subjected to any and every -ology. No doubt it's proper to think of such things.

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421. **Tony Green**

1st mark

Thu 20 Apr 1995

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422. **Marisa A Januzzi**

Re: throttled by angels

Thu 20 Apr 1995

Chris: Yeah!

Cendrars too. And Berrigan. They aren't taught much (yet) but when I found them early on they made me weak in the knees! Still do.

Marisa

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423. **cris cheek**

Re: poeticslist serve and desire / the 39 steps

Thu 20 Apr 1995

pockets through whose opened threads books drop with protestable innocence into lining - sustaining a greenness for learning. plastic-wrapped and hidden in that honey was his out. corrupted dreams turning a blind form - sweetness. weeping an illusory ownership - our lot.

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424. **Tom Mandel**

Re: Don't cut that 'Vette, hand me the Peruvian flake

Thu 20 Apr 1995

Peruvian flake? Is it alright to mention Peruvian flake on the Internet now that Newt et. al. have staged their conceptual coup of the Infobahn? Does anybody remember Peruvian flake? Remember anything before Peruvian flake?

Chris, I'm delighted by your notion that time in Stillwater (or other) Prison wd be drug-free. Just say no?

On the 'vette; please! it's fiberglass and won't rust. But I'll never push it on you. Hank, brake out the driving gloves.

Tom Mandel

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425. **Tom Mandel**

Re: re-politics again

Thu 20 Apr 1995

| The relation between something called poetry and something called politics is deeply obscure.

Tony, I'd like you to unpack the logic of this assertion. In what sense(s) is this an obscure relation? Do you mean that the relationship of Dante's poetry to the politics of his life or era is "obscure?" (I assume not). Do you mean the politics of Pasolini's poetry, or for that matter of Montale's, is obscure? Again, I assume not. Do you simply mean these relations are difficult or complicated? Sure, but this is evidence for their importance, their inward deepness, not against. Or do you mean the relations between two abstractions "poetry" and "politics" are what is obscure? Watch out, that smacks of theory!

*To say that poetry is always political
collapses one into the other.*

To say that live beings are always breathing is reductive?

Tom Mandel

(!All-Italian examples unconscious response to Susan Schultz!?)

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426. **Tom Mandel**
Re: re-politics again

Thu 20 Apr 1995

Poetry may analyze as it may praise or criticize embrace or shun. The claim that poetry is political is an altogether different claim that all human life is political, a conviction that individual life, individual consciousness, individual action, occur subsequent to a political placement out of which that individual that individuality grows. This is minimally the claim; it is a simple one and to my way of thinking (I mean my way of experiencing the world and the sum of those experiences as well) it is true.

Authors, language, rhyme in no/every sense, these do not exist in an eternity of unplaced place. Ideas are not in dialogue but all humans are, those dead as those alive. The life of the word, what we call poetry, is this emergent fact or facet. To call it political is no more than to point out that history cannot be reduced to a set of adjectives or qualities, but is people speaking back consciously and unconsciously out of their conditions and in response to judgment. Poetry is out of that place, the minim of the soul - when we can reach it - is from there too. Paradise too, like poetry, is political.

Tom Mandel

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427. **Gary Sullivan**

Re: Don't cut that 'Vette, hand me the Peruvian flake

Thu 20 Apr 1995

Dear Tom:

>Peruvian flake?

Sure.

>Is it alright to mention Peruvian flake on the Internet now that Newt et. al. have staged their conceptual coup of the Infobahn?

Newt et al. can kiss my arrogant young ass.

>Does anybody remember Peruvian flake?

Obviously.

>Remember anything before Peruvian flake?

Yes, but it'd take a hell of a lot of Peruvian flake to kick-start the ol' memory. & by that time, who'd care?

>Chris, I'm delighted by your notion that time in Stillwater (or other) Prison wd be drug-free.

Steve, I said "drugless" -- would you believe me, if I said I'd meant "less drugs"? (I didn't, but, you know, "work with me here" ...)

>Just say no?

Never.

>On the 'vette; please! It's fiberglass and won't rust.

When Dan Davidson & George Albon & I'd go out bookhunting, if we found an item all of us wanted (& simultaneously grabbed for), we'd play: "Who Would Appreciate This Most?" Each had a couple of minutes to whine, grovel, recite, make magnificent claims as to "how many years" [Dan, George or] "I have been looking for this," etc. In this instance, because of my ignorance as to what the ding-danged *body* of the car is made of, I think Hank'd win.

>I'd never push it on you.

Thanks. Don't back it up over me, either.

>Hank, break out the driving gloves.

Ibid.

Yours,

Gary

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428. **Tony Green**
Re: re-politics again
Thu 20 Apr 1995

The relation between something called poetry and something called politics is deeply obscure. My sentence ran.

Tom Mandel writes: # Tony, I'd like you to unpack the logic of this assertion. In what sense(s) is this an obscure relation? Do you mean that the relationship of Dante's poetry to the politics of his life or era is "obscure?" (I assume not).

Oh but yes, selva oscura as it gets -- concerned with the moral behaviour of contemporaries, can be read as if it were journalism. I guess you mean it can be done with the *poetry* of Dante. Does that though finish with it, does its effort and effect end there, or does that leave a large remainder of unread aspect.

#Do you simply# (no I'm writing out of confused complexity) # mean these relations are difficult or complicated?# Complicated by the verse or song. And I agree, good thing that complexity.

do you mean the relations between two abstractions "poetry" and "politics" are what is obscure? # Yes, it is terminology that I'm bothered by. Not so much "abstractions" as very slippery words. Politics seems in the context of writing to cover sometimes (often? usually?) the topic about which writing states positions and makes arguments. There's a bbbut there, isn't there? Is that all that the poem does? It can also be extended to consideration of the stance implied by address to audience, publication. But isn't there "something" in the movement of the hearer through the performance of the poem (especially heard, but also read as if said or sung) that is working? "Poetry" in the context of political views and opinions tends to be treated as instrumental.

#Watch out, that smacks of theory!#

Yes, of course, "smacks of", but what *theory* is that then?

"To say that poetry is always political collapses one into the other." I said. Ken says "only political" would be more appropriate there.

To say that live beings are always breathing is reductive?#

Analogy has its moments. This may be one of them, but I don't think so.

Montale, I've read a little of and I guess you're right there.

I'm not frightened by politics and by theory. But those, as discourses, or topics, sometimes claim the right to the last word in critical judgment and prescription.

That, as I see it, is out of order. (And isn't that what is complained of in the New Criticism?)

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429. **Tony Green**

Re: 1st mark

Thu 20 Apr 1995

>Unreliable too. 1 Aus is ahead, not Team NZ.
Mark Roberts writes:" Don't worry I'm sure 1 Aus will sink if it
looks like winning!!

It was weird the newsflash came up. I half read it, assumed that NZ was
winning. But of course I had to get it off screen to go on writing. And simply
read what I "wanted" to happen..

Do you know what is happening with the superleague. I got that wrong too it
seems abt the Warriors.?

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430. **cris cheek**
throttled by angels

Fri 21 Apr 1995

When i was learning to read (aged 5-7) my dad would regularly read me 'The
Jabberwocky' or 'The Courtship of the Yongy-Bongy Bo' at bedtime. Left an
indelible impression re - playfulness and word invention, edge between seeming

nonsense and almost understanding being delightfully teased or exquisitely interfered with.

School gave flashes in amongst the Chaucer / Shakespeare of something more 'parallel'. But, at that time, the short poems by Wordsworth or Keats or Donne I was accessed to seemed too neat to interface with the complexities of life as I was growing into it. I went to the same school as Manley-Hopkins and liked his sound (particularly in something like 'Harry Ploughman') but suspected his beliefs.

Primary influence was Jimi Hendrix (my socks spontaneously combusted!) - seeing him in concert a couple of times when i was 12 years old (including the guitar burning at the Albert Hall). The inter-related line between improvisation and composition - melody, rhythm and noise in dynamic tension - sensuality of engagement with textures of consciousness - railing against closure - inclusion of failure - embracing energies. Got me into poetry. Left school determined to learn something.

Hung out as a seventeen year old in bookshops and hit the Rimbaud / de Nerval / Lautremont / Baudelaire / Jarry / Arp / Tzara trail pretty hard. Also Shelley / Thomas Love Peacock and Blake.

At nineteen i 'lucked out' in meeting Eric Mottram, Allen Fisher, Bob Cobbing, Bill Griffiths and many others. But between the four of them they introduced me to poets from all of the Americas, art movements such as Fluxus, Lettrism, DIAS and Mail Art, Sound Poetry and Text-Sound Composition and Early English poetry (in particular Icelandic, Norse and Anglo-Saxon fragments).

A few things to be going on with.

Over the past three weeks I've been reading Lorca and Brecht and yes Spicer and listening to Tricky.

cris

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431. **Michael Boughn** ***Politcal poultry***

Fri 21 Apr 1995

All poetry is political?

Well, all politics is spiritual. All religion is aesthetic.

Are these propositions anything more than an exercise in forcing one human activity to signify in the terms of another? A violent translation of one order of meaning into another? An assertion of the bottomless interconnectedness of every gesture we make?

Name the one that's true and you name your dream of foundation and kneel before your priests (who Blake called Druids because of their sacrifice of the human).

Mike



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432. **Kevin Killian**

Throttled by angels

Fri 21 Apr 1995

My ego can't resist telling the world (at least this small world) about my early influences. Growing up a working class in Indiana it was difficult to find out about anything. An art teacher at my high school lent me her copy of Moholy Nagy's *Vision in Motion*, an old textbook for the Institute of Design. The last hundred pages were about "contemporary" literature, where I learned of Joyce, Stein, the writings of the insane and children, and surrealism. I studied this book for a couple of years, as if it were a bible, trying to ingest a conceptual framework to hang this stuff on. The illustration on the cover of *Women's Issue* of *Mirage* comes from this book.

Then there was Baudelaire and more Baudelaire and more Baudelaire.

I was always reading *A Controversy of Poets* without much understanding.

Genet was god and Violette LeDuc was the goddess.

And Sylvia Plath continues to this day to be an unending source of inspiration. I bow down to Jacqueline Rose for FINALLY writing about Plath with the intelligence and respect she deserves.

Dodie Bellamy

[↑ Contents](#)

433. **eric pape**

Re: re-politics again

Fri 21 Apr 1995

Let's say that something escapes, something transcends, something goes beyond. Let's just say that.

What would it go beyond, what would be escaped? Onlyexchange.

Isn't it entirely political to say, in the context of all out monopoly capitalism, that something escapes colonialization, even if all we are saying is that some small part of some art is all that goes beyond?

To say that, I think, would not be to "collapse art into the political" at all but would in fact make a very bold claim for art.

Thanks, Eric.

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434. **Joe Amato**
Re: Political poultry
Fri 21 Apr 1995

mike and others: if "all poetry is political" strikes you as a truism, perhaps that's because you're operating out of (or in) a context (by which i mean to say a historically situated place) in which such a statement is viewed as such... where i've spent most of my time (in industry, and in academe) MOST of the folks i've run into OBJECT to this assertion... despite all of the brouhaha associated with pc and cultural studies and and and, fact is a clear majority of academics (which includes in my anecdotal recollection at least three generations of same) as well as a clear majority of factory workers (blue, white and baby blue collar) would not quite understand at first glance the connection twixt the poetic and the political...

all by way of saying, without going on too too long, that there's surely a context *against which* "all poetry is political" resonates as something other than a truism... so i take you to be saying that that context is not particularly interesting, pertinent, what have you... but then i'd want you to clarify how it is you perceive that context... quickly, from my pov, the assertion gains currency as a connoisseurship notion of art loses currency...

what do you say?...

joe

[↑ Contents](#)

435. **Edward Foster**
Re: re-politics again
Fri 21 Apr 1995

careful, tom, using the word "political" as you do makes it mushy, i think, rather like yet another oversoul or collective unconscious, a good ground for theoretical elaborations, it may be, but in poetry, enough?

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436. **Edward Foster**

Re: poeticslist serve and desire / the 39 steps

Fri 21 Apr 1995

not to move across the lot: these forests and the one to kneel. so i am, and in this watch him gather close. poet, there is nothing left to choose, or as the wise one said: be like god.

[↑ Contents](#)

437. **Loss Glazier**

Tyuonyi

Fri 21 Apr 1995

Does anyone have a current address for Tyuonyi? Is it still being published? Any mail I send gets returned...

Loss

[↑ Contents](#)

438. **Pierre Joris**

Human Rights in Russia (fwd)

Fri 21 Apr 1995

Forwarded message:

From: [REDACTED]

Date: Fri, 21 Apr 1995 13:43:51 -0400

To: [REDACTED]

Cc: [REDACTED], [REDACTED], [REDACTED],
[REDACTED], DJB85, Joris, [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED]

Subject: Human Rights in Russia

Please help forward this to conscious beings everywhere. Thanks, GQ

Forwarded message:

From: [REDACTED]

To: [REDACTED], [REDACTED],

[REDACTED], [REDACTED],

[REDACTED], [REDACTED], [REDACTED],

[REDACTED], [REDACTED],

[REDACTED], [REDACTED], [REDACTED],

[REDACTED], [REDACTED], [REDACTED],

[REDACTED], [REDACTED], [REDACTED], [REDACTED]

[REDACTED], [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED]

Date: 95-04-21 01:26:17 EDT

This was forwarded to me recently. Make of it what you will. Kyogen

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

Date: Sun, 16 Apr 1995 19:14:57 -0700

From: Gary Lee Betts <[REDACTED]>

To: [REDACTED]

Subject: nice

I received the following from a Czech mathematician friend of mine.

I should forward you a letter from three Russian mathematicians - I'd be wondering whether anyone in the States cares about what's going on in Russia. just explain you what's so important on this letter - those three guys are definitely one of the best Russian mathematicians of younger generation (between 30-40). One of them - Drinfeld is a Fields medalist and he was first who introduced quantum groups and recognized their importance in math. physics.

He's spent his whole life in Kharkov where he's still working, in contrast to many Russian mathematician (usually of the world top level) who immediately after 1990 escaped Russia and took prof positions at prestigious universities over the world.

LETTER

Dear friends,

We are compelled to write to you from the feeling that terrible crimes committed by Russian authorities and armed forces in Chechnya are not accidental, and that we are all responsible for them. These crimes, according to the testimony of the journalists, defenders of human rights, and mothers of the soldiers fighting there, include not only bombing towns and villages inhabited by civilians but also the capturing of hostages, robberies, organization of filtration camps where people, incarcerated on the basis of their race, are cruelly beaten, tortured, maimed and murdered.

All these actions should be characterized as GENOCIDE and Crime against Humanity. And they can not be considered merely as an internal affair of Russia.

Chechen crisis is not accidental. It reveals the criminal essence of the political regime that is being formed in Russia. The most dangerous aspect of the present situation is the absence of a clear appreciation of this fact.

Instead in the public opinion, especially in the West, there still exists the myth that Russia is moving towards democracy and reforms and, unless Yeltsin is supported, fascists of the type of Zhirinovsky will take over.

We consider this opinion as deeply erroneous. Supporting democracy and human rights by words, the regime is persecuting them in the cynical and brutal way. Many facts give evidence for this, such as beatings and killings of the honest journalists and human rights defenders who get and publish information dangerous for the regime, criminal and corrupted methods of the privatization, and many other things. Now there is an attempt of annihilation of a whole nation.

