

# @poetics

*The UB Poetics Discussion Group*

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Archive of Electronic Correspondence

**April 1996**

**667 messages** · Mon 1 Apr 1996 – Tue 30 Apr 1996

*An electronic mailing-list archive*

*University at Buffalo, State University of New York*

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

## Editor's Introduction

Kristen M. Fabians

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On the first of April the President proclaimed the first National Poetry Month, an invention of the Academy of American Poets, who had noticed that Black History Month worked and saw no reason poetry should not be marketed likewise. On the third, in a plywood cabin in Montana, the Bureau arrested a man who had spent seventeen years mailing bombs and who had, the previous September, obliged the Washington Post to print thirty-five thousand of his words entire by promising to stop killing if it did. Both reached the list, and the room noticed the second more than the first. April was the month poetry went looking for an audience, and the month it was reminded what an audience can cost.

The looking was done on television. Bob Holman's *The United States of Poetry* had begun airing, and some sixty letters across four threads went to poetry video — whether the camera serves a poem or eats it, whether Godard is any use to a poet, whether Buster Keaton was already doing it. Then Holman turned up mid-quarrel, delighted to find it going on, and made the case plainly: *"Poetry for me provides voice for the unheard"* — no expert, no footnote, the poem straight down the wire. Maria Damon, who wrote forty-nine times that month and had screened the thing at Woods Hole in March, was at the centre of it.

The quarrel took its shape from a flyer. Charles Alexander posted somebody's National Poetry Month leaflet and dismissed it as culture with a capital Q; Kim Tedrow, a Minnesotan, opened a thread to say she *"read it as non-complimentary"*, and eighteen letters followed on whether the Twin Cities were culturally vapid, whether a poetry reading held in the Mall of America was a joke or a mission, and whether there was any such thing as Minnesota-ishness at all. David Baratier answered with an inventory of the micro-presses working within thirty miles of the mall. Alexander, to his great credit, gave ground: *"If the audience for poetry is broadened, no one loses"*.

The mall would not go away, and became the month's best thread by being its least earnest. Michael Boughn observed that *"Glenn Gould loved to hang out in malls"* for their magic, and asked whether Americans knew who Glenn Gould was. Mary Rising Higgins wanted to know how one buys throwaways while a man gives his life to a composition, and declared she would *"never hear Glenn Gould in a shopping mall"*. Wystan Curnow, having read the whole business, delivered the verdict: *"The writing is in the Mall"*. A pianist who quit the platform because

he could not bear the audience, haunting the one place the audience actually is — the room had found its emblem and did not quite say so.

And Pound, over whom this same room had agonised for fifty letters in March, came back in April as a punchline. On the fifth, two days after the arrest, Chris Stroffolino announced that his favourite poetry video was THE ADDICT WHICH IS DESIRE, “*starring the UNABOMBER as Ezra-Pound*”. It is a joke, and a bad one, and it is the truest sentence in the month: a writer who wanted no readers had just obtained the largest readership in America by the only means that has never failed, and the poets — proclaimed, televised, shelved beside the food court — saw the resemblance and could do nothing with it but laugh. I have kept the flyer and the mall and the cabin in the order April sent them, because the room argued all month about the price of being heard, and only Stroffolino, joking, ever named the figure.

— K. M. F.

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- 455. Alan Sondheim — Re: minnesota
- 456. Joe Amato — Re: why be anonymous?
- 457. Maria Damon — Re: Orono: need roomie
- 458. Jeffrey W. Timmons — Re: darkly wise
- 459. Sheila E. Murphy — Re: Place/fractures
- 460. Jordan Davis — E-L-M-S-L-I-E
- 461. Emily Lloyd — Re: darkly wise
- 462. Emily Lloyd — orono & wise
- 463. Franklin Bruno — malls
- 464. Maria Damon — Re: why be anonymous?
- 465. Maria Damon — Re: minnesota
- 466. Wystan Curnow — Re: Place
- 467. Charles Bernstein — Attention New Subscribers!
- 468. William R Howe — minn stuff
- 469. Stephen Galen Cope — Re: malls
- 470. Chris Stroffolino — Re: minnesota
- 471. Chris Stroffolino — Re: Massachusetts
- 472. J. Beer — like a bolt of frabric... (fwd)

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- 473. Tom Beard — Re: Place
- 474. William M. Northcutt — Re: POETICS Digest - 15 Apr 1996 to 16 Apr 1996
- 475. David Kellogg — Re: orono & wise
- 476. Maria Damon — (no subject)
- 477. Mark Wallace — diu and thoreau
- 478. Burt Kimmelman — Searching for Pam Rehm / Poetry New York Reading and Party
- 479. Henry Gould — Sir Edwin
- 480. Christopher Reiner — Parshchikov Update
- 481. Michelle Roberts — (no subject)
- 482. Michelle Roberts — Re: minnesota
- 483. Michelle Roberts — Re: minnesota
- 484. Michelle Roberts — Re: minnesota
- 485. Emily Lloyd — Re: 60's hangovers/place
- 486. David Baratier — ghost books
- 487. Christopher Filkins — Re: Parshchikov Update
- 488. Alan Sondheim — Heather
- 489. Wystan Curnow — Anthologies

#### **18 APR 1996**

- 490. main — Re: minn stuff
- 491. William R Howe — AGro poetics
- 492. Eryque Gleason — Re: walnut creek
- 493. Mark Roberts — AWOL: Heather Cam's book launch (forwarded)
- 494. Ken Edwards — like a bolt of fabric...
- 495. Michael Boughn — Re: Place
- 496. Joe Amato — Re: 60's hangovers/place
- 497. Bill Luoma — Help with Michel Butor
- 498. Jeffrey W. Timmons — Re: diu and thoreau
- 499. Henry Gould — Re: Help with Michel Butor
- 500. Michael Leddy — Bad Poetry
- 501. Robert Drake — Re: Help with Michel Butor
- 502. Daniel Bouchard — Re: like a bolt of fabric...
- 503. Aldon L. Nielsen — Re: Virgina Cure
- 504. Jeffrey W. Timmons — Re: Place
- 505. Eryque Gleason — Re: Bad Poetry
- 506. Jeffrey W. Timmons — Re: minnesota
- 507. Jeffrey W. Timmons — hang/over
- 508. Jeffrey W. Timmons — Re: 60's hangovers/place
- 509. Michael Coffey — Re: Place -Reply
- 510. Emily Lloyd — Re: Virgina Cure
- 511. Ward Tietz — Re: Help with Michel Butor
- 512. Michael Leddy — Re: Bad Poetry
- 513. Daniel Salmon — Re: like a bolt of fabric...
- 514. Louis Cabri — Re: Help with Michel Butor
- 515. Dodie Bellamy — Norma Cole/Rodrigo Toscano Tonight!

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- 516. William M. Northcutt — bad poetry
- 517. Eryque Gleason — Re: bad poetry
- 518. Henry Gould — Butor blues version
- 519. Joe Amato — Re: 60's hangovers/place
- 520. Schuchat — Re: bad poetry
- 521. Karen or Peter Landers — Re: Place
- 522. Michael Leddy — Bad Poetry
- 523. Pierre Joris — Heidegger & Celan essays
- 524. Ken Edwards — like a bolt of fabric...
- 525. John Geraets — Re: Anthologies

- 526. John Geraets — Re: Place
- 527. Peter Larkin — Michel Butor
- 528. Peter Larkin — Michel Butor
- 529. Loss Glazier — Live from the Duncan Conference
- 530. Henry Gould — Joris/Celan essay
- 531. Daniel Bouchard — Re: Live from the Duncan Conference
- 532. henry gould — Re: contrasimilitudinal
- 533. David Baratier — contrasimilitudinal
- 534. Daniel Bouchard — poetry and audience in the nation

#### **20 APR 1996**

- 535. Louis Cabri — Re: Michel Butor
- 536. Aldon L. Nielsen — Re: Patchen & Mingus
- 537. JOEL LEWIS — Re: poetry and audience in the nation
- 538. Herb Levy — Re: poetry and audience in the nation
- 539. Louis Cabri — benson, coolidge & inman

#### **21 APR 1996**

- 540. Dan Raphael Dlugonski — Reading in Portland
- 541. Larry Price — Re: benson, coolidge & inman
- 542. JOEL LEWIS — Re: benson, coolidge & inman
- 543. Matthew Gary Kirschenbaum — Re: Live from the Duncan Conference
- 544. Wystan Curnow — Re: benson, coolidge & inman
- 545. klobucar — LIVE INTERNET READING EVENT
- 546. Daniel Salmon — (no subject)
- 547. Chris Stroffolino — Re: poetry and audience in the nation
- 548. Mustafa Ziyalan — Turkish poetry on WWW
- 549. Bob Holman — USOP