Acting by fascist methods the regime uses Zhirinovsky and the threat of fascism for manipulating public opinion.

Russia is not moving by the path of democracy and human rights. A new regime, unusual in its cruelty and falsehood, is being born.

Whether the criminal regime or democracy with human face will take over in Russia, will in the first place depend on people in Russia, our ability to understand the danger and take responsibility, our courage and will to stand against evil.

However the realization by people in the West of the true state of affairs in Russia and the support of democracy, not Yeltsin, are also crucial.

We ask your help in spreading our letter.

A.Belavin (e-mail: [REDACTED])

V.Drinfeld ([REDACTED])

B.Feigin ([REDACTED])

=====
===== Pierre Joris | He who wants to
escape the world, translates it. Dept. of English | --Henri Michaux SUNY
Albany | Albany NY 12222 | "Herman has taken to writing poetry.
You tel&fax: [REDACTED] | need not tell anyone, for you know how email:
| such things get around." [REDACTED] | --Mrs. Melville in a letter to her mother.
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[↑ Contents](#)

439. **Pierre Joris**
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Date: Fri, 21 Apr 1995 13:43:51 -0400
To: [REDACTED]
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[REDACTED], DJB85, Joris, [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED]

Subject: Human Rights in Russia

Please help forward this to conscious beings everywhere. Thanks, GQ

Forwarded message:

From: [REDACTED]
To: [REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED]

Date: 95-04-21 01:26:17 EDT

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To: [REDACTED]
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440. **FUNKHOUSER CHRISTOPH**

Human Rights in Russia (fwd)

Fri 21 Apr 1995

Forwarded message:

From: [REDACTED]

Date: Fri, 21 Apr 1995 13:44:00 -0400

To: [REDACTED]

Cc: [REDACTED], [REDACTED], [REDACTED],
[REDACTED] (jackliskin), [REDACTED],
cf2785 (funkhouserchristoph), [REDACTED], [REDACTED],
[REDACTED]

Subject: Human Rights in Russia

Please help forward this to conscious beings everywhere. GQ

Forwarded message:

From: [REDACTED]
To: [REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED]

Date: 95-04-21 01:26:17 EDT

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To: [REDACTED]

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A.Belavin (e-mail: [REDACTED])

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B.Feigin ([REDACTED])

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441. **cris cheek**

Re: poeticslist serve and desire / the 39 steps

Fri 21 Apr 1995

and God chose four dog foods instead of three - the better to rut up his roots
and thus shit on the supplicant, without even asking! his many forms of
preference auctioned. a memory of skins (mosses) by leaf-light refreshing

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442. **cris cheek**

Re: poeticslist serve and desire / the 39 steps

Fri 21 Apr 1995

trading a confetti floor, paged "look Book, what a lot of got!" embracing -
distance - none the wiser (vamping) "un-der-nea-th th-e spre-a-din-g po-e-t-
re-e". her nuts gathering nankum with abandon 'til death stealing angel-days a
poverty of enlightenment pinched out

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443. **Spencer Selby**

Re: Tyuonyi

Fri 21 Apr 1995

Good question. If you learn the answer, let me know. And I will ask around also.
On Fri, 21 Apr 1995, Loss Glazier wrote:

*Does anyone have a current address for Tyuonyi? Is it still being
published? Any mail I send gets returned...
Loss*

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444. **Spencer Selby**

Re: re-politics again

Fri 21 Apr 1995

On Thu, 20 Apr 1995, Tom Mandel wrote:

*Authors, language, rhyme in no/every sense, these do not
exist in an eternity of unplaced place.*

This seems either an extreme exaggeration or a misunderstanding of what I, Ed, Tony and others have maintained.

Poetry exists within all these contexts, political and otherwise. But it also exceeds all these contexts, in so far as it is alive and has its own artistic kind of totality. This life isn't nowhere or totally autonomous or in eternity, but it is autonomous to the degree that it cannot be entirely pinned down or explained. Often, if the work is very good, there will be more disagreement than agreement regarding its positions, meaning, significance. We can and should be concerned with the work's positions, we can and should grapple with and even argue about the work's value and meaning, if it comes to that. But we should do this always keeping in mind that the work exceeds all of this thought and discourse. To me, this is not elevating the work to some eternal beyond, it is just showing respect for life--the same kind of respect I would give to any living organism or entity.

Spencer Selby

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445. **Tom Mandel**

Re: re-politics again

Fri 21 Apr 1995

Ed Foster writes:

"careful, tom, using the word "political" as you do makes it mushy, i think, rather like yet another oversoul or collective unconscious, a good ground for theoretical elaborations, it may be, but in poetry, enough?"

in response, I guess, to my:

"Authors, language, rhyme in no/every sense, these do not
exist in an eternity of unplaced place. Ideas are not in
dialogue but all humans are, those dead as those alive.
The life of the word, what we call poetry, is this emergent
fact or facet."

"I guess" in the sense that I can't find anything else in my words that reasonably could suggest "politics" in relation to (much less "rather like") "yet another oversoul."

But, my words really read the opposite, don't they, Ed? People in dialogue. The part the dead play in this dialogue is me echoing Bakhtin's beautiful words:

"There is no first or last discourse, and dialogical context knows no limits...At every moment of the dialogue, there are immense and unlimited masses of forgotten meanings, but, in some subsequent moments, as the dialogue moves forward they will return to memory and live in renewed form...Nothing is absolutely dead: every meaning will celebrate its rebirth."

(I've just cut/pasted that from some notes of mine on B; can't supply the reference immediately, but wd find it for anyone interested.)

In other words, I don't think I'm occulting the poetic object by calling it political, merely pointing out the act of witness and the transmission thereof, which is something that comes back and is capable of new meaning. The specificity and multiplicity of each poetic act arise out of the political condition of that witness. No doubt I'm simply convinced, and my puzzlement that anyone should not just and plainly see that as the difference between one language and another is a political fact, so is the difference between one word and another - and so is the rhyme between one word and another... this puzzlement I say must just be me thinking a thing straightforward which to another doesn't exist...

It's funny, Ron Silliman and I first encountered each other nearly twenty years ago on a panel at Intersection (in SF) called "Politics & Poetry" where I said more or less what I'm saying now. (I say "encountered" because we'd certainly met a few times before, but never entered any kind of dialogue).

My argument that night long ago turned on a passage quoted from Mao's little red book, beginning "Where do correct ideas come from?"

I don't think they fall from the sky. No oversouls.

Tom Mandel

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446. **AARON SHURIN**

Re Mandel/Mao

Sat 22 Apr 1995

There are no correct ideas.

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447. **Alan Sondheim**

Re: Re Mandel/Mao

Sat 22 Apr 1995

On Fri, 21 Apr 1995, AARON SHURIN wrote:

> There are no correct ideas.
Your idea is incorrect.

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448. **Mn Center For Book Arts**

Re: Re Mandel/Mao

Sat 22 Apr 1995

On Fri, 21 Apr 1995, AARON SHURIN wrote:

| *There are no correct ideas.*

Are there, then, any incorrect ideas?

Or are all ideas incorrect?

charles alexander

[↑ Contents](#)

449. **cris cheek**

the 38 (?) steps / the 39 steps

Sat 22 Apr 1995

as Herb Levy kindly pointed out this post should in fact read:

trading a confetti floor, paged "look Book, what a lot of got!" embracing -
distance - none the wiser (vamping) "un-der-nea-th th-e spre-a-din-g po-e-t-
re-e". her nuts gathering nankum with abandon 'til death stealing angel-days a
poverty of enlightenment pinched out -

[↑ Contents](#)

450. **Michael Boughn**

Re: Political poultry

Sat 22 Apr 1995

Dear Joe:

Well, if you find yourself on the horns of that dilemma, I guess you've gotta use
what you've got to get what you need.

Just don't forget where your categories come from, and what they do to the world.

And be careful what you think you need, because you just might get it.

Aphoristically yours,

Mike



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451. **Sheila E. Murphy**

CHANGE OF ADDRESS

Sat 22 Apr 1995

Please note new address for Sheila E. Murphy, effective immediately.

Thanks.

[↑ Contents](#)

452. **eric pape**

Re: Re Mandel/Mao

Sat 22 Apr 1995

"Are there then any incorrect ideas?"

I find it funny such a question is asked (however rhetorically) in the wake of the Oklahoma City bombing, where it now seems apparent that the car bomb was placed by a rightist militia group, or someone associated with a rightist militia group (already, on NET ♦an ultraconservative syndicated network popular here♦ they are bemoaning the "lefty media" that is "persecuting" these militia groups).

Ed, the elephants, big dumb creatures that they are, have turned to wolves (no harm to actual animals was intended by his post). And the thing is, they've already started feeding.

Thanks, Eric.

[↑ Contents](#)

453. **Edward Foster**

Re: Throttled by angels

Sat 22 Apr 1995

dodie, i share, in some degree, that pleasure in plath, and only wish someone, surely not an academic, could salvage her from those who use her for ends she never imagined. -ed

[↑ Contents](#)

454. **Edward Foster**

Re: re-politics again

Sat 22 Apr 1995

i think that's absolutely right, spencer; otherwise, the integrity is reflection and the work loses its joy.

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455. **Edward Foster**

Re: re-politics again

Sat 22 Apr 1995

no, tom, i don't think one writes in that emphasis; bakhtin is actually pernicious, seeing movement in the work as in the experience as namable rather than merely manifest. i have no problem with "occult" but with "theologians" (such as jung).

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456. **Edward Foster**

Re: Re Mandel/Mao

Sat 22 Apr 1995

true, eric, and that's why a safari is called for, the trouble being that it is a diversion from the real work. still, i guess from time to time you have to sweep the floor and sharpen the pencils.

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457. **Lindz Williamson**

Re: Definition: Language Poetry

Sun 23 Apr 1995

On Wed, 19 Apr 1995, Blair Seagram wrote:

> I have seen the problems that arose with definitions of post modern and
> deconstruction. I sometimes wonder if it has to do with their use in
> several disciplines or is it that we are still too close to it.
>
> I am wondering if someone can give me a definition or several of language
> poetry.
>
> Blair
>

I'm interested in the concept of language poetry, writing into and away from language. Poetic manipulation of form and connotation is an art form that I quite admire. I also wonder if we are somewhat too close to define post modernism, although I consider myself too young to ever be a post modernist. I was recently writing on Atwood and Marian Engel and both of them admitted they never consciously wrote in a post modern frame of mind, yet their wrote is typically suited to this genre.

Any thoughts?

Lindz

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458. **Kevin Killian**
Re: re-politics again

Sun 23 Apr 1995

every once in a regrettable while something like an Aristotelean moment descends.

Bravo, Kathryne!

Dodie Bellamy

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459. **Carl Lynden Peters**
definitions...

Sun 23 Apr 1995

dear blair and lindz,
you've ruined it once you've defined it
best,
carl

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460. **Carl Lynden Peters**
Re: genre!?

Sun 23 Apr 1995

...can someone tell me what a postmodern genre is? --i mean just the word genre, itself, that's a dirty word, right -- (??
and who/m really thinks and writes in terms of genre anymore. maybe it's me, i know, i hate the word. but i,m interested in hearing what you think...

best,
carl

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461. **Ryan Knighton**

Re: Definition: Language Poetry

Sun 23 Apr 1995

It's interesting this should come up right now. I was talking with Georges (Stanley and Bowering) the other night and Stanley raised that wonderful Spicer quote "language is the furniture in the room". But he placed an emphasis on it I hadn't heard before: "language is only the furniture in the room". I love the analogy but I don't know if I agree with "only". I tend to feel that Blaser is right: language is never a tool that one employs or a device or anything like that. It is older than you, it is bigger than you and if anything it employs you.

The other issue which was hot in our talk was the potential of language poetry. What more can it do? Its role in the feminist discourse is essential, I think. But when history is interrogated syntactically and the fragments are thrown to the wind, what or can anything be erected in its place?)no phallic pun intended(Than again, everything's still kinda fuzzy so we may have been talking about something else.

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462. **kathryne lindberg**

Re: re-politics again

Sun 23 Apr 1995

every once in a regrettable while something like an Aristotelean moment descends. Therefore I want to say something like everything that is directed even individually to/from people is polis/political The study of the cause effect and cost effectiveness of any communications might be called Politics. Then, again, it might be called Rhetoric. Now and AGAIN, it might be called Poetics. When such moments roughly related to Aristotle strike, I try to remind myself that Aristotle was after discursive power, in need of throwing off Plato, struck by a categorical imperative that would, in the fullness of Hericlitian time, travel under names like Hegel, Kant, and yourselves.

In any case, when one says poetry is political, nothing much has been said. Neigh pa, it's just the old Trojan Horse fucking around at Oedipal and editorial crossroads making us mulishly repeat old saws. Whether in French or cross-linguistically, poetry and politics partake, punningly, of more references than one would wish to police--in this lifetime. Both terms, it seems to me,

participate in a general effort to get from this one here to you all out there; both, intimately involved in choosing or bearing an assigned ethos/position, involve us everywhere and all the time. Once again to mistranslate, Jacques Derrida, there is no outside to the interstices. For this condition poetry--rather poetics--and/or politics is a productive moniker, if not a proper name or useful category. No?

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463. **Carl Lynden Peters**

: Language Poetry

Sun 23 Apr 1995

ryan,

when i think of language poetry, i think of creeley.

best,

carl

[↑ Contents](#)

464. **Kevin Killian**

Throttling

Sun 23 Apr 1995

From Kevin Killian: I don't remember what poets we read in school. The book we had to read was called "A Separate Peace." But I remember being furious and moping around my parents' house when Time magazine said Frank O'Hara had been killed by a dune buggy on Fire Island.

I was very pouty for weeks & my dad said, "Why don't you write to Louis Zukofsky?" I perkled up & asked him who he was. He didn't really know, but LZ had been on the same TV program (NET) that O'Hara was. "And plus," he said, "he lives in Port Jefferson. And he's always writing letters to the editor" [of our nearby paper, The Port Jefferson "Record"]-"complaining about this or that."

Well I got on my bike, I was like 13 or 14, and headed to Port Jefferson which was about 10 miles away and went to the house of Louis Zukofsky. He would always write letters to the paper about traffic in front of his house, etc.

He was not happy to see me-I don't think he cared for school children. I was about 13. He was a mean curmudgeon, but the garden was beautiful to my eyes. I resolved as soon as I was old enough to get a drivers license, to take a big station wagon and drive right through his hedges, in the middle of the night. I think my brief encounter with Zukofsky colored the rest of my reading

of him, ever since. "99 Flowers" indeed! He wouldn't have had 1 flower left if I had had my way! Luckily my childhood anger faded by the time I was 15 or so and started to drive. I didn't meet any other poets until I was about 17 and met Paul Blackburn in New York. But Alex Haley did come to our classroom & told us all about writing the "Autobiography of Malcolm X."

I'm reading this over & I'm, like, stunned at how stupid I sound.

Well,

that's one version of my "THROTTLING" Any others? Chris

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465. **Tony Green**

Re: Definition: Language Poetry

Sun 23 Apr 1995

My machine would not oblige

--Beep beep cannot answer question. Beep Search for Dictionary Definition INCOMPLETE: State dictionary-protocols. Search for Expanded Definition for Encyclopaedia Entry INCOMPLETE: State encyclopaedia-protocols. Beep.

I tried Definition as clarification of essence; as setting of category limits?

-- beep beep beep INAPPROPRIATE PROCEDURES.

Conclusions: Attitude and positioning factors in writer-reader relations, i.e. specifics of attempts at organization or re-organization of political relations in writing-reading, most likely open-ended discourse as description/hermeneutics of LangPo. Attempts to descry a common style, characteristics etc, characteristic biographies, reinserts LangPo in the discourses that it seeks to oppose: there's something! an opposition of discourses, something positive to get on with. Seekers for definitions need to ask themselves a lot of questions about the epistemology (I typed * epistewmology *) and the systems of learning and their protocols implied by DEFINITION when applied to materials not easily subjected to Cartesian mathesis, i.e. the human sciences, arts (as we understand them).

The thing to do is to begin reading and check out what is happening in the reading. L=etc magazine is obviously crucial. If anyone has read through that, the question of definition probably could not arise.

Is the purpose of definition to create a category of experiences in literature that can be explained BEFORE the texts themselves are attempted? I'd begin with Peter Seaton's THE SON MASTER and his critical writing as well, just to begin with something tough to read...

It is an interesting fact (as CB has indicated) that several exacting NYC "Language Writers" are not on this list.

Tony Green,
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Auckland, New Zealand
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466. **Tony Green**
Re: re-politics again

Sun 23 Apr 1995

Kathryne Lindberg's comments, interesting. Add to bibliography the essay "L'ART ETAIT UN NOM PROPRE" in T De Duve "Au Nom de L'art" Ed de Minuit. 1988. esp pp.55-61 "Exit".

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467. **cris cheek**
new series, first publication

Sun 23 Apr 1995

Public Works announces its first publication:

Spanish Poems

by Elizabeth Burns

This sequence, excerpted in Mirage Periodical, of poems originally written in Spanish, finds the poet drawing, Beckett-like, on the directness of another tongue to articulate herself through difficulty in the most plangent lyric. Burns translates herself back into English at the foot of every page. The Spanish reads

like a primer text for beginning students to the language, so one can feel one's way with the aid of the translations. Its statements, of course, would appear in no existing primer text for teaching Spanish; they are passionate and surreal and political all, and their respect for the way that the surface of language, and the digressions of surrealism, can in fact lead one to one's subject, rather than the other way around, brings contemporary American experimentalism in touch with Spanish poetry, promising some of the important cultural exchange already in place with current Russian poetry.

Subscribers to this series, including forthcoming work by Juliana Spahr and Lizbeth Keiler, welcome. Exchanges of books considered as payment. Please contact the series editor, Ira Lightman, at [REDACTED] or 48 Gloucester Street, Norwich, NR2 2DX.

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468. **Kenneth Sherwood**

Poe(li)tics

Sun 23 Apr 1995

As I'm reading Bakhtin at present, I was surprised to hear him called 'pernicious.' Is this because (in Marxist fashion) his politics exceeds his poetry? Or is there some other gripe?

I like Mike Boughn's formulation (poetry is political, religion: aesthetic, etc.) about forcing of once category of human activity to signify in terms of another. I assume M. means it as a point against so forcing poetry, especially allowing it to be subsumed by the political.

It's just because 'politics' seems so able to swallow the world that I want to jam poetry in its mouth and dare it to swallow. Isn't this part of what Charles Olson, Susan Howe, Rosemarie Waldrop, Walt Whitman, William Blake, et al engage in their poetry?

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469. **Tony Green**

Not a definition - 1

Sun 23 Apr 1995

It is February 1978. Rae Armantrout in L=A=N=G=U=A=G=E :

" The writers I like are surprising, revelatory. They bring the underlying structures of language/thought into consciousness."

Tony Green,

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Private Bag 92019,
Auckland, New Zealand
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Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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470. **George Bowering**
Re: Definition: Language Poetry
Mon 24 Apr 1995

Re Linz's I mean Lindz's recent swipe. I have a hard time gettinmg around the idea of Atwood or Marian Engel as postmodern writers. As a novelist, Atwood is primarily a writer of comedies of manners, and quite happy to go along with agreementsd that we agree on the values and referentialities of wqords and syntax. Engel wrote mainly fictions about an individual who was trapped in conflicts and situations caused by her environment. Neither of them was much into constructing fictions but rather happy to pretend that fictions were kind of synechdoches of life.

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471. **Aldon L. Nielsen**
Re: Don Pullen
Mon 24 Apr 1995

I hate to be the bearer of this kind of bad news twice in such rapid order, but I have just learned that Don Pullen died Saturday of lymphoma.

Don was one of the great pianists and composers of our time, and, like Julius Hemphill, he was a great friend of poets and a supporter of communities of writers. He was only 53 when he died. As a soloist and as the leader of a series of remarkable jazz groups, Pullen recorded prolifically and he has left us a body of work that we will be listening to and thinking about for generations to come.

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472. **Lindz Williamson**
Re: Definition: Language Poetry
Mon 24 Apr 1995

On Sun, 23 Apr 1995, George Bowering wrote:

> Re Linz's I mean Lindz's recent swipe. I have a hard time gettinmg
> around the idea of Atwood or Marian Engel as postmodern writers. As a
> novelist, Atwood is primarily a writer of comedies of manners, and

> quite happy to go along with agreementsd that we agree on the values
> and referentialities of wqords and syntax. Engel wrote mainly
> fictions about an individual who was trapped in conflicts and
> situations caused by her environment. Neither of them was much into
> constructing fictions but rather happy to pretend that fictions were
> kind of synechdoches of life.
>

I agree with what you've said about Atwood and Engel, but I've read a couple articles that have classified both these writers as post modern. Possibly this is due more to the time in which they are writing rather than the actual style and content. I also really liked Ryan's answer. As usual he smacked me on the nose with some thing witty and thoughtful.

Hey George, it's Linzed not Linz, remeber. See you at Art's, and hey is Bill really picking up the tab, or is that some rumor Ryan is spreading?

Lindz

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473. **Lindz Williamson**

Re: Definition

Mon 24 Apr 1995

Ryan , I was at the other end of the table holding up Reg, so I missed this conversation. WhAt exactly do you mean by feminine discourse? Are you refering to the concept of Herstory? I was just talking to someone the other day hos I have been taught to accept the first person male as the typical narrative and therefore my sense of language is dominated by masculine words. Of course this is less obvious as English appears to neuter. I seem to remeber discussing this before online and I like that it keeps coming up. I'm reading Ondaatje's Coming through Slaughter at the moment and although it is mostly written from the male perspective, he does sometimes slip into a female voice and I find it very effective. I know I have more to say but it's too early, we'll pick this up later.

Lindz

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474. **Edward Foster**

Re: re-politics again

Mon 24 Apr 1995

kathryne, if i read you correctly, you are insisting that poetry is necessarily, or somehow essentially, communication. well, i don't think that's true; i think you just found the bar of soap that rexroth slipped on. no one listens to poetry.

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475. **Andrew Joron**

First Intensity

Mon 24 Apr 1995

I would like to call attention to a worthwhile new magazine, currently in its fourth issue, *_First Intensity_*. Editor Lee Chapman seems to have learned a lot from *_Talisman_*'s model of providing pluralism, unpretentious production, and a passion for innovative writing. The mag's title comes from Pound's "Vorticism" essay: "The work of art which is most 'worth while' is the work which would need a hundred works of any other kind of art to explain it. . .Such works are what we call works of the 'first intensity.'" Subscriptions are \$17.00 per year (2 issues), payable to Lee Chapman, P.O. Box 140713, Staten Island NY 10314.

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476. **Edward Foster**

Re: Poe(li)tics

Mon 24 Apr 1995

no, bakhtin "pernicious" because it sounds so plausible, until one sees what's left out. also, his thinking was everywhere in academia (it seemed) ten or so years ago. or rather his thinking about. and that's what it was/is, another "about."

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477. **Tom Mandel**

Re: Re Mandel/Mao

Mon 24 Apr 1995

re: "there are no correct ideas," perhaps Aaron (hi from Washington, Aaron; come visit and give a reading) would like to expand on this.

Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."

Tom Mandel

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478. **Tom Mandel**
Re: re-politics again

Mon 24 Apr 1995

Ed, I think we'll have to disagree about Bakhtin, and maybe about the meaning of the term "theology" too, since I don't see Jung, who I certainly would classify as pernicious, in that light whatever.

But I'm interested in what you mean by the phrase "seeing movement in the work as in the experience as namable rather than merely manifest."

Without anticipating your response to that interest -- I mean it as a query -- I would just say that "manifest" as you use the term is to me a theological term, if a term of Greek theology and perhaps also gnosticism rather than of Xtian theology.

To "manifest" I would not oppose "namable" but rather speak-able, subject to commentary, to response, to something further. Reading, again to me, is this "further" or "other" and it makes and remakes the poem which is not an object (again, to me) but a subject, a speaking being.

Tom Mandel

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479. **Tom Mandel**
Re: First Intensity

Mon 24 Apr 1995

Did not Lee Chapman's press (?) also publish a very interesting book of poetry called *_Tokenish_* ? I'm embarrassed to say that I've forgotten the author's name and hope someone can recall, providing biblio. details -- or am I wrong?

Tom Mandel

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480. **cris cheek**
and desire / the 39 steps

Mon 24 Apr 1995

come buy my binaries? not me. (whispering) face it - being there is questionable. join the queue bud. weave your ropes of spittle. grass, go tell the trees, 'cause the trees don't need to know - the dried is more combustible.

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481. **Colleen Lookingbill**

Re: Throttled by angels

Tue 25 Apr 1995

Dodie and Ed - Since you both like Plath here is a recent poem from me.

For Sylvia

Well on the air
ordinary Elm street
a naked mouth
pulling death
by accident

This level of intense
see what I see
persona near the hive
lightning to envision
self-absorption
having genius
baked beside you

Time to write
so ideas rush
a third presence
riderless won't sleep
retrograde gift
hard as rock
noon through night

Suspend
lack of attention
no matter what
serious crossings
ignite the landscape

Fountains are dry
an underworld force
gaps weird elegance
this was life
because of us
to say it for us
how to come home

cross your fingers
in company of priests

Blame the dark
which passed around
gets too close
dissolves for another
drag out of hiding
this spelling mind
mailed into space
should remind us
who has come to call

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482. **Colleen Lookingbill**

Re: Throttling

Tue 25 Apr 1995

Kevin - I liked your story - didn't sound stupid - sounded real. Colleen

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483. **Spencer Selby**

Re: First Intensity

Tue 25 Apr 1995

James Thomas Stevens' poem TOKINISH, hovers over the abyss between one language and another, one culture and another, one body and another. Taking his cue from Roger Williams' dictionary of Narragansett, *_A Key Into the Language of America_*, Stevens (whose Mohawk name is Aronhiotas) discovers, or re-collects, America at the moment of catastrophic translation, which is both **agon** and **conjunctio**, and in whose lingering wreckage we make our uneasy homes.

*_Tokenish_* was co-published by First Intensity and Shuffaloff books. It sells for \$7, and I would imagine that it can be ordered from either Lee Chapman or Mike Boughn, who is on this list. If anyone wishes to email Lee, her address is

██████████.

On Mon, 24 Apr 1995, Tom Mandel wrote:

*Did not Lee Chapman's press (?) also publish a very interesting book of poetry called *_Tokenish_* ? I'm embarrassed to say that I've forgotten the author's name and hope someone can recall, providing biblio. details -- or am I wrong?*

Tom Mandel

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484. **Lakritz, Andrew**

Re: POETICS Digest - 23 Apr 1995 to

Tue 25 Apr 1995

Your message has been received in the mailbox of Dr. Andrew M. Lakritz, Scholar-In-Residence at the U.S. Information Agency. He will reply to your message within 24 hours, or will forward your request to the appropriate office. You may also telephone or send a facsimile to the numbers listed below. Thank you for your patience. 11:02p 4/24/95

~ ***** ~

Andrew Lakritz

US Information Agency

Bureau of Educational and Cultural Affairs

Division for the Study of the United States

301 4th Street, SW Room 252

Washington D.C. 20547

██████████

██████████ FAX

~ ***** ~

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485. **Robert Drake**

Re: First Intensity

Tue 25 Apr 1995

i haven't yet seen Stevens' book, but hope to now, as i'm currently enjoying Wosmarie Waldrop's *_A Key Into the Language of America_*, which also jumps off from Williams' dictionary, but w/ a very different (relatively recent German immigrant) tho praps not inconsistant perspective... recommended.

*James Thomas Stevens' poem TOKINISH, hovers over the abyss between one language and another, one culture and another, one body and another. Taking his cue from Roger Williams' dictionary of Narragansett, _A Key Into the Language of America_, Stevens (whose Mohawk name is Aronhiotass) discovers, or re-collects, America at the moment of catastrophic translation, which is both *agon* and *conjunctio*, and in whose lingering wreckage we make our uneasy homes.*

lbd

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486. **Andrew Joron**

Tokinish

Tue 25 Apr 1995

Dear Tom Mandel, in response to your post yesterday: Yes, Lee Chapman is also the publisher of *_Tokinish_* by James Thomas Stevens, under the imprint of First Intensity / shuffaloff books in 1994. Stevens, a Native American (his Mohawk name is Aronhiotas), has written (as Rosmarie Waldrop has also done recently) a poetic response to Roger Williams' *_A Key into the Language of America_* (1643). Williams, a clergyman who is considered the "founder" of Providence, Rhode Island, was a church renegade and attempted in *_Key_* to document the language of the Narragansett people. "Tokinish" is a Narragansett imperative meaning: "Wake him."

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487. **Edward Foster**

Re: re-politics again

Tue 25 Apr 1995

no, tom, i'll stay with jung as theologian (as indeed his father literally was) by which i read interpreter of the spiritual, tho that's too blunt, i'm understand, in view of later work/utterance.

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488. **Edward Foster**

Re: re-politics again

Tue 25 Apr 1995

tom: in previous, "understand" should be "sure." whether "manifest" is/is not a theological term, as such it is an act (not, as the Big O would say, wisdom). as to poem as "speaking being," ahhhhhhhhhhh, there's too much "i" in that, for me.

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489. **Edward Foster**

Re: Throttled by angels

Tue 25 Apr 1995

thank you, colleen

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490. **Edward Foster**

Re: and desire / the 39 steps

Tue 25 Apr 1995

dry winter grass, my binary one: what orchid morning, a cappella, where we speak of andes, grass along the plain, the spirit of the others grey, the passersby stone cold, yet i know what is dry will also burn.

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491. **AARON SHURIN**

Re: Re Mandel/Mao

Tue 25 Apr 1995

On Mon, 24 Apr 1995, Tom Mandel wrote:

re: "there are no correct ideas," perhaps Aaron (hi from Washington, Aaron; come visit and give a reading) would like to expand on this.

Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."

Tom Mandel

Yikes, Tom, you're generous-spirited response has managed to de-lurk me again! I guess I'd say I'm with Shabtai Zwi in the sense that I'm as interested in false messiahs as correct ones.

Aaron

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492. **Ryan Knighton**

Re: Definition

Tue 25 Apr 1995

Lindszed, what i meant was, or what i was thinking about was, the kind of syntactics you find in Susan Howe. the idea being that Cordelia stands to inherit herself from the king unless she holds or breaks the tongue he gave her. Women, according to Howe and others, have been written. That is where my head was at.