#### **22 APR 1996**

- 550. Kevin Killian — Ron Silliman Live in San Francisco!
- 551. Kevin Killian — Erica Hunt/Camille Roy in San Francisco
- 552. Kevin Killian — place can be cute too
- 553. Mark Wallace — thoreau, civil disobedience
- 554. Daniel Bouchard — Re: Oppen's magazine publishings etc.
- 555. Jordan Davis — can't play (skinny arms)
- 556. Burt Kimmelman — Oppen's magazine publishings etc.
- 557. Burt Kimmelman — Re: Oppen's magazine publishings etc.
- 558. Jordan Davis — allegory, faith, poetry, metonymy, hike
- 559. Robert A Harrison — forward: flower
- 560. KUSZAI — New from Meow Press: Robert Duncan's \_Copy Book Entries\_
- 561. Nicole Hoelle — (no subject)
- 562. Steve Carll — Re: Bay Area Readings

#### **23 APR 1996**

- 563. Kevin Killian — Re: Erica Hunt
- 564. Ron Silliman — Re: Oppen's magazine publishings etc.
- 565. Henry Gould — Prov. RI reading
- 566. Aldon L. Nielsen — Re: Erica Hunt
- 567. Burt Kimmelman — Re: Oppen's magazine publishings etc.
- 568. Douglas Messerli — Re: Turkish poetry on WWW
- 569. Jeffrey W. Timmons — Re: thoreau, civil disobedience
- 570. David McAleavey — Re: Oppen's magazine publishings etc.
- 571. David Kellogg — Wanda Coleman
- 572. Steve Carll — I found this on a local board. I have NOT verified it.
- 573. Tony Green — Re: can't play (skinny arms)
- 574. Aldon L. Nielsen — Re: Theresa Hak Kyung Cha

- 575. Tony Green — Re: I found this on a local board. I have NOT verified it.
- 576. Steve Carll — Re: can't play (skinny arms)
- 577. Walter K. Lew — Re: thoreau, civil disobedience
- 578. Walter K. Lew — Re: Theresa Hak Kyung Cha
- 579. Walter K. Lew — Re: USOP
- 580. Jeffrey W. Timmons — Re: thoreau, civil disobedience

#### **24 APR 1996**

- 581. Colleen Lookingbill — S.F. Reading Albon/Torra
- 582. Eryque Gleason — Re: USOP
- 583. Stephen Galen Cope — Re: Erica Hunt
- 584. Gabrielle Welford — For: >utah school board petition (fwd)
- 585. Ron Silliman — Re: Oppen's magazine publishings etc.
- 586. Ron Silliman — Re: Oppen's magazine publishings etc.
- 587. Fred Muratori — Re: Oppen's magazine publishings etc.
- 588. Emily Lloyd — lesbo premonitions
- 589. Loss Glazier — Your favorite listserv
- 590. Joe Amato — poetry (the journal)...
- 591. Alan Golding — Oppen
- 592. Joe Amato — mummies, mommies, etc...
- 593. Maria Damon — Re: USOP
- 594. Rachel Blau DuPlessis — Re: Oppen's magazine publishings etc.
- 595. Michael Coffey — Re: Erica Hunt -Reply
- 596. Jerry Rothenberg — (no subject)
- 597. Kevin Killian — Re: Live from the Duncan Conference
- 598. Burt Kimmelman — Re: Oppen's magazine publishings etc.
- 599. Aldon L. Nielsen — Re: Oppen pubs --
- 600. Kevin Killian — Help w/Ginsberg Archive
- 601. David McAleavey — Re: Oppen pubs --
- 602. Chris Stroffolino — looking for liz brennan...
- 603. Jordan Davis — Poetry City April 25
- 604. Eryque Gleason — Re: lesbo premonitions
- 605. Bob Holman — USOP
- 606. Anne Tardos — Steve McCaffery's new address?

#### **25 APR 1996**

- 607. mikl-em — kong
- 608. Tim Wood — A Prayer for our times,,,
- 609. Ron Silliman — Bleach Bottle Pig Farm
- 610. Kenneth Goldsmith — New New Music URL's of interest
- 611. Joe Amato — kunitz...
- 612. chris daniels — FW: Bleach Bottle Pig Farm
- 613. Jordan Davis — self as bleach
- 614. Gabrielle Welford — Situation in the Middle East: An account (fwd)

#### **26 APR 1996**

- 615. klobucar — Re: Live INTERNET READING
- 616. Michael W. Waugh — Text as Image (painting programs)
- 617. Rachel Blau DuPlessis — Re: Oppen's magazine publishings etc.
- 618. Aldon L. Nielsen — Re: POETICS Digest -
- 619. main — Re: re; allegory, faith, etcetera
- 620. David Baratier — re; allegory, faith, etcetera
- 621. Jordan Davis — Re: allegory, faith, neutrality, poetry
- 622. Ken Norris — Re: POETICS Digest - 24 Apr 1996 to 25 Apr 1996

#### **27 APR 1996**

- 623. Eryque Gleason — Re: POETICS Digest -



- 624. Herb Levy — Re: poetry and audience in the nation
- 625. Jeremy F Green — Re: Macsweeney / Cambridge Poetry Conference
- 626. David Ayre — Vancouver writers/Real Audio
- 627. { brad brace } — Uomo che brucia ha Trascrivuto

#### **28 APR 1996**

- 628. Chris Tietjens — Memo from Nemo
- 629. Tony Green — Re: allegory, faith, neutrality, poetry

#### **29 APR 1996**

- 630. k.a. hehir — Re: allegory, faith, neutrality, poetry
- 631. Mark Roberts — Re: I found this on a local board. I have NOT verified it.
- 632. Mark Wallace — OPEN LETTER TO BOB HOLMAN
- 633. Jordan Davis — literal, moral, allegorical, analogical
- 634. Mark Jones — New Chapbook
- 635. Jordan Davis — Re: literal, moral, allegorical, anagogical
- 636. Peter Larkin — Cambridge Conference on Contemporary Poetry
- 637. David Baratier — The common decency of allegory
- 638. Jordan Davis — eyes without efface
- 639. Kevin Killian — (no subject)
- 640. Joseph Zitt — Re: Vancouver writers/Real Audio
- 641. George Bowering — XXXX.

#### **30 APR 1996**

- 642. Eryque Gleason — (no subject)
- 643. Alan Sondheim — Re: your mail
- 644. George Bowering — Re: XXXX.
- 645. Happy Genius — Happy Genius seeking submissions
- 646. William Northcutt — 17th International Ezra Pound Conference
- 647. Aldon L. Nielsen — Re: USOP
- 648. Mark Jones — Re: Writing from the Body
- 649. Mark Roberts — Re: XXXX.
- 650. Charles Alexander — writing through
- 651. Michael Coffey — writing through -Reply
- 652. Fred E. Maus — Re: writing through -Reply
- 653. Michael Coffey — writing through -Reply -Reply
- 654. Eryque Gleason — Re: Writing from the Body
- 655. Michael Coffey — Re: writing through -Reply -Reply
- 656. Henry Gould — Re: writing through -Reply -Reply
- 657. Henry Gould — sestina here goes
- 658. Emily Lloyd — Jouissance, schmouissance, Stein
- 659. Charles Alexander — Re: writing through -Reply -Reply
- 660. Emily Lloyd — Re: writing through -Reply -Reply
- 661. Jordan Davis — creeley through th'
- 662. Bob Holman — AN OPEN REPLY TO MARK WALLACE
- 663. Walter K. Lew — Allegorical Bore/Encomiastic Firepower/Fish Phones
- 664. Walter K. Lew — Korea, malls, etc.
- 665. George Bowering — Re: writing through -Reply -Reply
- 666. Gabrielle Welford — Poets and Writers: A Definitive Scientific Study (fwd)
- 667. Tom Beard — the sound of Creeley



1. **chris daniels**

**FW: Re: raw stein & cooked sonnets to go**

Mon 1 Apr 1996

---

--- On Sun, 31 Mar 1996 20:28:58 -0800 Thomas Bell <[REDACTED]> wrote:

*Betwixt and between the cooked and the raw*

*I feel that poetry exists on the edge between the raw and the cooked, rather than being one or the other. It is voice in David Appelbaum's sense ("Voice that escapes the written or spoken page is deeply organic and fraught with the problem of human suffering."). It is Susan Griffin's plum ("The plum has been my lover. And I have known the plum. Letting the plum into the mind of my body, I will always have the taste of sweetness in my memory.") before it is paled "In texts and words which will grow more pale the further away they are placed from life."*

\tom

tom ---

thank you for that --- i feel pretty much the same way abt my own writing

i have no set notion of what my writing shld be and if i felt the pressure to write a sonnet for instance i wld most certainly write a sonnet w/o a moment's hesitation --- if i felt it to be an honest poem, i wld keep it, show it to people --- otherwise i'd simply trash it, no matter how well it tasted raw, cooked or both

and if i ever in my life write one line that sincerely witnesses even the smallest portion of human suffering, or shows forth my living, i will die content that i have done something humane, worthy of my aspiration

later

chris

-----  
christopher daniels <[REDACTED]> 3.31.96 11:31:38 pm

q: "how can you be revolutionary when 20 years ago they said anything goes?"