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493. **Ryan Knighton**

Re: Definition: Language Poetry

Tue 25 Apr 1995

sorry lindz, didn't mean to smack you on the nose, as youve described it.

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494. **Tony Green**

Re: Throttling

Tue 25 Apr 1995

I enjoyed yr story Kevin, like all such tales of behind the scenes, of the serious public personage shown life-size or smaller. You sure thought of a really big interruption for LZ...how wd he have relished that one? Have you got any more such tales?

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Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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495. **Tony Green**

Not definition 2

Tue 25 Apr 1995

June 1978 Rosmarie Waldrop [{(alias Wosmarie Waldrop?)}] in L=... writes:

"What interests me most in poetry now is the shift of emphasis from the image (i.e.relation of similarity) to contiguity: problems of combination, syntax, sequence, structure".

[original lineation

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Auckland, New Zealand

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Telephone: 64 9 ext. 8981 or 7276

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496. **Marshall H. Reese**
PHONE CONGRESS FOR FREE

Tue 25 Apr 1995

Date: Fri, 21 Apr 1995 12:21:29 -0700 (PDT)
>From: Joshua Lurie-Turrell <>
>Subject: Phone Congress for FREE!-while charging the Right (fwd)

I'm sure you've all heard about this already but here it is anyway:

You can call Capitol Hill to tell your Congressperson or
Senator what you think AND charge the religious right for your call.

Far-right Traditional Values Coalition leader Rev. Lou Sheldon paid for
a toll-free number so anti-gay supporters
could call congressional members and express their political views.

Well, anyone can use the same number and give opposite views directly to
DC. The phone number
connects you directly to Capitol Hill.

Spread this post and the phone number as far as possible. Make some calls and
push up the phone bill for the religious right. (I have There are 9 lines left
(83%). Press <space> for more, or 'i' to return. Message 1/26 From Tom
Damrauer Page 3

calls and push up the phone bill for the religious right. (I have tried the number
and it does get you through to the "Capitol" receptionist. Just ask for the
Congress person by name and you will be connected to that office.)

--- end forwarded text

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497. **Chris Stroffolino**
Re: Definition

Tue 25 Apr 1995

Ryan---Oh the implication that Shakespeare (and other males) WROTE
WOMEN...why do people wish to claim it is some incontrovertible backdrop
truth against which to "usher in the new era"--There are men reading
women--the playwright (or "the language" if you must totally reject the
"authorial fallacy") quite self-consciously shows the men misreading women.
"Your actions are my dreams" etc. It seems it's the realization that women

AREN'T written by men that allows women a freedom that is not some Gyatri Spivackian nihilism--that men only go so far...insofar as men are conscious of this there can be a solidarity. Yet there must be a recognition that it's one thing to prove a writer "male" or "female" and another to prove them "good" or "evil." Just a thought, CS

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498. **Tom Mandel**
Re: Throttled by angels
Tue 25 Apr 1995

Colleen Lookingbill's poem is wonderful. Thank you.

Tom Mandel

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499. **Tom Mandel**
Re: First Intensity
Tue 25 Apr 1995

Spencer's brief comment on James Thomas Stevens' _Tokenish_ seem write on the mark to me, and I'd concur in recommending this piece of work to you all. I'd borrowed it from (and returned it to) Joan Retallack, which explains my forgetfulness of the author's name (i.e. explains in very small part...).

Tom Mandel

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500. **Tom Mandel**
Re: re-politics again
Tue 25 Apr 1995

I both love and hate Ed Foster's imposed limitation of 3 lines of text; love it because of the implosive intensity it forces on him and because of the simple fact that his posts are short not long; hate, because I keep wanting a more extensible dialogue. I don't, for example, mean by calling a poem a subject rather than an object to impart an ego to the poem.

Tom Mandel

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501. **Tom Mandel**
Re: Re Mandel/Mao
Tue 25 Apr 1995

Aaron, if one is to be interested in messiahs, I guess one would have to be interested false ones, or it's a long wait (admittedly in a crowd). Anything to delurk you. What's the latest in the Western world?

Tom

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502. **Kevin Killian**
Re: Email Virus (fwd)
Tue 25 Apr 1995

Spencer,

My service provider, sirius, who may be sadistic in their customer support, but who has lots of online support, says this goodtimes virus is a hoax. They even explained how it was impossible for it to work the way it's said, but I deleted the message that said this because--why not? My mind, unfortunately, works the same way with most facts--like they're some hoax to be deleted.

I hope I see you at Langton on Friday.

Love,
Dodie

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503. **Kevin Killian**
Re: Email Virus (fwd)
Tue 25 Apr 1995

Spencer,

| *I hope I see you at Langton on Friday.*

Ooops! That's a week from Friday.

DB

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504. **Edward Foster**

Re: Standing

Tue 25 Apr 1995

karl orend (alyscamps press) now compiling book of tributes to Gascoyne. send prose, poetry, photographs, artwork, etc. ("any language," "any reasonable length") by 9/1/95 alyscamps press, 35 rue de l'esperance, 75013 Paris, France.

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505. **Herb Levy**

subtext 3

Tue 25 Apr 1995

Hi -

I just received the mailing for a reading series this May here in Seattle that should be of interest to people on the poetics-list. It's the third series organized by Ezra Mark and Nico Vassilakis in a year or so. They say on the flyer that they'll be producing a collection from these and previous readings.

This time all events are at 7PM at Wessel & Lieberman Booksellers, 121 First Avenue, Seattle.

Friday May 5:

Noemie Maxwell

Spencer Selby

John Olson

Friday May 12:

Tom Malone

Ezra Mark

Robert Mitterthal

Wednesday May 17:

Joseph Keppler

Nico Vassilakis

Wednesday May 24:

Marvin Sackner

Crag Hill

Friday May 26:

Susan Clark

Jeanne Heuving

Catriona Strang

See you there.

- Herb

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506. **Mn Center For Book Arts**

Re: Throttling

Tue 25 Apr 1995

Up again online after my internet provider (univ. of minnesota) had a disk crash and systems were down for a few days.

Kevin, your story was certainly not stupid. But don't hurt the flowers, they didn't mean you ill.

I just read your SANTA, published by Leave Books, and thought it was marvelous. Congratulations!

I wasn't throttled. Sure, I had to read Longfellow and didn't like it much. At home about the only poet to hand was R.L. Stevenson, and my father loved "Requiem," and so did I as a young boy. Somehow, early on, I found Dickinson on my own and she has remained a major influence. I remember in high school, when I began to write (age 14) liking Keats and Tennyson (the Tennyson of In Memoriam and a few short works, not the Tennyson of Idylls of the King). I still think Tennyson can make the language sing and at his best does not overdo it (although his best is perhaps not as prevalent as his worst). First poets read in college were W.C. Williams & Ginsberg, so, I'm afraid, not much throttling. Then studies in linguistics just seemed to open everything up. It still is.

charles alexander

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507. **Gary Sullivan**

Re: For Sylvia

Wed 26 Apr 1995

Dear Colleen:

Wow, what a wonderful poem! I showed it to Marta and your second stanza:

This level of intense
see what I see
persona near the hive ...

prompted her to say: "You know, if anyone came close to realizing Laura Riding's idea of 'purity,' it was Plath."

Thanks for your beautiful poem. I wish there was at least one poem posted by someone here every day. It'd almost make up for the fact that there aren't any in our daily newspapers ...

Yours,

Gary

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508. **John Byrum**
Re: Mail before Malls!

Wed 26 Apr 1995

The first good laugh I've had in reading all these postings came from a (by now) old one from Ron Silliman (note unabashed use of both names):

"Language Poetry is puke."

Good one!

JMB

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509. **Ryan Knighton**
Re: Not definition 2

Wed 26 Apr 1995

Howe-language surrounds chaos
spicer-words shrivel around the real like flesh
hejinian-language lets you discover what you might know
)paraphrases off the top of my head and tip of my tongue from
"there are not leaves enough...", "after lorca", and "the
rejection of closure", in that order and their ardour.
(i like the wald. quote, tony. thanks.)

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510. **Spencer Selby**
Re: re-politics again

Wed 26 Apr 1995

On Tue, 25 Apr 1995, Tom Mandel wrote:

*I don't, for example, mean by calling a poem a subject rather than an
object to impart an ego to the poem.*

That's good to hear, since we've got more than enough ego and egos surrounding all the work.

I might add that I'd like to take credit for the paragraph I posted on [_Tokenish_](#), but the truth is, I lifted it off the back of the book.

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511. **Lindz Williamson**
cordelia

Wed 26 Apr 1995

I never liked Cordelia all that much in Lear, Will never painted her fully in my mind and he wimped out at the end by having her die. I know she's commonly considered the "redeemer", but in that sense she loses her feminine aspect. Her character and actions are masculine, just as Goneril and Regan. A piece I've always liked but puzzled over was Tennyson's The Princess, inparticular " The Woman's cause is the Man's"

For Woman is not undeveloped man,
But diverse: could we make as the man,
Sweet Love were slain: his dearest bond is this,
Not like to like, but like in difference.

Lindz

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512. **Spencer Selby**
Email Virus (fwd)

Wed 26 Apr 1995

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

Date: Tue, 25 Apr 1995 13:48:00 +0000

From: RCMNET!RCM03! [REDACTED]

To: [REDACTED]

Subject: Email Virus

----- Virus Alert

The FCC released a warning last Wednesday concerning a matter of major importance to any regular user of the InterNet. Apparently, a new computer virus has been engineered by a user of America Online that is unparalleled in its destructive capability. Other, more well-known viruses such as Stoned, Airwolf, and Michaelangelo pale in comparison to the prospects of this newest creation by a warped mentality.

What makes this virus so terrifying, said the FCC, is the fact that no program needs to be exchanged for a new computer to be infected. It can be spread through the existing e-mail systems of the InterNet. Once a computer is infected, one of several things can happen. If the computer contains a hard drive, that will most likely be destroyed. If the program is not stopped, the computer's processor will be placed in an nth-complexity infinite binary loop - which can severely damage the processor if left running that way too long. Unfortunately, most novice computer users will NOT realize what is happening until it is far too late.

Luckily, there is one sure means of detecting what is now known as the "Good Times" virus. It always travels to new computers the same way in a text e-mail message with the subject line reading simply "Good Times". Avoiding infection is easy once the file has been received - by not reading it. The act of loading the file into the mail server's ASCII buffer causes the "Good Times" mainline program to initialize and execute. The program is highly intelligent - it will send copies of itself to every one whose e-mail address is contained in a received-mail file or a sent-mail file, if it can find one. It will then proceed to trash the computer it is running on.

The bottom line here is - if you receive a file with the subject line "Good Times", delete it immediately! Do not read it! Rest assured that whoever's name was on the "From:" line was surely struck by the virus.

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513. **Loss Glazier**
Re: Email Virus (fwd)

Wed 26 Apr 1995

Word here is that the "Good Times" virus is a hoax.

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514. **Chris Stroffolino**
Re: Not definition 2

Wed 26 Apr 1995

Spicer--words shrivel around the real like flesh
Tzara---I think of the warmth spun by the word
 Around its center the dream called ourselves (tr.)

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515. **peter quartermain**

Brian Coffey 1905-1995

Wed 26 Apr 1995

"Dennis Devlin and Brian Coffey are
without question the most interesting of
the younger generation of Irish poets."
Samuel Beckett, 1934.

WHOSE WHO

Dad not at eighty cured
shapes under clouds fair girls
where sunshafts lie
while Pete or somesuch chasing
Pussy homes on Doll
the Bod who's Babs the Mind

Bab's interests cross Doll's
Dad she phones sighs "I want
to talk" meaning to stalk
in Dad what Doll refuses

Babs the Peeper Doll the Tease
Dad self-deceiver
Pete at graze

Too little known Irish poet Brian Coffey died on Good Friday, 14 April 1995. Born 8 June 1905, his father Professor of Anatomy (and first President, 1904-1940) at University College, Dublin. Baccalaureate in Classics 1924, studied Chemistry Mathematics and Physics at UCD (master's degree in 1930), research in Physical Chemistry in Paris in early 1930s, gradually switching to "the philosophical problems which arise out of any fundamental research." Works with Jacques Maritain 1933-1936. Meets Samuel Beckett, London 1934; begins doctoral studies on Thomas Aquinas, Sorbonne 1937 (completed 1947); meets Joyce at Beckett's, 1938: as he later wrote, "in that quite informal atmosphere he profited, as the young always do, from the opportunity to see and listen to an eminent elder in unpremeditated action, but he felt no desire to follow up the chance encounters." Works mainly teaching school till 1972, when he retired, with a brief interval as Assistant Professor of Philosophy,

St Louis University MO 1947-1952. Learned printing 1966 and established Advent Press in 1967, published work by Dennis Devlin and others (including himself). Translator of Mallarme (Coup Des Des), Neruda, Bonheur, Eluard, Nerval, etc etc.

A representative sampling of his work is in the Brian Coffey issue of the Irish University Review 5.1 (Spring 1975); his Selected Poems (1983) are (I think) still available from The Raven Arts Press, 31 North Frederick Street, Dublin 1, and his long poem *_Advent_* (1986) might (like his *_Death of Hektor_*) still be available from Menard Press, 8 The Oaks, Woodside Avenue, London N12 8AR, distributed by SPD. Harry Gilonis has recently (1994) published the pamphlet *_Salute/Verse/Circumstance_* through his Form Books, 42A Lowden Road, Herne Hill, London SE24 0BH

*_Advent_* occupies a place in Irish writing similar to that occupied in English-language poetry at large by Bunting's *_Briggflatts_* and Oppen's *_Of Being Numerous_*. Another major poet who we only learn to read after he's dead.

Peter Quartermain
128 East 23rd Avenue voice and fax [REDACTED]
Vancouver
B.C. e-mail: [REDACTED]
Canada V5V 1X2

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516. **cris cheek**
Re: poetry and the electronic
Wed 26 Apr 1995

Date: Wed, 26 Apr 1995 16:39:48 +0000
To: Kenneth Sherwood <[REDACTED]>
From: [REDACTED] (cris cheek)
Subject: Re: poetry and the electronic

Cris:

Thanks for writing and clarifying. I hadn't made the connection between your desire to 'distribute' via EPC and the 'book swap'

idea.

I personally think the idea is quite good; and perhaps EPC could help. Do you think there needs to be a separate 'area' for bookswap notices? I mean, we could do this, I suppose. But, thinking only now as I type, wouldn't it work just as well to integrate this with the general Press-announcements section we already have? This way Charles Alexander would read your page and perhaps swap with you, while someone else without a press to swap from might contact you to buy the books.

Have I missed something?

Ken

Hi Ken,

I think it needs a separate focus partly because I sense a desire for author to author exchange as well. Yes, of course that can be done simply through this e-space and some people are doing it happily already BUT as time rolls on and others come and go and some blow more or less active for many many reasons maybe one clear focus for this purpose is worth exploring. It might be easier to be directed straight to the 'Book Exchange - Timezone Distribution' site. There would be an Author-Author availability and a Press-Press availability. Any press could say very concisely its terms.

Negotiable. Send sample. Equivalent value no problem. Chaps and perfect bound and books on disc acceptable. - (for example for a press maybe)

Otherwise any casual browser or frequent (had to delete 'regular') user has to open and close numerous sites.

Couldn't a swap page also have a click-on sample facility when possible and so on to add guidance to follow up choices.

Bob - i'll ask you here if you feel TAPROOT is the appropriate host for this or if a separate EPC site makes more sense? I'd go with whatever solution can be made to work with the minimum of work and the maximum of user-friendliness.

My concerns are about openness and ease of access rather than passwords and in-ness. But maybe it's felt generally that some form of 'masonry' is 'necessary'?

maybe I'm just dumping too much time-consuming work by even suggesting this possibility, but . . .

regards
cris

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517. **maria damon**

Re: cordelia

Wed 26 Apr 1995

In message <[REDACTED]> UB Poetics discussion group writes:

> I never liked Cordelia all that much in Lear, Will never painted
> her fully in my mind and he wimped out at the end by having her die. I
> know she's commonly considered the "redeemer", but in that sense she
> loses her feminine aspect. Her character and actions are masculine, just
> as Goneril and Regan.

what is feminine and masculine?--maria d

A piece I've always liked but puzzled over was Tennyson's The Princess, in particular "The Woman's cause is the Man's"

*For Woman is not undeveloped man,
But diverse: could we make as the man,
Sweet Love were slain: his dearest bond is this,
Not like to like, but like in difference.*

Lindz

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518. **Mark Roberts**

AUSCERT Alert AL-95.02.virus.hoax.returns (fwd)

Wed 26 Apr 1995

Date: Thu, 27 Apr 1995 11:03:33 +0800 (WST)
From: Sarah Lane <[REDACTED]>
Subject: AUSCERT Alert AL-95.02.virus.hoax.returns (fwd)
To: Australian Literature Discussion <[REDACTED]>

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

Date: Wed Apr 26 17:38:59 1995

From: Australian Computer Emergency Response Team <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED]

Subject: AUSCERT Alert AL-95.02.virus.hoax.returns

=====

AL-95.02

AUSCERT Alert

April 26, 1995

"Good Times" Virus HOAX returns.

There is a message circulating that warns of a email virus called "Good Times".

***** THE "Good Times" VIRUS IS A HOAX. *****

Please do NOT pass on any warnings about this virus.

Please notify anyone who sends you such a warning that it is not valid.

(HINT: Do not use the words "good times" in the subject line as anyone who believes the hoax will simply delete the message unread.)

This is a similar hoax to the "Good Times" virus hoax that had very wide circulation in December of 1994.

If you are interested in more details, a PCERT Advisory on the subject is included below this message. AUSCERT would like to thank PCERT for the use of this material.

If you believe that your system has been compromised, contact AUSCERT or your representative in FIRST (Forum of Incident Response and Security Teams).

AUSCERT is the Australian Computer Emergency Response Team, funded by the Australian Academic Research Network (AARNet) for its members. It is located at The University of Queensland within the Prentice Centre. AUSCERT is a full member of the Forum of Incident Response and Security Teams (FIRST).

Internet Email: [REDACTED]

Facsimile: (07) [REDACTED]

Telephone: (07) [REDACTED] (International: [REDACTED])

AUSCERT personnel answer during Queensland business hours which are GMT+10:00 (AEST).

On call after hours for emergencies.

regards to "Good Times.")

More Recently

In the past few weeks, we have received e-mail and phone calls from a number of people who have seen new instances of "warnings" about the "virus." It seems that many people did not see the original series of postings, or forgot the earlier advisories. It is also an unfortunate reality that many people will forward on warnings, even if of questionable technical merit, without making an attempt to verify them with an authoritative source. This leads to worry and further copies as the warnings spread.

Please DO NOT repost warnings or reports of the "Good Times" virus! It is important that we try to stop the spread of the false and potentially damaging warning about "Good Times." It is in the same class of rumors and out-dated information as other urban legends such as the "Craig Shergold" (requests to send postcards/business cards to a dying boy) rumor. These stories continue to keep appearing and disturbing people as time goes on.

What you can do

** If you have received a warning about "Good Times" then send this advisory to everyone you know who received that warning. To ensure that it is read, DO NOT put the phrase "Good Times" in the subject line. We suspect that some people never saw the original advisories because they set their mailers to automatically delete mail with those words in the subject line.*

** Save this advisory. If you receive a warning about "Good Times" anytime in the future, simply send a copy of this advisory back to whomever it is who sends you the warning.*

** If you ever get a warning like this, or similarly get a warning or notice of some widespread problem with computers, VERIFY it with credible sources before passing it on. Rumors, especially when spread by well-meaning individuals, can cause significant panic and damage. FIRST response teams (FIRST == Forum of Incident Response and Security Teams) will be more than willing to respond with definitive information to a query on these topics; it is one of their missions. We are enclosing a copy of the list in this advisory, current as of April 24, 1995.*

** We also note the possibility that someone is using this as a precursor to a real attack. That is, someone is repeatedly circulating the "Good Times" rumor to condition people to believing there is no danger, and will then circulate some damaging code under that name. To*

that end, if you ever get any mail labelled "Good Times" that is in some way executable (i.e., is a program or command file), DO NOT run it! Instead, contact your appropriate FIRST team for assistance and analysis. Again, we stress that we view this possibility as very, very unlikely.

Additional Discussion

*Informally, a computer virus is code that, when executed, causes some action to occur, including some form of reproduction of the virus. In a similar manner, a "Trojan Horse" program is code that when executed has some unexpected (and usually unwanted effect). What is important to note here is that the virus and trojan horse code must be *executed* in some way to have an effect. That is, it must be run as a program, or passed as instructions to some interpreter program.*

When e-mail arrives at a system and is read by the user, it is seldom "executed" by anything that could damage the system, let alone reproduce the code itself. There are only two general exceptions to this for systems in wide-spread use, to our knowledge:

1) On a MS-DOS PC-based system with an ANSI.SYS driver, it is possible that a carefully-crafted control code sequence could execute some unwanted actions. This would only work if the mail was displayed in text mode (not in a window or specialized application). However, there are three good reasons to believe that this would never act to spread a virus:

- * First, the necessary control characters would be unlikely to pass through various mail gateways and forwarders without modification. Any change would render the sequence inoperable.*
- * To spread effectively, the code would need to be written such that it would use pathnames and code present on almost every machine where received, including ANSI.SYS MS-DOS machines are seldom so predictable!*
- * Any such change would only map one or more keys to a damaging command; the user would have to press a certain key (or sequence) to actually trigger the damage. This involves more than simply reading a mail message!*

2) On systems using MIME-capable mailers (or similar), it is possible that a message could be crafted that would trigger an external agent on the receiving machine to do harm. For example, it might be possible to embed commands in a PostScript file that would cause a PostScript interpreter to modify files. For this to succeed, it requires that users automatically execute those applications upon receipt of appropriate mail, and that those applications have enabled operations that might unduly affect the system. Again, this does not seem to be a viable way to spread a virus.

*Note that we are not claiming that a harmful agent cannot be distributed in mail. To the contrary, the "Good Times" message **is** damaging -- as a rumor! It is also possible to circulate code that, if executed by an unwary user, could cause damage. However, the possibility is effectively nil of a virus being constructed that will circulate via e-mail, affect any of several dozens of operating systems when run through any of scores of different mail agents, and launch by being listed to the screen.*

More Information

Further discussion of this rumor may be found in the following CIAC Notes, available via WWW:

<http://ciac.llnl.gov/ciac/notes/Notes04c.shtml>

<http://ciac.llnl.gov/ciac/notes/Notes05d.shtml>

<http://ciac.llnl.gov/ciac/notes/Notes09.shtml>

or via ftp:

<ftp://ciac.llnl.gov/pub/ciac/notes/notes04c.txt>

<ftp://ciac.llnl.gov/pub/ciac/notes/notes05d.txt>

<ftp://ciac.llnl.gov/pub/ciac/notes/notes09.txt>

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519. **David Ball**

Re: PHONE CONGRESS FOR FREE

Wed 26 Apr 1995

Don't look now, but that number has been Off for months. I think! (worth checking, & I will)

Anyway, thanks for the effort.

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520. **George Bowering**

Re: First Intensity

Wed 26 Apr 1995

One line

oops

three lines

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521. **George Bowering**

Re: Don Pullen

Wed 26 Apr 1995

Agree that is awful news about Don Pullen. Amazing to think that he was just that young. I thought he must be 60 by now. God, the way that man illuminated the 60s and 70s! Especially during that time when so many great groups were abandoning the piano. Ah shit.

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522. **Robert Drake**

Re: poetry and the electronic

Wed 26 Apr 1995

I think it needs a separate focus partly because I sense a desire for author to author exchange as well. Yes, of course that can be done simply through this e-space and some people are doing it happily already BUT as time rolls on and others come and go and some blow more or less active for many many reasons maybe one clear focus for this purpose is worth exploring. It might be easier to be directed straight to the 'Book Exchange - Timezone Distribution' site. There would be an Author-Author availability and a Press-Press availability. Any press could say very concisely its terms.

Negotiable. Send sample. Equivalent value no problem. Chaps and perfect bound and books on disc acceptable. - (for example for a press maybe)

Otherwise any casual browser or frequent (had to delete 'regular') user has to open and close numerous sites.

Couldn't a swap page also have a click-on sample facility when possible and so on to add guidance to follow up choices.

Bob - i'll ask you here if you feel TAPROOT is the appropriate host for this or if a separate EPC site makes more sense? I'd go with whatever solution can be made to work with the minimum of work and the maximum of user-friendliness.

My concerns are about openness and ease of access rather than passwords and in-ness. But maybe it's felt generally that some form of 'masonry' is 'necessary'?

cris--

well, i like where this is going, & yes fr openness/access--but if by 'masonry' you mean structure, i think that a well-thotout framework actually _increases_

access, rather than limits... and my initial response, not that thru very hard, is that a separate area for swaps makes more sense to me, rather than adding that to TRee (tho hotlinks from TRee to a swapshop would be possible, & easy to implement).

one goal of TRR is to get books noticed, *_bought_*, & read, knowing firsthand how hard that middle step is, & how necessary for the survival of micro-presses. conversely, despite the generosity-bordering- on-cheerleaderly tone of many of TRRs "blurbs", we do sometimes pan a book, & i'd have reservations about direct connections to distribution systems potentially influencing editorial decisions...

& my most immediate problem, i suppose, is time--after i finish formating the remaining backlog of reviews (approx 1200 separate documents), my next priority will likely be adding links from individual reviews to samples from selected titles... plus continuing to edit the next paper version, & a few other sideprojects like the dayjob...

asever
luigi

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523. **Tony Green**
Not a definition -- 3
Wed 26 Apr 1995

June 1978, L=... Lyn Hejinian writes:

"In such are we obsessed with our own lives, which lives being now language, the emphasis has moved. The emphasis is persistently centric, so that where once one has sought a vocabulary for ideas, now one seeks ideas for vocabularies".

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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524. **Loss Glazier**

Re: poetry and the electronic

Wed 26 Apr 1995

To Cris, Ken, Luigi, and others,

Just looking over some of the exchanges over the topic of an online swap shop. I think it's a good idea, as others do, as the discussion has developed.

Both points of view of course are right, it should fit in to the press listings and it could be separate!

Here's my point. The staff here is incredibly heavily worked. I would be willing, if someone wanted to take responsibility for the creation of a monthly list that would be sent to me or Ken (we can work that out) as an e-mail message. Then it could be posted in the EPC under a menu item say, "Publisher's Swap List." Are the interested publishers wanting to swap everything on their lists or selected items? The list could just be (1) a list of publishers or (2) list of publishers and titles offered for swap. At the head of the list could be the e-mail contact for publishers who wish to be added or subtracted from the list.

Whew, seems a terribly laborious project. Maybe the solution is for all interested publishers to put up their own press home page in the EPC!!! This is an area that could use a good shot in the arm. You could have a note in your home page that indicateds you are interested in exchanging with other publishers.

There are great possibilities for press home pages. (As you may know the EPC had what - 8,000 - transactions in Feb.?) You can set up a press home page with minimal effort, including a graphic, etc. BUT SUCH A PAGE SHOULD BE UPDATED REGULARLY. In other words, send a home page to me to get going. When you want to update it send an updated home page ("Updated Home Page for X Press" in subject line) so that I can simply replace the previous home page.

Thus, swaps would be accommodated, orders could be instigated, links from the massive and extraordinary TapRoot project could be made...

Are you with me?

All best,
Loss

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525. **Lindz Williamson**

Holiday

Wed 26 Apr 1995

Off to sun and fun, be back on the 14th. George and Ryan see you at the next pub night when i get back. GBAD was great, we'll have to do it again. I'll say hi to the locals.

Ciao, Lindz

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526. **Herb Levy**

Subtext 3 update

Wed 26 Apr 1995

Charles Alexander has called my attention to the fact that I left out some useful information about this series. There are several talks among the readings.

Here's a slightly annotated list, sorry for the partial redundancy.

Friday May 5

Noemie Maxwell - reading

Spencer Selby - talk "Alternative Making"

John Olson - reading

Friday May 12

Tom Malone - reading

Ezra Mark - reading

Robert Mitterthal - reading

Wednesday May 17

Joseph Keppler - talk "Writing's Ethic"

Nico Vassilakis - reading

Wednesday May 24

Marvin Sackner - talk "Concrete & Visual Poetry"

Crag Hill - reading

Friday May 26

Susan Clark - reading

Jeanne Heuving - reading

Catriona Strang - reading

You now have sufficient information to schedule your trip to Seattle. Stop by on your way to <The Recovery of the Public World> in Vancouver.

- Herb

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527. **George Bowering**

Re: cordelia

Wed 26 Apr 1995

Hey, Lindzed, If *_Lear_* had been a regular comedy, Cordelia would have married at the end. As it is more like a tragedy, she has to leave this plane, just like Desdemona and Cleopatra. Them's the rules. So it wasn't because Shakespeare was a wimp; it was because he was a hightone Elizabethan playwright.

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528. **Herb Levy**

Re: Re Mandel/Mao

Wed 26 Apr 1995

On Mon, 24 Apr 1995, Tom Mandel wrote:

Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."

<permitted>?

I hope that's not your own translation.

Respectfully,

Herb

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529. **Lindz Williamson**

Re: cordelia

Thu 27 Apr 1995

On Wed, 26 Apr 1995, George Bowering wrote:

*Hey, Lindzed,
If *_Lear_* had been a regular comedy, Cordelia would have married at the end. As it is more like a tragedy, she has to leave this plane, just like Desdemona and Cleopatra. Them's the rules. So it wasn't because Shakespeare was a wimp; it was because he was a hightone Elizabethan playwright.*

I don't really think of it as being successful as a comedy or a tragedy, but as the lack of development of a female character. Desdemona has the same mystery around her and probably the same amount of lines, but she is never given motive. We never know why she's willing to disobey her father to marry Othello. One of the better female portraits presented by Will, I'd say is Volumina. She has depth and strength, possibly this is a result of her Roman background. I think what causes me to think of Will being a wimp is that when he has the chance to do great things in portraying "liberated" free thinking women, he kills them off and we end up with the Mirandas. Shakespeare seems to be more concerned with crossdressing than really attacking the politics of a female monarch. I'm not really a fan of Will's plays, I sort of pick out the good speeches and never got beyond that, I really prefer his sonnets.

CXIII

Since I left you, mine eye is in my mind
And that which governs me to go about
Doth part his function and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flower, or shape, which it doth latch;
Of his quick objects hath the mind no part,
Nor his own vision holds what it doth catch.
For if it see the rud'st or gentlest sight,
The most sweet favor'd or deformed'st creature,
The mountain or the sea, the day or night,
The crow or dove, it shapes them to your feature.
Incapable of more, replete with you,
My most true mind thus makes mine eye untrue.