--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa  
voice: [REDACTED]  
<http://users.lanminds.com/~kunos/> (constructing)

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## 2. **Jeffrey Timmons**

### ***Re: artists' books***

*Mon 1 Apr 1996*

---

just a note: the new book as art show at the National Museum of Women in the Arts is opening soon. more details can be provided if anyone were interested.

jeffrey timmons

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## 3. **Gwyn McVay**

### ***Re: Announcing \_Broken English\_ by Dodie Bellamy & Bob Harrison***

*Mon 1 Apr 1996*

---

Hey Joel,

Still eagerly waiting for my first order, but such a book fiend I'd like to take you up on your 7-for-5 offer again:

Bellamy/Harrison, *\_Broken English\_*

Djuric, *\_Cosmopolitan Alphabet\_*

Surakovic, *\_Pas Tout\_*

Friedlander, *\_Anterior Future\_*

James Sherry, *\_4 For\_*

Bill Tuttle, *\_Epistolary Poems\_*

Jonathan Brannen, *\_Glass Man\_* etc.

I think this comes to \$27--is that right?

Gwyn

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## 4. **Alan Sondheim**

### ***For Nicanor Parra***

*Mon 1 Apr 1996*

---

For Nicanor Parra

I came into cyberspace  
in order to look at myself. I would  
stand aside from myself and from my fingers.

I would look at language in orderly rows  
coming from my mouth. A woman would flow  
and she would create a thing. I would rush  
into familiar words and at times  
in the middle of a conversation  
I would run into a conversation. A general  
would appear carrying swords and knives and  
a warrior. The white screen would never  
beckon the dark, nor the grey, the color of  
death. Colors poured into a vise a carpenter  
would build with letters. The first building  
was the building with letters. I have traced  
you back, computer through computer, tool  
behind tool, entire genealogies at work until  
the very beginning. Here, I found  
hand-axes starting to strike  
metal. The metal was a dagger or a knife and I  
could hear speech in the dagger, colors  
glistened in the knife. Later,  
there would be a wheel, and later, a pulley.  
On a ceiling a pulley turned where belts  
connected steam to tools milling shanks  
for motors, electric relays, turned carbon  
for telephones and lamps. Someone spoke  
beneath the lamp and all was lost. Electrons  
rushed in vacuo; things started turning and  
memorized the axe into this space. Then,  
I would watch this space, looking for signs  
of me. I would look at myself and a woman.

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## 5. **Michael Boughn**

### ***Spicer and art***

*Mon 1 Apr 1996*

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I haven't yet been able to find the name of the book of Fran Herndon's collages, but was reminded that she produced lithographs to accompany the poems in the Auerhahn edition of *\_Heads of the Town Up to the Aether\_*.

Mike

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6. **Jordan Davis**  
*new york city talks--saturday*  
*Mon 1 Apr 1996*

---

I was unable to get to the Friday night reading at St. Mark's Church, the (welcome reading) as it was called on the flier. I hope someone will report in detail. On the roster to read were: Michael Heller, Michael Basinski, Jeff Derksen, Chris Funkhouser, Joel Kuszai, and Kristin Prevallet (Lisa Robertson and Cole Swenson were also scheduled, but couldn't make it to the conference).

Saturday morning's show opened pretty close to the 10 a.m. kickoff time. Because I'd boiled my head off the day before in the oval conference room (with the fluorescent ((halogen?)) lights that made a sound as they turned themselves off to cool), I sat in the other room with the windows on the park and on University Place to hear the other Poetry and Tradition panel. Louis Cabri spoke first.. forgive me Louis, but I came in late, mentally. Lisa Jarnot elaborated on the "re-building the wheel" complaint (which, coincidentally, has often been levelled at the generation best-represented at the conference). It may be, she said, that some poets are making not wheels, but toasters, or hockey sticks. One thing is certain, she added, if they've made a toaster, they have already how to make their wheel. Bill Luoma read the piece "Tony Door's Neighborhood", about neighborhoods and subneighborhoods in Brooklyn, published earlier this year on the poetics list. It was a bold allegorical move. Doug Rothschild opened with a number from "Fiddler on the Roof", and segued into a "Doing it for the Money" medley. Chris Stroffolino ought to summarize his piece, because who can summarize Chris and do him justice? Mark Wallace spoke next, and again, I hope Mark will reiterate his gist. There was a vigorous debate afterwards, Kim Lyons, Jennifer Moxley, Lee Ann Brown (I think) and Stephen Rodefer asking the tough questions. As it grew closer to my panel. Wow, that's a science-fiction fragment. As it grew closer to my panel, I became less focused on the discussion, but I remember Douglass Rothschild advising us that University Place was a far superior poem. There was some echo of Tim Davis's suggestion the previous day that maybe less poetry should be produced. I was unsure whether this was a kind of new shakerism or a kind of self-loathing (in which I was an excitable participant) induced by great volume.

The noon panel on poetic forms, featuring Beth Anderson, Steven Farmer, Jessica Grim, Joel Kuszai and Sean Killian, was very well attended. Someone can report, yes? Back in poetry and technology, I spoke first about why I hate computers, why I like the poetics list, how the range qabal works, and how to teach poetry writing to children using email and irc. Chris Funkhouser read from his manuscript on poetry, hypertext, and computers. Brian Kim Stefans talked about using Lotus 1-2-3 to generate sestinas while he was working at the Museum of Modern Art in the telecommunications department. Sam Truitt read a

very intense piece of 'virtual language', sort of the verbal equivalent of Stereo-lab's "Jenny Ondioline" (although I'm sure that's not Sam's point of reference.. I just grooved into it that way). Afterwards, there were a few questions for Chris about the production of the Little Magazine CD rom, a few questions for the panel about the uses of computer failure, and an exhortation from me to the floor to create hard copy from all e-mail exchanges. The correspondence must not be lost.

Then it was off to the ear. Elena Alexander read from what seemed to me a Ron Silliman-influenced piece (in method) about the human body. In a change of program, Louis Cabri read next--sample of Louis's style: "Caution: punchline". The calm, modest, un-mugging delivery was not familiar.. ten knockout lines in a row. Bill Howe came up and just started ranting and walking around, passing out file cards from his own laserprinted self-written I Ching. Then everybody around me started doing the same thing. Stephen Rodefer started shouting, "Please, some of us are trying to eat!" and "Please, some of us are pregnant!" Rod Smith repeated the line "Does anybody think that all good art is unengaging?" Howe returned to the mic and repeated the word "sheep" for a few minutes. A bravura performance. Nancy Shaw and Catriona Strang sobered the room up with a work well loaded with tensions and suggestions, romantic, social, political and economic. Rodrigo Toscano cleaned up with work about the beach. Now, there's a lot of work out there about being at the beach, but none I think that gets Rodrigo's almost Bakhtinian sense of the beach as cultural dialogic, you know, \_a scene\_. Which sense he got through my suspicious head by means of strong (subtle) rhythms shifting quickly into other cadences.

There was a pause of a few hours, and then we reconvened at Ichor, the Maeght of the future. If you are in the area of 127 W 26, you might stop in and look at the show. The space was filled to capacity, as usual, and I could barely hear the designated-Stacy-Doris from the deep north of Minnesota, Robert Kocik, from the doorway. It sounded good, as if the old dream of writing as intelligently as Wittgenstein \_in an artistic mode\_ were not only possible, but fun. As I said later to Fiona Templeton, I valorize fun. I really couldn't hear a thing until Ben Friedlander, whom I'd been waiting a couple of years to hear, came on. He opened with a list of titles of poems he did not plan to read, and then read several of the best poems I've heard in this new style that seems to be emerging, a merging of Bruce Andrews' ear and Clark Coolidge's ideas of sequence and sense. A sort of leaning into the obvious and finding strange new meanings in deliberation. There was a break. Frustrated by my location just outside the door, I went to a friend's birthday part and missed what I'm told were great readings by Melanie Neilson, Kim Rosenfield and I think Jessica Grim. Phooey, or argh. I think they're all reading at the Big Allis show in May, though.

It's Bruce Andrews' birthday today. Put him in your thoughts.

Back in time for the party at Segue. Kristin Prevallet and Alan Gilbert were giving away copies of *Swallowing the Scroll*, *Apex 3* and *4*, and many leave books. I picked up a copy of Kristin's "Mad Sarah" a poem printed for the conference. If you get the chance, grab a copy. It's cinematic about the bible, it's good. Joel Kuszai had the Meow books out, I got *\_Broken English\_* and *\_Xing\_*. Bruce Andrews said the next day that he'd never seen people sitting on the floor at Segue, that he was thinking bongos and berets were next.

And that was the end of Saturday. Sorry about the lacunae, it was one of those thousands of cases when greed for experience made me regret I could only do one thing at a time.

Jordan Davis

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## 7. **Kevin Killian**

### ***Re: Spicer and art***

*Mon 1 Apr 1996*

---

Michael Boughn wrote:

I have a held a book by Fran Herndon consisting of collages she worked on with Spicer. They're marvelous. I can't remember the name of the book now. Perhaps Kevin can help. If not, I'm sure it could be tracked down. As visual evocations of the spirit of Spicer's work, they're impeccable.