Lindz

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530. **George Bowering**

Re: poetry v history

Thu 27 Apr 1995

Thanks for your note. I recently got the idea of doing what the young methodical historians dont do, going to the sites and describing whatever traces I can find in the ground, places where mines used to be, etc. I recall that either Herodotus or Thucydides did that. I cant remember which,. I can only remember that Olson claimed that one of them did, and some historian I was talking to, 25 years agho, said no, it was the other one. But really, has Olson ever been mistaken? Jeez!

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531. **Spencer Selby**
Re: Email Virus (fwd)

Thu 27 Apr 1995

I'm glad to hear that the virus is a hoax. That message was forwarded to me by a friend.

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532. **Michael Boughn**
Re: cordelia

Thu 27 Apr 1995

| *what is feminine and masculine?--maria d*

Maria:

H.D. called them vibrations, which may be another name for a dream of difference that animates our thinking the world for better and worse

Mike

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533. **Mark Roberts**
AWOL: The Write Stuff

Thu 27 Apr 1995

AUSTRALIAN WRITING ONLINE is a small press distribution and information service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet.

As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We also post a monthly 'Happenings' list (an Australian Literature what's on). If you would like to receive AWOL postings directly, please contact AWOL directly on [REDACTED].

AWOL is also offering to distribute Australian small magazines and presses within Sydney. If you are interested in finding out more about our distribution service please contact us.

AWOL: [REDACTED].

PO Box 333
Concord NSW 2137 Australia

Please note that [REDACTED] is a temporary address until we set up our own address sometime later this year

* THE WRITE STUFF *

ISSN 1323-7721

'Light the candle and write!'

The Write Stuff is an electronic journal with an eclectic range of book reviews, interviews with writers, articles on writing and original prose and poetry.

EDITORS: Giles Hugo and Anne Kellas

GREETINGS from the remote antipodes of Cyberia. The Write Stuff has evolved out of a weekly lit-crit newspaper column I used to write ('88-'92) and the desire to promote good writers and writing in the most eclectic sense. We ain't peddling no critical creed -- Giles Hugo

IT seems not too much to expect that readers of fiction and poetry might also be users of the Internet, and that to use this medium to point back to the printed world of books and writing can only be of service to writers and their readers. I hope this proves to be so! -- Anne Kellas

=====

(1) HOW TO ACCESS THE WRITE STUFF

(2) CONTENTS OF ISSUE ONE

(3) ABOUT CONTRIBUTIONS

(4) HOW TO CONTACT THE WRITE STUFF

=====

(1) HOW TO ACCESS The Write Stuff

GOPHER version:

<gopher://info.utas.edu.au:70/11/Publications/The%20Write%20Stuff>

or info.utas.edu.au and through gopher: -- open top level document called Publications -- open The Write Stuff

HTML version:

under construction at

<http://info.utas.edu.au/docs/ahugo/tws/>

PRINT version:

A limited print version will be made available in Australia at selected bookstores soon after electronic publication.

EMAIL correspondence:
[REDACTED]

(2) CONTENTS OF ISSUE ONE

Over 27 book reviews, original prose and poetry, articles on writing, and an interview

- * Can you grok Cyberia? From William Gibson to virtual reality, hackers, crackers, cyberdelia, cultural viruses;
- * Hunter S. Thompson back on the Gonzo trail; Tobias Wolff; Jack Kerouac's Good Blonde; Bob Adamson's poetry; Gabrielle Lord; Bret Easton Ellis;
- * The Australian AIDS Quilt Project - lest we forget;
- * Is tabloid biography juicing up the Biosphere?
- * Conspiracy theories from JFK to Freud's fraud; 'Forrest Gump', the book before the movie; Poetry in Motion on CD-ROM.
- * Winnie Mandela and the painful birth of the New South Africa;
- * Free at Last - Survivors tackle the devastation of childhood sexual abuse;
- * Tasmanian writer Richard Flanagan talks about his novel, Death of a River Guide, reprinted three times in as many months;
- * Articles by Geoffrey Dean on short stories, and Anne Kellas on the state of writing in South Africa;
- * A story by G. W. Robinson, poems by Michael Dargaville

(3) ABOUT CONTRIBUTIONS

PLEASE do not send us unsolicited manuscripts, we simply cannot afford to return them. Poetry and prose is included by invitation only. However, we welcome your comments and views.

(4) HOW TO CONTACT The Write Stuff

E-mail: send a message to
[REDACTED]

Or write to The Write Stuff at
P O Box 368,
North Hobart,
Tasmania 7002,
Australia.
Phone (002) 28 0189
internationally dial (+61 02) instead of (002)

Acknowledgments:
University of Tasmania, Australia

=====

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534. **Loss Glazier**

Swap at EPC

Thu 27 Apr 1995

Ken sent me what seemed a most reasonable suggestion:

*perhaps a compromise would be one index page...a SWAP page...that
listed all presses willing to swap with links to their pages (ie.
already existing) in the small press area?*

This could be done. It would still involve presses establishing and maintaining their press home pages and would also allow complete linkage to other EPC resources.

Loss

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535. **Tom Mandel**

Re: Re Mandel/Mao

Thu 27 Apr 1995

My error, Herb, and thanks for pointing it out, in the Sabbatean antinomian blessing, which should read:

Blessed be the Lord our God, King of the universe,
who permitteth that which is forbidden.

It might also be translated "which permitteth" as the rabbis tried to avoid formulations that would anthropomorphize God, often inserting the phrase "as it were" where the language led them to such forms -- this despite God's showing Moses his ass in the desert.

Tom Mandel

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536. **Herb Levy**

Distribution Evolution

Thu 27 Apr 1995

Hi -

Just thought I'd comment on the recent evolution of the recurring distribution discussion. It's a little long, but it's been paragraphed for easy consumption.

This thread began with someone, Rae Armantrout I think, saying that they wished that people she knew could find her new book (*Made to Seem*, which as several others have said, is quite good) in stores.

After being seconded by several others, this quickly became a series of complaints against SPD's ability to place books in stores and a list of the great poetry book store in the US.

For the sake of those who got here late, this list seems to be *Woodland Pattern* in M'woky.

At least one person who said SPD never seemed to get their books into stores said that SPD was also a major source of income, without which they could not continue.

Someone else said that most stores end up buying at least the larger small presses through Consortium, not SPD. Someone else noted that many of the books sold in the US at least, are sold through the mail.

The remains of the thread, as they continue to this day, have been taken up with hammering out the details of a way in which writers and publishers could trade publications with each other.

This is fine, and I may be the only non-writers, non-publishers here, so this may be sour grapes, but doesn't it avoid the original issue?

Oh, well, we'll just get this work to its audience by using the always glamorous INTERNET. Of course, how could I be so naive!

As Loss Glazier notes there is a great potential for home pages. Still, I don't think putting the work on the WWW and calling it good is the answer, certainly not for the next few years anyway.

It's great that EPC is getting 8,000 hits a month. But this isn't very much considering how many people are on the internet. & It's not very much compared to what a lot of home pages get.

& when you consider how many of these hits are people looking for something weird to show their friends how they've mastered the WideWorldWeb, this number seems even worse.

"Hey, Stevie, look at the weird thing I found on the net last night. They said it was a poem, but I can't make any sense out of it. It's not about how when their lover left them it reminded them of their first pet dying."

In the long run, yeah, the internet may be a way to get work to more people than are going to find their way to it now. And it makes sense to be ready for that.

But most people, even most people who are interested in the kind of poetry we're interested in (add that to the thread on <definitions>), despite how nice & cozy it feels here on <poetics-list>, are not on-line.

And they won't be for some time yet.

So, now that you've got a better system of trading publications between writers and publishers started and you're ready for on-line distribution, how are you going to get the work in front of people NOW?

Just thought I'd ask.

Bests,

Herb Levy

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537. **Jonathan Brannen**

Re: cordelia

Thu 27 Apr 1995

George,

Shakespeare "was a hightone Elizabethan playwright"??? There are certainly those who would argue he had the populist touch.

Jonathan

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538. **Jonathan Brannen**

Re: poetry and the electronic

Thu 27 Apr 1995

Loss,

Interested publishers setting up a home page for their presses seems like a logical approach. How's it done?

What do the rest of you think? It's certainly less labor intensive than some approaches.

Jonathan Brannen

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539. **Herb Levy**
Re: Re Mandel/Mao

Thu 27 Apr 1995

I should have sent this together with the below but I couldn't find it yesterday. There's a traditional Jewish prayer called the <Shehecheyanu> (pardon my transliteration). It's said whenever you do something for the first time, seasonally (eating your first fresh tomato of the year) or more universally (birth of a child, etc.).

I couldn't find the translation I grew up with, but it's roughly as follows (dropping the archaicisms past the formulaic opening): "Blessed art Thou, O Lord our God, King of the Universe, who has sustained us and allowed us to reach this time."

In combination with the blessing from Shabtai Zvi that Tom Mandel cites, these cover an awe-ful lot of what's interesting in the world, no?

On Wed, 26 Apr 1995, Herb Levy wrote:

On Mon, 24 Apr 1995, Tom Mandel wrote:

Shabtai Zvi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."

<permittest>?

I hope that's not your own translation.

Respectfully,

Herb

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540. **Maria Damon**
Re: poetry v history

Thu 27 Apr 1995

an anthropologist, jonathan boyarin, has edited a book called remapping memory: the politics of time/space, in which he himself has done just that with palestinian/israeli ruins/monuments, and has an entire book forthcoming on that subject...it's halfway between fieldnotes, theory, ethnography and poetics of process...worth checking out--maria d

In message <[REDACTED]> UB Poetics discussion group writes:

> Thanks for your note. I recently got the idea of doing what the young
> methodical historians dont do, going to the sites and describing
> whatever traces I can find in the ground, places where mines used to
> be, etc. I recall that either Herodotus or Thucydides did that. I
> cant remember which,. I can only remember that Olson claimed that one
> of them did, and some historian I was talking to, 25 years ago, said
> no, it was the other one. But really, has Olson ever been mistaken?
> Jeez!

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541. **Jonathan Brannen**
Malls, Mail and Romance

Thu 27 Apr 1995

Ron,

Forty percent of all books sold in the US are NOT romance novels. Approximately 94% of all books sold in the US are text books. Of the remaining six percent, four percent are non-fiction, one and a half percent are fiction, and one half of one percent consists of all other book publications (including, of course, poetry).

I feel, too, that somebody should plug Small Press Traffic in San Francisco. They carry all the good stuff that SPD in Berkeley has become too elitist to bother with, i.e. chapbooks and new lit journals. I discovered Spenser's work there, Dan Davidson's, Generator Press books, Score Press books, etc., long before SPD carried them. Small Press Traffic has led a pretty precarious existence, but they're interested in literature before its been embalmed, and if they survive, they won't be dumping their chapbook publications in order to make shelf space as SPD in Berkely has.

Let me restate that last: they won't be dumping their chapbook selection in order to make shelf space for University Press Publications as SPD in Berkeley has.

Small Press Traffic is a nice place to go rummage amid the new.

Thought I mention it in case there's someone reading this that (Death to all line editors) Thought I should mention this in case there's someone reading this that doesn't worship at the altar of the perfect bound book. Anybody out there remember Doones Press? Excellent early titles by Ron and Tom Raworth and others, all memeo and staples and hard to find. If you're "in the business of selling books" then you shouldn't be publishing poetry. If you're in love with

poetry and you publish it for that reason, there are always alternative ways to readers.

Ron, most of this hasn't actually been addressed to you, but I do have a question, aren't major writing centers interior?

Best,
Jonathan Brannen

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542. **Jonathan Brannen**

George Julian Harney

Thu 27 Apr 1995

Noted that Cris mentioned Harney and poetry as though they were enemies. George Julian Harney, should you not know, has the distinction of being the first working class communist as well as the publisher of the first English translation of The Communist Manifesto. Harney was in fact a reader of poetry. Byron seems to have been his favorite, but his personal library contained volumes of poetry by others as well.

Let the record note,
Jonathan Brannen

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543. **Jonathan Brannen**

elephant safari

Thu 27 Apr 1995

Ed,
Are there no giraffes left in New Jersey?

best,
Jonathan

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544. **Gary Sullivan**

seeking M/MLA respondent: poetry (fwd)

Thu 27 Apr 1995

Dear Academics:

The following is a forwarded message calling for two papers: one on Olson & one on Creeley. Dig how they want you to drag Wittgenstein into the latter.

Poets, sorry, they don't care what you think. Groove on paragraph 5's "... please submit ... standing at your institution (MA 2, PhD 3, etc.), and any other information you feel would better inform us of your commitment to the study of contemporary American poetry." (!?!?)

I don't know about you folks, but I'm just going to Xerox Olson's "Letter for Melville 1951" and submit that.

Hugs & big comfy sweaters to all,

Gary

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

Date: Thu, 27 Apr 1995 10:17:25 -0500 (CDT)

From: Karen M Frederickson <[REDACTED]>

To: [REDACTED]

Subject: seeking M/MLA respondent: poetry

Seeking respondent for panel at M/MLA Annual Convention in St. Louis, November 2-4, 1995.

We are involved with a panel new to this year's Midwest Modern Language Association Annual Convention: "Mimetic Ends: Representational Shifts in Post-WWII Poetry". In order to ensure a dynamic exchange of scholarly views, we seek and welcome potential respondents from other universities.

Respondents are welcome for two papers in particular. Charles Olson's position on the cusp of postmodernism and the philosophic scope of his poetic ideology offer his work as an instructive site for theoretical analysis. The paper to be present attempts to move Olson beyond strict phenomenological re-readings and into a discussion of the material implications of Olson's "projective" economy of image. The second paper will explore the work of Robert Creeley as influenced by William Carlos Williams. A reliance on Wittgenstein's writings should offer a unique reading of Creeley's response.

We hope to select a single respondent for these papers. The respondent's primary responsibility is to prepare a ten-minute response designed to promote discussion for all in attendance at the session. Ideally, the respondent will be able to bring the papers into dialogue with each other and with the broader concerns of the panel (two other papers will be presented).

If interested, please submit a brief letter summarizing your principal scholarly interests, standing at your institution, (MA 2, PhD 3, etc.), and any other information you feel would better inform us of your commitment to the study of contemporary American poetry. Address letters to:

James Zeigler - Dept. of English
601 S. Morgan St. (m/c 162)
Chicago, IL 60607

Direct any questions to either Zeigler at [REDACTED] or Pat Roberts at (3[REDACTED]). We will reply to all who express interest and the selected respondent will receive paper drafts by August 31. The selected respondent will need to join Midwest Modern Language Association prior to the conference. Thank you for your interest.

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545. **Tony Green**
Not a definition -- 4
Thu 27 Apr 1995

June 1978, L= magazine, Peter Seaton writes:

"Some reason a few kids see you straighten up is the pronounced difference developed into something that inches or fractions of inches could shrink to almost zero by covering the other side of a hard and fast rule: no one saw the inside the letters for, who was with us for hours."