*I haven't yet been able to find the name of the book of Fran Herndon's collages, but was reminded that she produced lithographs to accompany the poems in the Auerhahn edition of *\_Heads of the Town Up to the Aether\_*.*

This is Kevin Killian speaking. The name of the Herndon book is "Everything as Expected," by James Herndon, who was then married to Fran Herndon, and who had gone to UC Berkeley and met Spicer there in the late forties. Spicer encouraged Fran, Jim's second wife, to send her children to day school (a rare move in the late fifties) and take up classes at the SF Art Institute, where she learned how to make lithographs. They then collaborated on the poems from "Homage to Creeley," which is the first part of Spicer's book "The Heads of the Town up to the Aether." "Homage to Creeley" was printed separately, without Herndon's lithos, and Spicer, dissatisfied, insisted that Auerhahn use her work to accompany his poems in the complete version of "Heads."

A few years later she began the collages Michael is talking about. During the 1986 Spicer Conference that Maria and others have recalled, Jim Herndon gave away for free to attendees the last remaining copies of his book "Everything as Expected," which is a detailed, kind of quirky, study of the Spicer/Herndon

collaborations. (Dear Aaron Vidaver, that conference was actually called something like "Jack Spicer Conference/White Rabbit Symposium," and "Spicer in Context" was only the name of one of the particular panels.) Last summer, Scott Watson curated the show "In Search of Orpheus" to accompany the Blaser Conference, and included I think all of Herndon's lithographs from "Homage to Creeley" and many of the so-called "sports collages" of the slightly later period. Fran Herndon herself was in attendance. Well, they are stunning indeed. Dodie and I bought one of the lithos ("The Death of the Poet") and one of the collages ("Ghost Riders" IMHO the most beautiful) so, come on over everyone and check it out!

Herndon is very much a working artist today. If anyone is interested, back channel me for more details. She lives in San Francisco and is sometimes seen at poetry readings, vernissages, etc. She has been inestimably helpful to me and Lew Ellingham as we have been writing a biography of Jack Spicer, and helpful to many other scholars and writers too. Before her marriage, the poet Elizabeth Robinson lived with Fran, and after ER moved out, the poet George Albon moved in, and lives there today.

Hope this helps. -Kevin K.

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## 8. **Burt Kimmelman**

### ***Re: books on Blackburn and Bunting???***

*Mon 1 Apr 1996*

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here's one on pb that most folks might not think of (and I SEEM to recall something on blackburn there): The Dramaturgy of Style by Michael Stephens.

Also, Tandy Sturgeon had a piece on PB and the troubadours not too too long ago in Sagetrieb.

I have an interest in PB, so if anyone wishes to give me a full bib I would welcome it.

burt kimmelman

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## 9. **Burt Kimmelman**

### ***Re: books on Blackburn and Bunting???***

*Mon 1 Apr 1996*

---

there is also my piece "Ezra Pound's Medievalism and the American Avant-Garde" (Arkansas Quarterly but at the moment here at this terminal i don't have

the volume and issue number and date--anyway a couple of years ago ) which I think you have, no?

this piece has something on PB too.

burt kimmelman

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## 10. **Robert A Harrison**

### **Visual Poetry**

Mon 1 Apr 1996

---

*A recent visual poetry catalogue for an exhibition in Milwaukee (is Bob Harrison still on this list -- he can give details?) began with a foreword by Drucker and ended with an afterword by Karl Young.*

Hi Charles, yeah I'm still here.

The poetry catalog for the Hermetic Gallery VP show is still available. Costs 8 dollars. Anybody wants one send me an email with your street address. Has work by:

Dick Higgins

Irving Weiss

Daniel Davidson

Peter Balestrieri

Steve McCaffery

Spencer Selby

Pete Spence

Crag Hill

Nico Vassilakis

John Cayley

Fernando Aguiar

Karl Young

Johanna Drucker

Leroy Gorman

John Byrum

John M. Bennett

& Susan Smith Nash

Clemente Padin

Steve Nelson - Raney

Bob Grumman

Hachivi Edgar Heap of Birds

Karl Kempton

Thomas Taylor

Avelino de Araujo



Thanks.

Bob Harrison

██████████

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11. **Pierre Joris**

**Re: books on Blackburn and Bunting???**

Mon 1 Apr 1996

---

Off hand, re Blackburn, you may want to check the issue of my long-defunct magazine SIXPACK (issue 7/8, 1974) which was a special Paul Blackburn homage. Besides work by PB, & mult hoimmage poems & texts for him, the issue also contains a number of critical essays, by the likes of Eric Mottram, Carl Thayer, Cid Corman, Gil Sorrentino, Armand Schwerner & others. -- Pierre

=====

===== Pierre Joris | "Form fascinates  
when one no longer has the force Dept. of English | to understand force  
from within itself. That SUNY Albany | is, to create." -- Jacques Derrida  
Albany NY 12222 | tel&fax: ██████████ | "Poetry is the promise of a lan-  
guage." email: | -- Friedrich Holderlin ██████████

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12. **Priscilla Wong**

**Hello!**

Mon 1 Apr 1996

---

Hi Everybody,

I just wanted to let you people know that I am new to this list. From the messages that I have received, I am very interested in what this discussion list has to offer.

I hope to hear from at least some of you, if not all of you. Have a great day.

Priscilla

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13. **MAXINE CHERNOFF**

**Re: Poetry Video**

Mon 1 Apr 1996

---

Dear Tim Wood,

I ordered perhaps 100 poetry videos from various providers including the entire Lannan series for use in teaching and was disappointed at how little of it proved useful. I had to preview everything and excerpt the 5 or 10 minutes that had relevance to my class. Many tapes can't be screened in class at all because they're too dull. I haven't seen United States of Poetry yet but hear that it's tightly edited and a bit lively. When poetry is on video it appears that it has to follow the rules of video; must be fast-paced and in-your-face.

Are you interested in poetry and film collaborations? I wrote the script for Joseph Ramirez's 90 minute film VIRIDIAN which had its premiere at The Film Center of School of the Art Institute in Chicago--a five-screening run in fall of 1994. There are four poems in the movie used as voice-over and the movie began as a seven-page prose poem that was expanded to a full-length work. Joe approached me because he wanted a poetic film. One curiosity of the collaboration is that the four poems were produced by running the final script through TRAVESTY, a software "randomizing" program. So the prose poem became a script became poetry again, this time in verse. We had packed houses in a 300 seat auditorium because we were the film "pick of the week" in the Chicago Reader.

Susan Gevirtz is researching the subject of poetry and film, if you're interested.

Paul Hoover

On Sun, 31 Mar 1996, Tim Wood wrote:

*Hello all...*

*I'm doing research into poetry video. I've already contacted a number of people in Chicago, SF and the NE, but I'm still looking for additional material. This would include all the usual primary and secondary suspects. Of course, even a name or an idea would be welcome...*

*thanks,  
Tim Wood*

*in space no one can hear you scream  
in Dallas no one cares...*

---

*Check out the Voices new poetry website at <http://www.connect.net/twood/>  
the Word, Dallas' monthly arts guide: <http://www.connect.net/twood/word.html>  
poetry & video poetry ---- graphic design & database development*

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14. **Chris Stroffolino**

***Re: For Nicanor Parra***

*Mon 1 Apr 1996*

---

dear alan sondheim--  
thanks for the poem....  
I too love PARRA  
("funerales no, muerte si!")  
but haven't read him in awhile  
and am curious why you choose to dedicate your poem to him...  
does it "refer" to any particular Parra? just curious...  
chris

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15. **John E. Matthias**

***The Western Renga***

*Mon 1 Apr 1996*

---

In the various postings about contemporary sonnets, I'm surprised the remarkable experiment in sonnet-making by Octavio Paz, Jacques Roubaud, Eduardo Sanguinetti, and Charles Tomlinson hasn't come up. During a week in 1969 the Mexican, French, Italian and English poets met in Paris to write what they took to be the first western Renga. Instead of writing successively stanzas of three and two lines (with a fixed syllable count), they chose to work in a form, the sonnet, common to the Spanish, French, Italian, and English traditions. As well as being collaborative, the experiment is also polylingual: In the first sonnet a quatrain in Spanish is followed by a quatrain in English, a tercet in French, and a tercet in Italian. Then come the permutations: Italian, Spanish, English, French; French, Italian, Spanish, English; English, French, Italian, Spanish, and so on. There are 27 sonnets, 27 sets of permutations. The original edition, dedicated to Andre Breton, was published in France by Gallimard in 1971. I have an American edition from George Braziller that includes facing page English translations by Tomlinson. There is a foreword by Claude Roy, an introduction by Paz, an essay on the Japanese Renga tradition by Roubaud, and a retrospect by Tomlinson. I think at some point the book was also a Penguin; it is probably now out of print. It struck me at the time, and it strikes me now, as one of the most important experiments of a highly experimental decade. The first poem looks (and sounds) like this:

El sol marcha sobre huesos ateridos:  
en la camara subterranea: gestaciones:  
las bocas del metro son ya hormigueros.  
Cesa el sueno: comienzan los lenguajes:

and the gestureless speech of things unfreezes  
as the shadow, gathering under the vertical  
raised lip of the columns' fluting, spreads  
its inkstain into the wrinkles of weathered stone:

Car la pierre peut-etre est une vigne  
la pierre ou des fourmis jettent leur acide,  
une parole preparee dans cette grotte

Principi, tomba e teca, sollevano salive de spettri:  
la mia mandibola mordeva le sue sillabe di sabbia:  
ero reliquia e clessidra per i vetri dell' occidente:

\* \* \*

Sorry about the absence of diacritical marks; I haven't figured a way to produce them for these postings.

I wonder if any of the \_Renga\_ will be in Vol.Two of \_Poems for the Millennium\_.  
John Matthias

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## 16. **William Northcutt** ***books on Blackburn and Bunting???***

*Mon 1 Apr 1996*

---

-- [ From: William Northcutt \* EMC.Ver #2.5.02 ] --

Do any of you have recommendations for pieces/books of introduction to  
Bunting's work and to Paul Blackburn's work? With very limited time to read  
this stuff for pleasure, I'm looking for the absolute most lucid bits. Many thanks  
en avance, William

██████████

--

-----  
William Northcutt  
Englische Literaturwissenschaft  
GWII  
Universitaet Bayreuth  
95440 Bayreuth, Germany  
0921/553577  
fax 0921/553641  
email: ██████████

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17. **Charles Alexander**  
**artists' books**

Mon 1 Apr 1996

---

Dear Poetics List:

In a couple of recent messages concerning the book as a unit of structure (and more), I have mentioned Granary Books. So when I received this message on a book arts list, I thought I should forward it to Poetics for all those interested.

charles

Date: Mon, 1 Apr 1996 12:22:23 -0500  
Reply-To: "The Book Arts: binding, typography, collecting"  
<[REDACTED]>  
Sender: "The Book Arts: binding, typography, collecting"  
<[REDACTED]>  
From: Steven Clay <[REDACTED]>  
Subject: artists' books  
To: Multiple recipients of list BOOK\_ARTS-L  
<[REDACTED]>  
X-UIDL: 828386749.006

*The Granary Books website is now up and beaming:*

*www.granarybooks.com*

*a very simulated look at fifteen or so recent publications.  
(you'll see it/them most effectively using netscape navigator 2.0)*

*best wishes to all,*

*steve clay*

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18. **Ward Tietz**  
**Re: assemblings and multi-media books**

Mon 1 Apr 1996

---

Charles,

Thanks for your postings on assemblings and multi-media books. There is certainly a lot to consider in terms of the structure of a work's presentation. I agree with your comments on technical seamlessness. It seems to allow works to be more presentationally transparent and legible, but this feature, in some contexts, probably restricts the development of other compositional strategies.

Some of the cruder multiples/assemblies I was referring to rely quite heavily on a fortuitous sense of material. They depend quite a lot on scrounging, finding multiples of things so that the notion of an edition can be maintained. Despite the abundance of text they may contain, they tend to function more like artifacts and lose that sense of placelessness that books often support. On the other hand they are often able to celebrate and foreground a locality, a fortuitousness and liberty of combination, that is very much rooted in a particular time and place. That can be interesting too.

Ward Tietz

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## 19. **Alan Sondheim**

### **Re: For Nicanor Parra**

Mon 1 Apr 1996

Refers to the Antipoems, in particular I am the Individual (forget the title - I'm at work), and the dry clipped style... Do you know if he is still alive and writing?

Alan

On Mon, 1 Apr 1996, Chris Stroffolino wrote:

*dear alan sonenheim--  
thanks for the poem....  
I too love PARRA  
("funerales no, muerte si!")  
but haven't read him in awhile  
and am curious why you choose to dedicate your poem to him...  
does it "refer" to any particular Parra? just curious...  
chris*

With some new texts and image files -

[http://jefferson.village.virginia.edu/~spoons/internet\\_txt.html](http://jefferson.village.virginia.edu/~spoons/internet_txt.html)

Other images at <http://www.cs.unca.edu/~davidson/pix/>

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## 20. **Pierre Joris**

### **Re: The Western Renga**

Mon 1 Apr 1996

John -- unhappily none of that renga will be in Millennium vol II, though both Jerry & I do like it. It is indeed a fascinating experiment, though I wouldn't necessarily consider it as the most original experiment of that decade. On the other

hand, Paz, Roubaud & Sanguinetti are in MILLENNIUM with works of their own, if not with their collaboration. -- Pierre

=====

===== Pierre Joris | "Form fascinates  
when one no longer has the force Dept. of English | to understand force  
from within itself. That SUNY Albany | is, to create." -- Jacques Derrida  
Albany NY 12222 | tel&fax: [REDACTED] | "Poetry is the promise of a lan-  
guage." email: | -- Friedrich Holderlin [REDACTED]

=====

=====

On Mon, 1 Apr 1996, John E. Matthias wrote:

*In the various postings about contemporary sonnets, I'm surprised the remarkable experiment in sonnet-making by Octavio Paz, Jacques Roubaud, Eduardo Sanguinetti, and Charles Tomlinson hasn't come up. During a week in 1969 the Mexican, French, Italian and English poets met in Paris to write what they took to be the first western Renga. Instead of writing successively stanzas of three and two lines (with a fixed syllable count), they chose to work in a form, the sonnet, common to the Spanish, French, Italian, and English traditions. As well as being collaborative, the experiment is also polylingual: In the first sonnet a quatrain in Spanish is followed by a quatrain in English, a tercet in French, and a tercet in Italian. Then come the permutations: Italian, Spanish, English, French; French, Italian, Spanish, English; English, French, Italian, Spanish, and so on. There are 27 sonnets, 27 sets of permutations. The original edition, dedicated to Andre Breton, was published in France by Gallimard in 1971. I have an American edition from George Braziller that includes facing page English translations by Tomlinson. There is a foreword by Claude Roy, an introduction by Paz, an essay on the Japanese Renga tradition by Roubaud, and a retrospect by Tomlinson. I think at some point the book was also a Penguin; it is probably now out of print. It struck me at the time, and it strikes me now, as one of the most important experiments of a highly experimental decade. The first poem looks (and sounds) like this:*

*El sol marcha sobre huesos ateridos:  
en la camara subterranea: gestaciones:  
las bocas del metro son ya hormigueros.  
Cesa el sueno: comienzan los lenguajes:*

*and the gestureless speech of things unfreezes  
as the shadow, gathering under the vertical  
raised lip of the columns' fluting, spreads  
its inkstain into the wrinkles of weathered stone:*

*Car la pierre peut-etre est une vigne*

*la pierre ou des fourmis jettent leur acide,  
une parole preparee dans cette grotte*

*Principi, tomba e teca, sollevano salive de spettri:  
la mia mandibola mordeva le sue sillabe di sabbia:  
ero reliquia e clessidra per i vetri dell' occidente:*

\* \* \*

*Sorry about the absence of diacritical marks; I haven't figured a way to  
produce them for these postings.*

*I wonder if any of the \_Renga\_ will be in Vol.Two of \_Poems for the Millennium\_.*

*John Matthias*

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## 21. **Maria Damon**

***Re: new york city talks--saturday***

*Mon 1 Apr 1996*

thanks for the yummy fulsome reports and kudos to all. my major poetry event  
of the day was lying in the sun; woods hole were paradise enow. maria d

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## 22. **Maria Damon**

***Re: Announcing \_Broken English\_ by Dodie Bellamy & Bob Harrison***

*Mon 1 Apr 1996*

hey there joel,  
please send the friedlander, brannen and bellamy!  
bests, maria d  
128 racing beach ave  
falmouth ma 02540

by the way, i'm only gonna be here for another 2.5 months, so i'd welcome and  
fawn on all visitors...  
maria d

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her immediate interlocutors, about what "language itself" really means, and how it functions in discourse? transcendental signified anyone????? Get Rob Fitterman to expound on CONTROL and LETTING? (i mean LET him....) Write Dan Farrell about BOO magazine (and send him check in American \$\$\$\$)