Tony Green,
e-mail: [REDACTED]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[REDACTED]
Telephone: 64 9 [REDACTED] ext. 8981 or 7276

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546. **Kevin Killian**
Re: Malls, Mail and Romance
Thu 27 Apr 1995

I feel, too, that somebody should plug Small Press Traffic in San Francisco. They carry all the good stuff that SPD in Berkeley has become too elitist to bother with, i.e. chapbooks and new lit journals. I discovered Spenser's work there, Dan Davidson's, Generator Press books, Score Press books, etc., long before SPD carried them. Small Press Traffic has led a pretty precarious existence, but they're interested in literature before its been embalmed, and if they survive, they won't be dumping their chapbook publications in order to make shelf space as

SPD in Berkely has.

Let me restate that last: they won't be dumping their chapbook selection in order to make shelf space for University Press Publications as SPD in Berkeley has.

Small Press Traffic is a nice place to go rummage amid the new.

As of three weeks ago I am now Small Press Traffic's (only) employee, a very part-time (paywise at least) position. SPT hasn't had an employee for two months. Officially I am the manager, but since there isn't enough money to hire a director, directorship duties are planned to be performed by myself and the much-overworked board.

A couple of poets I recently talked with didn't know we still existed. We're now housed (meaning we have two bookcases) at Lodestar, a (very nice) new age bookstore in the Castro, on Noe at Market. Much of the store's stock is in storage in Colma. SPT's mailing address is now 2215-R Market Street #449, San Francisco, CA 94114. Voice mail: 415/██████. And, of course, I can always be e-mailed.

Financially, things are in a crisis state. Unfortunately, this is true of many arts organizations in the Bay Area (Intersection just did a major lay-off of their staff, for example). The board is trying to come to a decision as to what to do, to just put it in its grave, to downsize, to become a presenting organization (i.e., get rid of the bookstore, which has never supported itself). I would like to see SPT continue to be involved in distribution in some way. I think the ideas expressed here about online distribution alternatives are very exciting. I would welcome any suggestions from any of you on the listserv, concerning directions to take the organization. We're having a Saturday board meeting in two or three weeks to discuss SPT's direction.

Though we no longer have a space for readings, I've recently been given a grant for a reading series to administer. Once I figure out what exactly it is that will fulfill the grant, hopefully SPT will be able to continue, for a bit, to present some interesting readings, at who knows what location.

I've been involved with this organization since the early 80's. Writing workshops at SPT, and the literary community that gathered around it changed my life. Your kind words about the organization are deeply appreciated.

Dodie Bellamy

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547. **Carl Lynden Peters**

Re: First Intensity

Thu 27 Apr 1995

george, this is as good as tjhe creeley poem, what was it -- how'd it go: one/ 2/
and 3

One line

oops

three lines

carl

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548. **Jonathan Brannen**

Re: Swap at EPC

Thu 27 Apr 1995

Ken's suggestion sounds workable to me.

Jonathan Brannen

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549. **Carl Lynden Peters**

Re: first intensity

Thu 27 Apr 1995

george, this one's

one line

oops

three lines

as good as the creeley poem, what was it -- how'd it
go: one, 2, and 3,,,

carl

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550. **Gary Sullivan**

Re: Small Press Traffic

Thu 27 Apr 1995

Dear Jonathan:

I hate to be the messenger of this, but I'm told Small Press Traffic closed. Yes, it was a great place. The first time I went in I thought "is **this** the bookstore Brautigan was writing about in *_The Abortion_*?" People literally brought in books they had made, sometimes in editions of like five copies. (Including me.) The best press name I ever saw was in SPT: "The Photocopy Machine at Work."

They also, thanks largely to Kevin & Dodie, had what I thought was the single best reading series in the Bay Area. Also, also, they used to put out a newsletter every couple of months or so w/brief reviews, etc.

Them days, sadly, are over. Or, so I'm told. Unfortunately, you're right: "If you're 'in the business of selling books' then you shouldn't be publishing [or otherwise making available] poetry." (That's not true, though, in at least a few other countries.)

Yours,

Gary

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551. **Robert Drake**

Re: Malls, Mail and Romance

Thu 27 Apr 1995

I feel, too, that somebody should plug Small Press Traffic in San Francisco. They carry all the good stuff that SPD in Berkeley has become too elitist to bother with, i.e. chapbooks and new lit journals. I discovered Spenser's work there, Dan Davidson's, Generator Press books, Score Press books, etc., long before SPD carried them. Small Press Traffic has led a pretty precarious existence, but they're interested in literature before its been embalmed, and if they survive, they won't be dumping their chapbook publications in order to make shelf space as SPD in Berkely has.

lovely as the storefront is (a regular stop fr me whenever i visited SF), & also many of the individuals involved; Small Press Traffic has *_consistently_* ripped me off, taking stuff on consignment and then refusing to pay... i wish it were not so but...

lbd

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552. **Robert Drake**
Re: Distribution Evolution

Thu 27 Apr 1995

herb--

But most people, even most people who are interested in the kind of poetry we're interested in (add that to the thread on <definitions>), despite how nice & cozy it feels here on <poetics-list>, are not on-line.

And they won't be for some time yet.

the conception of who "we" are, and "the kind of poetry we're interested in", is, i think, far from a definable singularity... ^^^^

So, now that you've got a better system of trading publications between writers and publishers started and you're ready for on-line distribution, how are you going to get the work in front of people NOW?

Just thought I'd ask.

TapRoot Reviews appears first, & primarily, as a traditional paper publication (the various electronic versions contain only a subset of the information in the the paper version); and the reviews therein are primarily of _paper_ publications, on the premise that those publications are most accessible to "people NOW." the use of new technologies does not necessarily imply the abandonment of the old.

& conversely--the _potential_ for online communication/distribution far exceeds the present reality of traditional hardcopy dissemination of info. sure, that potential is not yet realized, and limited techno- access is still a barrier... that's no reason not to lay the groundwork now for future possibilities...

yr friendly techo-ludite
lbd

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553. **Ryan Knighton**
Re: cordelia

Fri 28 Apr 1995

Lindz, or anyone interested, in your last post you wrote "female character" was undeveloped in Lear. Which kind of character do you mean?

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554. **Ron Silliman**

Re: Malls, Mail and Romance

Fri 28 Apr 1995

I loved Small Press Traffic, but it shut down earlier this year (reduced actually to four shelves in a new age bookstore in the Castro). Shut down in part by stock that never turned but ate up capital in the form of shelf space. The largest debtor was SPD.

I do think a store like Traffic is do-able, but it has to be done absolutely perfectly -- which is pretty much what Woodland Pattern seems to be -- or else it will get sucked in by its own good intentions. Carrying books on consignment for 15 years that never sell is no more a form of distribution than is doing a terrific four-color perfect bound book that the publisher keeps in the garage or basement and never advertises.

The idea of SPD as "big, exclusive" or whatever seems to me preposterous. They aren't perfect but they continue to do the job, carry lots of non-perfect bound material, and have managed to accomplish the most important task of all -- to stay in business without having to depend entirely on a charismatic leader selflessly supporting the store itself out of some other source of \$\$.

Imagine what poetry would be like without SPD?

Ron

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555. **cris cheek**

Re: George Julian Harney

Fri 28 Apr 1995

Noted that Cris mentioned Harney and poetry as though they were enemies. George Julian Harney, should you not know, has the distinction of being the first working class communist as well as the publisher of the first English translation of The Communist Manifesto. Harney was in fact a reader of poetry. Byron seems to have been his favorite, but his personal library contained volumes of poetry by others as well.

*Let the record note,
Jonathan Brannen*

Hi Jonathan, if you'd read my original post carefully (in its full list context at that time) you'd have read that it was in fact focussed onto Helen MacFarlane, being the first translator of the Community Manifesto published in Britain by Harney (which was mentioned - what's your point?) in his (and I dated the issue in which he did so as well) The Red Republican, and onto her translation.

My point, although I did list and credit Harney fully, was about her translation having added a somewhat idiosyncratic 'image' (of the 'hobgoblin' stalking europe) into the first line of The Community Manifesto and of how this (and I know I was being ironic) had set up a mutual suspicion between Marxist Revolutionaries and poetry lasting until this day.

Nothing in that post suggested animosity between Harney and poetry. I'd have been irresponsible indeed if I had. But you arguably responded 'irresponsibly' - to get back to an earlier strain.

There - that's my bristling tetchiness for this week gone. And since bones are being picked among bristles your phrase 'the distinction of being the first working class communist' is useless in any respect other than provoking questions of how do you know? card carrying membership number 1? there were other communists before him but they weren't really working class (such as O'Brien)? well maybe they weren't exactly communists? or did I miss a definition there? and so on. Cause he's also been called 'a Jacobin in an English setting'. Marx and Engels quarrelled with him and were suspicious of the catch-all attitude towards 'revolutionaries' generally embraced in his internationalist editorship of The Red Ruplican.

Come on. Let the record what?

And this is really tedious list-clogging stuff.

cris

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556. **Edward Foster**

Re: seeking M/MLA respondent: poetry (fwd)

Fri 28 Apr 1995

terrific, gary; glad you found the ziegler piece: it says all. forget the safari to elephantland; all able-bodied poets join the midwest mla now!

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557. **Edward Foster**

Re: elephant safari

Fri 28 Apr 1995

hey, jonathan, whadda ya want? we got gazelles, zebras, a cuppla water buffalos, but the elephants, man, they're the prize.

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558. **Edward Foster**

Re: Standing

Fri 28 Apr 1995

new great mag: radical poetics (ed. michael hrebeniak, others), "new international journal of creative action" in "spirit of eric mottram." poetry, prose, music, essays, visuals. #1, this summer. 58 crowshott ave., stanmore, midd;esex, HA7 1HT Eng.

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559. **Don Cheney**

Real men read hardware poetry

Fri 28 Apr 1995

I work in a warehouse in San Diego and I hear a lot of daytime radio. The latest commercial theme for some hardware store chain (I forget who it is) is poetry. The first commercial I heard with this theme had a man reading a poem about wood. He seems really uncomfortable reading the poem, like he can't believe what he's doing. As I remember, you can even hear him turning a page after reading one line. Maybe he's supposed to be nervous. My own sense of the guy's nervousness is that reading a poem is not something that men who work with wood do, or admit to. But the man's voice also has that kinda-mumbling monotone that has become a fixture of many radio commercials (much like the wandering, jerky camera shot was once so entrenched in television commercials), so maybe his delivery is supposed to be "cute."

The second commercial at least has a pun. The voice over says that this man is going to read his "concrete poem." And, of course, the guy starts reading (again with a sense of self- consciousness) a poem "about" concrete.

Makes me want to yell out, "Pinch me, Alfredo and pass the hot sauce!"

Don Cheney



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560. **David Ball**

Re: Malls, Mail and Romance

Fri 28 Apr 1995

Well, *I* remember DOONES, the journal, because they published some of my poems. Otherwise I might not. Didn't know they did a lot of Tom Raworth, but glad to hear it. Will definitely check out Small Press Traffic in SF; wasn't clear whether it was a bookstore or...? and where...?

Thanks,
David Ball

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561. **David Ball**
Re: Small Press Traffic
Fri 28 Apr 1995

...or as Pound put it in Hugh Selwyn Mauberley,
"and give up poetry, my boy
There's nothing in it."
--but he was ironic
David Ball

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562. **Bill Luoma**
Re: first intensity
Fri 28 Apr 1995

I think grenier's:
Three
legged
Dog
is better.

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563. **Jonathan Brannen**
Romancing the Mall
Fri 28 Apr 1995

Ron,
Thanks for reminding us that selfless acts never go unpunished.
I don't think anyone would suggest that Small Press Traffic is/was a model business venture. Nor do I believe that this is/was its driving motivation. I also hesitate to assign a shelflife to any book. I've found marvelous books in various places that have been eating "capital in the form of shelf space" for more than fifteen years and have been delighted that someone had the foresight or, as you suggest, was negligent enough to keep them available.

I agree that SPD performs a valuable service. The only "bookstore" where I live is a greeting card shop run by apostolic christians who promote family values. So SPD is something of a life-line. But if you believe that SPD still carries "lots of non-perfect bound material" you're living in a time-warp. I can't fault their business acumen. They've defined their market niche and seem to be effectively pursuing it. SPD is settling gracefully into middle-age. Along with increased knowledge and comfort with the status quo, has come the fear of risk-taking. SPD can't meet everyone's needs. They continue to do part of the job and this in itself is admirable.

"Imagine what poetry would be like without SPD?" Probably not much different than it is. It strikes me as preposterous to suggest otherwise. Would you start writing differently if SPD ceased to exist? Poetry finds a way to survive and to evolve (more often than not, outside of official channels).

Best of all possible worlds,
Jonathan

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564. **Jonathan Brannen**

Re: elephant safari

Fri 28 Apr 1995

Ok, Ed, keep tickling those ivories.

best, Jonathan

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565. **Carla Billitteri**

Re: Real men read hardware poetry

Fri 28 Apr 1995

don -your story abt. the radio commercials is terrific- but please write them down & pass them around-commercials are definitively my kind of (+/-)

"concrete" poetry -thanks- carla

P.S. not that i particularly want to open another discussion on the "poetics of the everyday"-the stuff on hallmark was enough-and yes- i am fully aware of the politics of the "goods" implied in my query hope it doesn't hurt the feelings of some folks out there- -cheers-

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566. **Aldon L. Nielsen**

Re: Reading Calls for Respondents

Fri 28 Apr 1995

Gary -- You need to take a closer look at that M/MWMLA circular you circulated to us -- They are not asking for papers applying Witt. etc. to the poets etc. -- Those papers are already on the panel, and the chair is looking for someone to respond to them! In which case the Olson letter might make a good start indeed! Wild thing about that conference is that they circulate papers in advance, and the audience is supposed to read in advance and come prepared to argue (my experience has been that this system does not hold up in practice)

But what do those numbers after the degree abbrevs. in the line on status portend? Am I a 2 or a # or do I add up to a five???? what is 1 to do?

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567. **Gary Sullivan**

Re: Small Press Traffic

Fri 28 Apr 1995

On Fri, 28 Apr 1995, David Ball wrote:

*...or as Pound put it in Hugh Selwyn Mauberley,
"and give up poetry, my boy
There's nothing in it."*

--but he was ironic

David Ball

& so are we.

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568. **Mn Center For Book Arts**

Re: poetry and the electronic

Fri 28 Apr 1995

I still don't know how to set up a home page, but I'm game. As someone who publishes some editions with artists/papermakers limited to as few as 50, but also publishes some editions of 1000 which are, as of yet, never perfectbound (a lone holdout for smyth-sewing), I'd be willing to trade some titles but not the most limited ones.

charles alexander
chax press

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569. **Gary Sullivan**

Re: Reading Calls for Respondents

Sat 29 Apr 1995

Dear Aldon:

Thanks for correcting me on that. When they said they were looking for "respondents" to two papers, I really thought they were looking for people to respond by **writing** these papers, which had been sort of boiler-plated as to subject & approach, & as such sort of already existed. It totally did not surprise me that an academic institution would ask for such a thing. (It still wouldn't.) That was, in fact, how we were asked to write a number of our papers when we were in school. (One teacher, if you didn't write about, say, Hemingway, using this sort of vaguely "Jungian" approach he'd developed (& used in class), he'd dock you points. That was, as far as he was concerned, how you read a thing, and if you weren't reading it on/in his terms, you simply weren't "getting it." (It involved finding "the line" and "the circle"; whether someone was drinking alcohol "the spirit, masculine" or water "nature, the feminine.") For a year after that class, that's how I assumed everyone wrote, what they thought about. (I'm admittedly impressionable.)