Question the young advocates of the lyric about whether it is a mere "reaction"? And may it repeat the gestures of previous exclusionary tendencies? Or does it allow a new eclecticism, if not per se a new synthesis? Send Stephen Rodefer poems, and try to get the copy of his broadside to Stephanie Seymour. Read "In Memory Of My Theories" and write an essay called "In Memory Of MY Queries" Write Sianne Ngai for a copy of her poem in which she wrote "I had nothing in my mind/But I changed it" and procure copy of her magazine BLACK BREAD Ask Joe Ross to tell some "success stories" about how he, as editor of Washington Review, was able to overcome specific resistances to non-linear, non-"realistic" verse, etc. Try to get X and/or M and/or R and/or A to leave her boyfriend, at least for an affair Try to get Bill Luoma to write an essay explaining what the restaurant MONTE's symbolizes in his allegory (but don't expect a straight answer) Thank Louis Cabri for switching places with me Get a tape of the panel with Ben F. and Nancy S. (etc.) that I missed... See if Jordan D. wants to continue the collab. we started during the collab. panel. Quote these lines from Ashbery for Mark Wallace: "But most of all she loved the particles that transform objects of the same category into particular ones, each distinct within and apart from its own class" Reopen the question as to whether what is needed at this time in Canada is similar, and/or how it differs, from what is needed at this time in the States, and ask what can be learned by the USA poets from the Canadians present, and is it possible to go the "wrong" way down the one way street of imperialism i mean the free trade agreement.... Notice how the Americans for the most part dodged any question of politics except that of "the politics of poetic form".... Resist the temptation to compare this conference unfavorably to the NEW COAST ONE (in terms of diversity, lack of coffee, two panels at once...) or favorably (in terms of the great FORM panel, the superiority of NYC to a "riot proff campus...") Hope and pray that someone publishes it as a book (good suggestion, ron) and keep reminding ROB F. to include the question and answer sessions in it too and let people revise their comments (which I have a hunch Perelman did with WRITING TALKS...) Suggest that there be commemorative t-shirts with BIG QUESTION MARKS on the back, and tell Kevin Davies he can wear it over his CLASS OF 78 shirt. Find out whether it was Fiona Templeton or Melanie N. who said that we shouldn't think of an "audience" as much as a "perceiver"... Ask Bernadette Mayer for her correspondence with LAURA RIDING, then try to get it published. Ask James Sherry if I can stay at the Hotel Sherry-ton while I look for a job in NYC.... Ask Jessica Grim if she was serious about her banishment of

"touchy feely stuff....heaven forbid" from what Larry Price would call an explanatoy register... Ask Lisa J. what she meant when she said I ALMOST didn't pull off my fish poem at my reading.... Don't forget the ghoulish door-man at the ICHOR and the rose colored glasses charles bernstein (if not willie loman) had on.... and be sure to wish bruce andrews a happy april fool's day....

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26. **Ron Silliman**

***Re: new york city, a bag***

*Mon 1 Apr 1996*

---

Chris,

If that's a typo, it's the best one I've seen on the list in some time...

"Hope and prey"

Ron

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27. **Stephen Galen Cope**

***poetry video***

*Tue 2 Apr 1996*

---

Tim Wood et al:

We Press did a video a few years back. The budget was shoestring (if that), so it's nothing like, say, MTV would be interested in, but you might? You can currently reach WE at

We Press

POBox 1503

Santa Cruz, CA 95061

██████████

or by contacting

██████████

Best of luck,

Stephen Cope

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28. **Bill Luoma**  
**NYC walkie talkie**  
*Tue 2 Apr 1996*

---

Re: the NYC Poetry Talks, Ron Silliman wrote:

| *(1) I hope somebody plans to collect all this material  
into a book.*

Rob Fitterman and I are going to edit the material presented and somehow git a book printed. Since RobF isn't on email, i'm going to act as the focal point for collecting electronic versions of the talks. Anyone who talked, please email your text to me if you would like to have your work printed. Attachments over the internet have been working. text in email bodies are fine as well. images can work.

send to [REDACTED]

If you want to mail your docs to me, I'm:

Bill Luoma  
280 Court St #4  
Brooklyn, NY 11231

The events were taped, but transcription seems like an unwieldy task. Does anyone know of a desktop (mac or windows) program that listens to tape recorders and writes that info to text files?

LossG, CharlesB, would it be appropriate to create a space for this material at the EPC?

Bill Luoma

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29. **Robert Drake**  
**Re: poetry video**  
*Tue 2 Apr 1996*

---

\_Open Letter\_ did a series of articles on, er, about video, spread over the winter, spring & summer 1993 issues. i only have the summer issue (because it also has an interview w/ bpNichol); while it doesn't talk much about video tapes of poetry performances, it does talk about the poetics ov video as a medium... mann's \_Poetry in Motion\_ is still my fave poetry video & it is a film, & i haven't seem USovP (tho the soundtrack just came in the mail)...

lbd

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30. **Hen**

**Re: author of M**

Tue 2 Apr 1996

---

On Sat, 30 Mar 1996 16:44:49 -0800 Peter Quartermain said:  
>this were later reprinted on the last pages (pages 1016-1017) of Moore's M:  
>ONE THOUSAND AUTOBIOGRAPHICAL SONNETS (Harcourt Brace 1938).

The Foreword is

>titled "Merrill Moore's Sonnets: Present total, steadily mounting, 50,000."

>I don't know what he said about the sonnet there, since I haven't read it.

Maybe WCW's comment about all sonnets sounding the same was made shortly after he steamed through MM's 34,000th. - HG

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31. **Peter Baker**

**Blackburn bibl.**

Tue 2 Apr 1996

---

I've never had any response to a piece I wrote published in \_Sagetrieb\_:

Peter Baker, "Blackburn's Gift," \_Sagetrieb\_ 12:1 (1993) 43-54.

Would be interested to hear what folks think.

In part a response to Marjorie Perloff's negative evaluation, in her review-essay: "On the Other Side of the Field: \_The Collected Poems of Paul Blackburn\_" in \_Poetic License\_ (Northwestern, 1990) 251-265.

A good discussion of Blackburn's seriality appears as a chapter in Joseph Conte's \_Unending Design\_ (Cornell, 1991[?]).

Peace,

Peter

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32. **Burt Kimmelman**

**Re: Blackburn bibl.**

Tue 2 Apr 1996

---

Peter,

Yes now I somewhat remember your piece and am in sympathy with it (especially as regards Marjorie's review). Thanks for mentioning it.

Burt Kimmelman

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### 33. **Jeffrey W. Timmons**

#### ***Book as Art VIII: Press Release***

*Tue 2 Apr 1996*

---

Ok, here it is. I can't wait to see it myself. Hope others do too.

Jeffrey Timmons

Washington, D.C.-- April 1996 -- The Library and Research Center (LRC) of the National Museum of Women in the Arts (NMWA) presents its eighth annual exhibition of artists' books, *Book as Art VIII*, opening April 15 and continuing through October 25, 1996. The exhibition, on display in the LRC, is open to the public from 10 a.m. until 5 p.m., Monday through Saturday.

Artists' books are intimate, multi-faceted objects ranging from traditional illustrated volumes to more unconventional artworks which use the book form to explore ideas, color, shape and imagery. In content, artists' books cover the gamut from confessional diaries to political manifestoes. Visually, many works take the narrative form to unexpected extremes: for example, a chain letter in Katherine Ng's *Book of Chain* literally becomes a chain of paper links printed with words.

On view are more than sixty unique books, book-sculptures, limited editions and related works created by forty artists from the United States, Argentina, Bulgaria, France, Germany, Italy and Switzerland. Many of the artists are from the Washington area, including Rose Folsom, Shireen Holman, Margo Klass, Doris Rief, Betty Sweren, Molly Van Nice (a former Washingtonian) and Ann Zahn. Krystyna Wasserman, Director of the Library and Research Center, curated the show.

Poetry and music have been an inspiration for many artists in this exhibition. Julie Chen's book, *Radio Silence*, sends via her poem a coded message of distress to her beloved. Michele Burgess probes a poem by Nancy Willard in her book *Poem Made of Water*, in which Willard compares the power of water to the creative power of language: both can heal, hurt and inspire. Rose Folsom, a Washington calligrapher, whose beautiful writing enchanted Queen Elisabeth II, transcribed May Sarton's poem, "Her Nightly Journey" — a dramatic journey into the heart of darkness. The poet Mary Louise Cox published *Images of a Voice* in collaboration with painter Lou Hicks to celebrate her seventieth birthday. Throughout her life, Shireen Holman has tried to integrate two very different cultures: that of India, where she grew up, with America where she now lives. Her book, *Stream of Life*, in the shape of a wooden houseboat from Dal Lake in the mountains of Kashmir, includes poems by her cousin Tom Galt. Karen Kunc, the winner of the NMWA Library Fellows Award in 1995, created *On This Land* with poet Lenora Castillo. This book of woodcuts portrays the

austere beauty of Nebraska, its farmland and open sky and reflects a gradual process of acceptance and attachment to the new landscape. Sir Stephen Spender's poem "Dolphins" inspired Alice Simpson's pop-up tale of carefree swimmers playing with dolphins. Helen Frankenthaler's first artist's book, *A Valentine for Mr. Wonderful*, includes the poem "St. Valentine" by William Carlos Williams. "This valentine for my husband seemed to pour out of me, as if it flowed from my heart through my fingertips and onto the copper plates," says the artist. "My first book fell into place like a little rose — and a surprise to me! . . . In a way, I felt I had very little to do with it. A direct hit from the Cupid's arrow." *Song of Songs*, a hymn of love in its physical and spiritual incarnation, inspired Rita Galle's illustrations of this unique book of the Bible.

Music is the theme of Elena Presser's bookworks. The thirty Goldberg Variations, composed by Johann Sebastian Bach in 1741 (to cheer up Count Kayserling during his sleepless nights), resulted in a series of Presser's unique works of fragile beauty and calm. Jan Owen's *Synku* (my little son) is another masterful visual response to music. Owen's inspiration was Symphony No. 3 by the contemporary Polish composer Henryk Gorecki. She chose William Blake's poem "Night" to accompany Gorecki's music. The poet and the composer lament the evil in nature and hope for the day when "the lion can lie down with the lamb." Evelyn Eller created *Music Box*, a book-sculpture containing scrolls of musical notation by Robert Schuman and Felix Mendelssohn.

Letters have been another source of inspiration for artists. Beverly Nichols transcribed and illustrated *Three Letters of Georgia O'Keeffe*. Katherine Ng transformed letters written to her by her father into an ingenious book, *Fortune Ate Me*, made from a box of fortune cookies. The fortunes are her father's "words of wisdom." Her replies to these paternal admonitions are notes printed on the inside surface of the cookies. Jan Gilbert used a letter from an American soldier in Vietnam as the subject of her moving book *Memorial to Bobby: The Red Letter Day*.

Autobiographical books have been part of every *Book as Art* exhibition since the series' inauguration in 1987. This show is no exception. Philomena Robinson, the second 1995 Library Fellows award winner, created *Completing the Circle*, a free-standing circular book-sculpture in which she recalls small incidents and moments that have shaped her life. "This book — its colors, forms and poetry — holds my image, my joy and my pain," says Robinson. "It is a connection to all people who have been important to me, to history and . . . to the future. It is what I hope to share with other women." In *Autobiography*, Linda Rubinstein recalls memories of her teenage years. Doris Rief's *From Death to Life* was born of despair: "Pouring out words of anger and pain allowed me to get through a terrible time — my husband's illness that ended in his death." Mary Segal creates visual diaries, each day of her life resulting in a small square

drawing. Segal's *The Story of Me* chronicles events related to motherhood, family, career and aging — the subjects which absorb her most. In *The Marc Ballroom*, Alice Simpson remembers "dirty dancing" and the profane, forbidden atmosphere of urban romance stirred by the languid songs and the sensuous rhythms of 1950s New York. Allison Smith's *Self-Portrait*, produced during her residency in Ireland, compiles daily visual and verbal entries related to her art and personal evolution. Ann Zahn's *Carousel* evokes her childhood and the pleasure of riding the carousel in Glen Echo Park in Maryland. Ann Starr's *Several Thoughts Concerning Clinical Depression* expresses the overwhelming sorrow experienced by all those who suffer from clinical depression.

Book as Art VIII includes books illustrating artists' interest in social concerns and the political process. Molly Van Nice created *Notes on the Nature of Things*, a critical analysis of the presidential electoral system, and *Swiss Army Book*, a reminder of the fragility of the book and its vulnerability to assault and possible destruction. In *Portraits*, Susan Rotolo tries to come to terms with the images of human devastation, disease and death that she has witnessed in New York City.

The National Museum of Women in the Arts is a private, non-profit museum dedicated to increasing public awareness of the outstanding achievements of women in the visual and performing arts. The museum's permanent collection consists of over 1,500 works dating from the Renaissance to the present, created by nearly 500 women artists from 28 countries. The museum's hours are 10:00 a.m. to 5:00 p.m., Monday through Saturday, and noon to 5:00 p.m. on Sunday. The Library and Research Center is open to the public for research from 10:00 a.m. to 5:00 p.m., Monday through Saturday by appointment only.

For more information, contact Holly Crider at [REDACTED].

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#### 34. **Jeffrey W. Timmons** ***Book as Art VIII: Checklist***

*Tue 2 Apr 1996*

---

This is mainly for Charles Alexander, but others might be interested too.

Jeffrey Timmons

BOOK AS ART VIII  
CHECKLIST

ETEL ADNAN (Sausalito, California and Paris, France)

One Linden Tree, Then Another Linden Tree, 1985

Ink, watercolor, crayon and pomegranate peel dye on paper

11¾ x 8¼ inches (closed)



Unique bookwork

The NMWA Library and Research Center Collection

Gift of Etel Adnan and Salwa Mikdadi Nashashibi

MARION A. BAKER (Los Angeles, California)

Commedia dell' Arte: A Celebration, 1993

Poems by Ann B. Saltzman

Letterpress, photo engravings and linocuts on paper

12½ x 10 inches

Edition 66/75

Printmakers Press, Los Angeles, California

On loan from the artist

MICHELE BURGESS (San Diego, California)

Poem Made of Water, 1992

Poem by Nancy Willard

Chine collé drypoint engravings, letterpress and ink on paper

6½ x 9¼ inches

Edition of 25

Brighton Press, San Diego, California

The NMWA Library and Research Center Collection

Gift of the artist

MARYLEE BYTHERIVER (Oakland, California)

Venus on the Half Shell, 1994

Linoleum block prints on paper

10¾ x 7½ inches (closed)

Edition 6/50

Lunation Press, Oakland, California

On loan from the artist

JULIE CHEN (Berkeley, California)

Radio Silence, 1955

Aeronautical charts, letterpress on Wyndstone Mica and Tuxedo bronze paper, embossed paper, plexiglass and silk

5 x 3¼ x 3 inches (closed); box: 2¼ x 10¾ x 3½ inches

Edition 12/75

Flying Fish Press, Berkeley, California

On loan from the artist

ROSEMARIE CHIARLONE (Miami Beach, Florida)

Palm Book, 1995

Text by Henry David Thoreau

Palm leaves, Egyptian papyrus, oil paint stick, shellac

12 x 12 x 3½ inches

Unique bookwork

On loan from the artist

CAROL CUNNINGHAM (Mill Valley, California)

Muses, 1989-1994

Drawings by Gene Holtan

Letterpress on paper

10 x 7 inches

Edition 22/60

Sunflower Press, Mill Valley, California

On loan from the artist

EVELYN ELLER (Forest Hills, New York)

Music Box, 1990

Mixed media collage

5¾ x 5 x 2 inches

Unique bookwork

The NMWA Library and Research Center Collection

Gift of Paul and Rose Rosenbaum

ROSE FOLSOM (Silver Spring, Maryland)

Her Nightly Journeys, 1995

Poem by May Sarton

Gouache, vinyl paint and wheat paste on paper

12½ x 9½ inches

Unique bookwork

On loan from the artist

HELEN FRANKENTHALER (New York, New York)

Valentine for Mr. Wonderful, 1995

Poem by William Carlos Williams

Etching, aquatint, engraving, lithography and embossing on handmade paper

11¾ x 8¼ inches

Artist's proof 6/10

Tyler Graphics, Ltd., Mount Kisco, New York

On loan from Tyler Graphics, Ltd

RITA GALLE (Milano, Italy)

Song of Songs, 1990

Aquatint etching on paper

15 x 11¼ inches

Edition 20/100

Pardes Rimoni Press, Woodmere, New York

On loan from Raphael Fodde Editions

JAN GILBERT (New Orleans, Louisiana)

Memorial to Bobby: The Red Letter Day, 1988

Mixed media

4½ x 5½ inches and 6 x 9¼ inches; box 3½ x 9 x 6¼ inches

On loan from the Collection of Jim and Marcia Croyle

ADRIANE HERMAN (Madison, Wisconsin)

The Book I Made About the House That Jack Built, 1994

Collage, tempera, pencil on found book

6 x 5½ inches

Unique bookwork

On loan from the artist

Burnt Toast, 1993

Lithography on paper, toast, hinges

3¼ x 3¼ inches

Unique bookwork

On loan from the artist

A Brief Festival, 1988

Letterpress and woodcuts on paper

12½ x 10¼ inches

Edition 4/35

The Beggar's Bowl Press, Northampton, Massachusetts

On loan from the artist

CAROL PALLESEN HICKS (Reno, Nevada)

A Trilogy: My Life (Birth to Marriage; Marriage to Divorce; Divorce to...), 1995

Tempera and gouache on paper, hand-colored photocopies of photographs

5 x 4 x 1 inches

Unique bookwork

On loan from the artist

LOU HICKS (Greenwich, Connecticut)

Images of a Voice, 1994

Poems by Mary Louise Cox

Letterpress and lithographs on paper

14 x 7 inches

Edition 48/50

On loan from Darrel Cox Jodrey

SHIREEN HOLMAN (Gaithersburg, Maryland)

Stream of Life, 1992

Poems by Tom Galt

Colored pencil on paper

12¾ x 16 inches

Unique bookwork

On loan from the artist

Stream of Life, 1994

Poems by Tom Galt

Handmade paper with pulp painting, woodcuts, photo-engravings and letterpress

14 x 15 inches

Edition 5/20

On loan from the artist

MARGO KLASS (Bethesda, Maryland)

"No Callous Shell", 1992

Poem by Walt Whitman

Found objects, 19th-century ledger paper, ink, waxed linen and handmade paper

12 x 13 inches

Unique bookwork

On loan from the artist

Altarpiece: Resurrection, 1995

Handmade paper, waxed linen and found objects

10 x 11½ x 7¼ inches (closed)

Unique bookwork

On loan from the artist

NINA KOVACHEVA (Paris, France and Sofia, Bulgaria)

Alice Dreams, 1993

Pencil, ink and watercolor on paper and handmade paper

8 x 7½ inches

Unique bookwork

On loan from the artist

KAREN KUNC (Avoca, Nebraska)

On This Land, 1996

Poem by Lenora Castillo

Woodcuts on paper and red flax paper stained with walnut

7½ x 5¼ inches (closed); 7½ x 102 inches (open)

Edition 125/125

The Library Fellows of the National Museum of Women in the Arts, Washington, D.C.