Now, those numbers after MA and PhD, God knows what they stand for. A color TV for the first person who posts the answer!

Yours,

Gary

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570. **Gary Sullivan**

Mails, Malls and Romance

Sat 29 Apr 1995

Dear Ron:

| *The idea of SPD as "big, exclusive" or whatever seems to me preposterous.*

Shakespeare: "Nothing can seem foul to those that win."

As a publisher whose various projects have been carried by SPD since 1990, and as a poet who does not have a chapbook out or forthcoming, I hope you won't find my opinion of SPD the product of imagined exclusion. I agree with Jonathan: SPD simply doesn't carry very many NEW chapbooks, & new chapbooks by emerging writers in particular. The reason they don't carry them is their exclusionary policy: A press must be publishing at least 2 books a year, and the books must be "sellable" to bookstores. Again, if you know someone

there, and they like you, they *may* take your stapled books on. Or, if you're publishing writers who people already know about.

Yes, SPD is valuable, a very valuable resource. But they aren't what they were in '80s. They're pretty much as Jonathan's described them.

Now, as to:

| *Imagine what poetry would be like without SPD?*

I don't have to; I know where to get Standing Stones, Texture, _Compound Eye_, & dozens of others I don't have time right now to list. (My server just notified me they're going to reboot. Thanks, Ron, for warning us about that, btw.)

Yours,

Gary

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571. **Spencer Selby**

Re: Mails, Malls and Romance

Sat 29 Apr 1995

Jonathan makes good points about Small Press Traffic and SPD. And Ron is right when he implies that there were problems with the way Small Press Traffic was run. Best thing about the store, in my opinion, was the reading series Kevin Killian put on. And this is the greatest loss. (Kevin, you must start another series soon. The scene misses your events and needs them badly.)

It is certainly true that SPD has moved away from carrying material that is not perfect bound. The most active chapbook presses of the past five or so years, such as Leave, Texture, Runaway Spoon and Standing Stones, are not carried by SPD. (I believe they have taken a title or two from Leave, but not most of their list, which includes around 60 chaps.) This is significant because it is these presses that are publishing most of the emerging writers. It is to these presses and others like them that emerging writers must increasingly turn if they are to begin publishing books.

One of the reasons why Taproot Reviews is such a valuable publication is that it carries so many listings of magazines and chapbook presses that are, for the most part, not distributed by SPD.

It would be terrible if SPD folded; I think everyone will agree on that. But that does not mean we should ignore or deny the downside of changes SPD has made over the last 5-10 years. This downside becomes more and more significant as a new generation of poets struggles to find publishers and an audience.

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572. **Ron Silliman**

Re: Romancing the Mall

Sat 29 Apr 1995

Jonathon Bramen wrote

" But if you believe that SPD
>still carries "lots of non-perfect bound material" you're
>living in a time-warp."

No, but for the past 6 years I've been living one block east of SPD and have bought saddle-stitch books there as recently as this week. (Julia Blumenreich's Meeting Tessie, to be exact, which has a prominent place at the front table, right near Rae Armantrout's perfect bound Made to Seem and the new Palmer New Directions & Duncan's Selected Prose). SPD has sold all of Zasterle Press' books and a number of others as well.

But I must admit that SPD's focus is not the micropublisher so much as the small press. Non perfect bound books have a different form and function -- they're the perfect mail object and when I get a big package from Leave Press (as I did this week) it makes me ecstatic -- the Giscombe there caused me to walk to SPD and buy his Dalkey Archive book *_Here_*.

Having said all this, I must admit that I'm moving 3,000 miles from SPD in the next 45 minutes.... It will be the Bay Area institution that I miss the most.

Ron

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573. **Ron Silliman**

Re: poetry and the electronic

Sat 29 Apr 1995

Percentage increase in number of hosts in Europe during March, 1995: 11

Number of people requesting information from Fidelity Investments over the Internet in March and April: approx. 250,000

Average number of requests, per person: 4

Percentage of overall fund inquiries that came in via the Internet: 5.5

Time, in minutes, to download America On-Line's web browser (at 14.4 Kbits/sec): 25

Average number, per hour, of new subscribers to Netcom over the past year: 11

Number of books about love and sex on the Internet: 5

Suggested donation, in dollars, for subscribers to the inet-marketing mailing list: 25

Percentage increase in number of hits on FEMA web server in the week following the Oklahoma City bombing: 150

Number of web pages indexed by the Lycos Internet catalog: 3.6 million

Number of WWW servers known to Lycos: 23,550

Number of subscribers to NiftyServe: 1 million

Number of subscribers to CompuServe in Europe: 300,000

Percentage of NSFnet traffic from WWW during March, 1995: 19

Number of users on the Internet: No one really knows

Number of Internet Draft documents issued in March, 1995: 142

Number of new domain requests, per working hour, handled by InterNIC Registration Services in March, 1995: 37

Number of Massachusetts localities with domains registered in March, 1995: 92

Number of Norwegian television shows with a WWW home page: 4

Rank, by traffic volume, of rec.games.trading-cards.marketplace: 12

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574. **Mn Center For Book Arts**

Re: Romancing the Mall/Mail

Sat 29 Apr 1995

Just to echo Ron's excitement at receiving the Leave pamphlets in the mail. I received these last week as well, and they are marvelous. Thanks, Juliana. As to the micropress, stitched pamphlets in SPD or other bookstores, I wish there were more everywhere, but I even think that, in the context of most bookstores they are rather lost, whereas they are so convenient and not terribly expensive, to mail. Getting them in the mail is a wonder rarely found in a bookstore.

Perhaps, then, there is simply a need for more access to finding out about such works so that more people can order them or trade for them. I think this list and other electronic forums are already helping in that regard.

charles alexander

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575. **Bill Luoma**

Re: Real men read hardware poetry

Sat 29 Apr 1995

Don,

Announce to the new drake that you skillfully shear allocation buffers. (Tell us more cultural analysis stories.)

Bill

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576. **Gabrielle Welford**

Re: Small Press Traffic

Sat 29 Apr 1995

Ah, this is terrible. I knew they were struggling but didn't know they had closed. Does anyone know what happened?

Gabrielle

██████

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577. **cris cheek**

Re: Distribution Evolution

Sat 29 Apr 1995

1. Loss says online swap shop listings should fit into both press listings and be separate. I'd also agree with that.

2. It does seem as if work needs to happen from the press side on constructing of home pages. Now I'm very willing to be put in the work on doing that, but feel nervous on the techno side. Loss, I take it you need this info in HTML - am I right? That's where my own, and I think I might not be alone on this, technophobias emerge as my knowledge of HTML is pretty much limited - as yet. But I did find what Bob Drake posted in that respect very useful. And the www site for 'A Beginner's Guide to HTML' is worth a quick visit for downloading what is a very useful (though still to me daunting) introduction to the 'language'.

In one way Loss what would be a useful exercise for me would be to put in the s-nail to yourselves the kind of info I'd like a home page I might design to accomodate and then get e-back about viability. (I'm not suggesting for a minute that you do any of the work - you're all and both and all doing a great job already !).

I'd just like for you to see the stuff more tangible so that when we talk marmot there's some 'concrete' ground.

3. Bob - thanks for your response. What remains useful is the positive energy and intent to generate new possibilities which this discussion is apart of.

4. Herb - doesn't my taking (for the sake of argument) books I have swapped with X Press along to a reading series in Norwich or London or Cambridge already suggest a way in which what was not previously put before 'a public' can become so? It's only a litle one but it gets close to the source and turns up the heat a touch.

cris

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578. **George Bowering**
Re: Malls, Mail and Romance

Sun 30 Apr 1995

In a recent letter Jonathan Brannen said "Forty percent of all books sold in the US are NOT romance novels." This means that 60% ARE romance novels. I find that hard to believe. I thought that at least 25% were gun manuals.

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579. **George Bowering**
Re: cordelia

Sun 30 Apr 1995

Well, maybe Shakespeare was a populist in those days, but he's hightone now. I would be amazed were I to find (a) that the average freshperson could understand the lingo, and (b) someone on the average B747 were reading Shakespeare, much less the average AM/TRAK.

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580. **Jonathan Brannen**
Re: Malls, Mail and Romance
Sun 30 Apr 1995

George,
The NRA is literate?

Best,
Jonathan

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581. **Jonathan Brannen**
Bristling tetchiness
Sun 30 Apr 1995

Hi Cris,

Relax Cris, your use of irony was so subtle that it was lost on no one. And yes, you mentioned the date that the Communist Manifesto was published in the Red Republican. You were even gracious enough to include its retail price of one penny.

My point was that Harney, a revolutionary in his day, was an enthusiastic fan of poetry. Either this extends the irony, since Harney was responsible for the publication of "A frightful hobgoblin stalks through Europe", or it points out the questionable nature of generalities such as: "Resultant mutual suspicions between revolution and poetry have been a struggle ever since." Mutual suspicions, as used in your post, does suggest a degree of animosity. But if it makes you feel better, sign me up for the next Glee Club sing of "Call Me Irresponsible."

I had intended to type that Harney "has the distinction of being one of the first working class communists...." I assume full responsibility for my shoddy proof-reading. Glad it provided you with the opportunity to vent the last of last week's spleen.

But Harney was indeed one of the first working class communists. Is this useless information, as you claim? If you already know who Harney was, I suppose it may seem so. But George Julian Harney is hardly a household word. I felt it was unfair to mention him as though he warranted only a footnote to Helen MacFarlane's translation of the Communist Manifesto which you held up for derision. There are those

who believe Harney played a note-worthy role in disseminating Marxist philosophy to the working class at a pivotal point.

Did you miss a definition of communism? Since it was Harney's publication of the Communist Manifesto you were discussing and all remarks about Harney were made in that context, I'd say you didn't miss it, you were willfully ignoring it. As for card carrying, I believe Harney's game was chess.

On Friday, April 28 Cris Cheek wrote:

Hi Jonathan, if you'd read my original post carefully (in its full list context at that time) you'd have read that it was in fact focussed onto Helen MacFarlane, being the first translator of the Community Manifesto published in Britain by Harney (which was mentioned - what's your point?) in his (and I dated the issue in which he did so as well) The Red Republican, and onto her translation.

My point, although I did list and credit Harney fully, was about her translation having added a somewhat idiosyncratic 'image' (of the 'hobgoblin' stalking europe) into the first line of The Community Manifesto and of how this (and I know I was being ironic) had set up a mutual suspicion between Marxist Revolutionaries and poetry lasting until this day.

Nothing in that post suggested animosity between Harney and poetry. I'd have been irresponsible indeed if I had. But you arguably responded 'irresponsibly' - to get back to an earlier strain.

There - that's my bristling tetchiness for this week gone. And since bones are being picked among bristles your phrase 'the distinction of being the first working class communist' is useless in any respect other than provoking questions of how do you know? card carrying membership number 1? there were other communists before him but they weren't really working class (such as O'Brien)? well maybe they weren't exactly communists? or did I miss a definition there? and so on. Cause he's also been called 'a Jacobin in an English setting'. Marx and Engels quarrelled with him and were suspicious of the catch-all attitude towards 'revolutionaries' generally embraced in his internationalist editorship of The Red Republican.

Come on. Let the record what?

And this is really tedious list-clogging stuff.

cris

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582. **Jonathan Brannen**

Re: Bristling tetchiness

Sun 30 Apr 1995

Cris,

Sorry to further clog your list, but I forgot to sign off on the last Harney note.

Let the record note that the note beginning "Relax

Cris" was from,

Jonathan Brannen

stay frosty, jb

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583. **Tony Green**

Not a definition -- 5

Sun 30 Apr 1995

April 1978, Barrett Watten in L= mag.:

"IF at some point language walked in the open door, we would show it some respect. Our response would be more immediate than to use it as a sign. A sign of respectability, or connections to the art world. So we respect language by not being content to operate in any one part of it. it's greater than we are. This has implications for the form. That sense is larger than one can say."

Tony Green,

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584. **FUNKHOUSER CHRISTOPH**

intro oral & visual cultures to poetics @once!

Sun 30 Apr 1995

Stirred by this week's babble about SPD:

To be clear from the beginning, my views are in no way aimed at the replacement of print culture, books, broadsides, xeroxed zines & staple-job

chapbooks/literature by digitized versions, or TV, or something. No need to resist what I have to say with that charge or fear. There are teen & adult spirits & beauty (synthesis, etc.) about print which I hope never meet extinction. Especially appreciated are poetry & other books which have visual elements and qualities to them (from Illuminated manuscripts through Blake (much more like "poetry" than the Declaration of Independence), DADA & up through Katie Yates & Brathwaite & so on). There are certainly titles published by Chax, Leave, Roof & other presses mentioned around here which are of unquestionable value to the pro/motion of poetry & the poetic(s) arts into the next century. Long may those presses run (to strike a paraphrase). So, if you can bear with it: what I have to say is non-oppositional, though querulous. Once again I want find it necessary to promote alternative publishing platforms (though I noticed my brief comments on the subject were omitted from the transcript of the New Coast session on small press publishing which was published in CHAIN vol. 1). I experience a mild dismay realizing that the primary focus of poets, as far as producing their work goes, remains tuned to print technology. Since it is what we are accustomed to, what we have easily at our disposal in our age of commercial & pirate xerox reproduction? But can we hang a moment to problematize "print"? Any way you want? I was talking with a close friend last night, 30 April 1995, a very intelligent woman who said, "it's a failure of the imagination to think that poetry has to be limited to black words on a white page." That sounds harsh, "yeah," but the idea that most printed poetry, as much as it might contain beauty and meaning via language, is far from always best enacted through book technology. I have actively been involved as a small press publisher (& "writer") since 1986, putting out approximately 27 print volumes (+ broadsides), a half dozen or more cassettes, one compact disc, a video, and 1+ magazines/newsletters on the internet as co-editor with We Press. It's especially ridiculous to me that SPD will not carry items in unprinted media because their "purchase points" and warehouses can't find a way to handle them conveniently. So, we're out on that level. (Which is fine, actually, considering that when I hear Ron Silliman say "Imagine poetry today without SPD..." I think, gee, look at / who's looking at American Poetry today with SPD!). Audio recordings we have already published by Jack Foley & Adele Foley, Joanne Kyger, Tory Miller, Jean Gier & Sybl Glebow, Eric Curkendall, Andy Clausen, H.D. Moe, Richard Kostelanetz, Richie West, Allen Ginsberg, Jennifer Joseph, Marc Olmsted, Teresa Clark & Carletta Wilson, Dashka Slater, Jennifer Stone, Francisco X. Alarcon, Morton Marcus, Richard Loranger, Angela Coon, Elisabeth Belile, Victoria Stone, Michael Weaver, Anne Waldman, Nathaniel Mackey, William Everson, Trudy Morse, Cecil Taylor, Wanda Phipps, Lee Ann Brown, Steven Taylor, Victor Hernandez Cruz, Steve Benson, Roddy Potter, Katie Yates, Stephen Cope, Will Alexander and

others are circulated through "grass-roots" methods & the occasional indie-music distributor, though the people who buy & support "independent" music distributors generally want more than a voice in their ears. To a certain degree, I'm wondering what Dr. Perelman says in his upcoming book about the marginalization of poetry. Whether we need to be marginalized, want to be marginalized, or are necessarily marginalized, it seems like sticking close to printed text ensures just that in our audio/visually based culture.

chris funkhouser, albany



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