SUSANNE LEVY (Arlesheim, Switzerland)

Sounds of Silence, 1987

Embossing and letterpress print on handmade paper

14 x 10 inches

Edition 19/40

The NMWA Library and Research Center Collection

Gift of the artist

JENNI LUKA (Richmond, Virginia)

The Daily Examination of the Conscience, 1994

Altered book and found objects

8¼ x 11¼ (open)

Unique bookwork

The NMWA Library and Research Center Collection

Gift of Jenni Luka and Catherine Saignier

MIRTA MELTZER (Buenos Aires, Argentina)

Mio Secreto (My Secret), 1994

Text by Antoine de Saint-Exupéry

Ink on handmade paper

7 x 5¼ inches (closed)

Unique bookwork

On loan from the artist

KATHERINE NG (Los Angeles, California)

The Book of Chain, 1992

Computer print on Tyvek

3¾ x 3¾ x 1 inches

Edition of 20

On loan from the artist

Fortune Ate Me, 1992

Letterpress handset type on paper and linocut

5 x 7 x 1½ inches

Edition of 100

Pressious Jade, Los Angeles, California

On loan from the artist

BEVERLY NICHOLS (Lenexa, Kansas)

Three Letters of Georgia O'Keeffe, 1995

Text by Georgia O'Keeffe

Watercolor and ink on paper, linen and foam

10¼ x 11½ inches (closed); 10¼ x 70 inches (open)

Unique bookwork

On loan from the artist

JAN OWEN (Bangor, Maine)

The Sun, 1995

Poem by William Blake

Gouache on paste decorated paper with woven paper

22½ x 8½ inches (closed); 22½ x 30 inches (open)

Unique bookwork

On loan from the artist

Language is to the Mind, 1995

Gouache on paste decorated paper with woven paper

25 x 11½ inches (closed); 25 x 40 inches (open)

Unique bookwork

On loan from the artist

ELENA PRESSER (Miami, Florida)

Goldberg Variation #14, 1983

Paper, pastel, pencil, silk thread and silver wire

13¾ x 10¾ x 1¾ inches

On loan from the artist

Goldberg Variation #15, 1983

Paper, pastel, pencil, silk thread and silver wire

13¾ x 10¾ x 2 inches

On loan from the artist

Goldberg Variation #16, 1984

Paper, pastel, pencil, silk thread and silver wire

13¾ x 10¾ x 2 inches

On loan from the artist

Goldberg Variation #21, 1984

Paper, pastel, pencil, silk thread, silk ribbon and silver wire

13¾ x 10¾ x 21½ inches

On loan from the artist

Goldberg Variation #25, 1984

Paper, pastel, pencil, silk thread, silk ribbon and silver wire

13¾ x 10¾ x 3 inches

On loan from the artist

Goldberg Variation #26, 1984

Paper, pastel, pencil, silk thread and silver wire

13¾ x 10¾ x 1½

On loan from the artist

Goldberg Variation #27, 1984

Paper, pastel, pencil, silk thread and silver wire

13¾ x 10¾ x 1¾ inches

On loan from the artist

Goldberg Variation #30, 1984

Paper, pastel, pencil, silk thread and silver wire

13¾ x 10¾ x 3 inches

On loan from the artist

Unfinished Symphony, 1982

Paper, pastel, pencil, silk thread, silk ribbon, wire

29 x 36 x 1 inches

On loan from the artist

DORIS RIEF (Baltimore, Maryland)

From Death to Life, 1988-1994

Mixed media

9½ x 11 inches

Unique bookwork

The NMWA Library and Research Center Collection

Gift of the artist

Painted Pages, 1987

Pastel on paper, oil stick, marker

22 x 30½ inches

On loan from the artist

Painted Pages, 1985

Paper mounted on canvas, spray paint, oil paint

40¾ x 40¾ inches

On loan from the artist

PHILOMENA ROBINSON (Chicago, Illinois)

Completing The Circle, 1996

Handmade paper, silver gelatin prints, watercolor, embossed copper and paper cutouts

7½ x 12 inches

Edition 1/125

The Library Fellows of the National Museum of Women in the Arts, Washington, D.C.

SUSAN ROTOLO (New York, New York)

Portraits: An Album of Damage and Death, 1994

Mixed media collage

4¾ x 6¼ inches

Unique bookwork

On loan from the artist

LINDA RUBINSTEIN (Putney, Vermont)

Work, 1988

Collage on paper and color pencil

6½ x 7¼ inches

Unique bookwork

On loan from the artist

Autobiography, 1990

Collage, watercolor, pen and ink on paper

10¼ x 12 inches

Unique bookwork

On loan from the artist

MARY SEGAL (Roseland, Florida)

The Continuing Story of Me, 1992-1993

Monotype and mylar transfer on paper

10 x 15 inches

Unique bookwork

On loan from the artist

Journal Drawing #3, 1992

Colored pencil and color photocopy on paper

22 x 30 inches

On loan from the artist

Journal Drawing #4, 1992

Colored pencil and color photocopy on paper

22 x 30 inches

On loan from the artist

SUSAN JOY SHARE (Brooklyn, New York)

A Bite of Air, 1990

Acrylic on bristol, color photocopy on paper, wood, lead weights, thread

10 x 7½ x 1 inches (closed); 42 x 21 inches (open)

Unique bookwork

On loan from the artist

Midnight Puzzle, 1989

Paper, cloth, board, photograph, acrylic, string, cork

4 x 4 x 2½ inches (closed); 10 x 31 x 19 inches (open)

Unique bookwork

On loan from the artist

ALICE SIMPSON (New York, New York)

Dirty Dancing, 1995

Gouache on paper

10 x 10½ (closed)



Edition 1/2

On loan from the artist

Dolphins, 1994

Poem by Stephen Spender

Watercolor on paper, tissue

20 x 6 inches

Unique bookwork

On loan from the artist

The Marc Ballroom, 1994

Watercolor on paper, beads, ribbons, wooden feet, cameo portraits

13 x 11 inches (closed)

Unique bookwork

On loan from the artist

ALLISON SMITH (Memphis, Tennessee)

Irish Journal, 1994

Handmade paper, beeswax, horsehair

7½ x 6 inches (closed); 68 x 6 inches (open)

Unique bookwork

On loan from the artist

Handbound, 1987

Library binding with leather glove

8 x 6 x 2 inches

Unique book

On loan from the artist

ANN STARR (Wellesley, Massachusetts)

Several Thoughts Concerning Clinical Depression, 1993

India ink and wash on paper, string

4 x 12½ inches

Unique book

On loan from the artist

BETTY R. SWEREN (Owings Mills, Maryland)

The Snake, 1995

Pulp painting with color pigments and mica on handmade paper

10 x 9½ inches

Edition 1/30

On loan from the artist

ALICE C. VAN BUREN (Paris, France)

The Siren of the Opera, 1994

Black and white photocopy on paper and watercolor

6¾ x 4½ inches

Edition 9/25

On loan from the artist

Le Fil d'Ariane, (Ariadne's Thread), 1993

Etching on paper and string

5½ x 7 inches

Edition 1/25

On loan from the artist

The Public Virgin, 1994

Metallic paint on board, black and white photocopy on paper and feather

6 x 5½ inches

Edition 10/25

On loan from the artist

MOLLY VAN NICE (Sommerville, Massachusetts)

Notes on the Nature of Some Things (in five volumes of which this is the third), 1988

Paper, india ink, silkscreen, thread

15 x 11 inches

Unique bookwork

On loan from the artist

Swiss Army Book, 1990

Ink on paper, linen, wood, pen nib and ribbon

11½ x 20¼ x 8¾ inches

Unique bookwork

On loan from the artist

ANNA MARIA VANCHERI (Rome, Italy)

Incantalibro (Bewitched Book), 1994

Mixed media

10 x 6 x 4 inches

Unique bookwork

On loan from the artist

KARLA WOISNITZA (Berlin, Germany)

Day Book: Meditations in Ink, 1995-1996

Ink on paper

7½ x 6½ inches

Unique bookwork

On loan from the artist

ANN ZAHN (Bethesda, Maryland)

Carousel, 1992

Woodcut on paper  
13 x 5½ inches  
Edition of 20, artist's proof  
On loan from the artist

Dentzel Carousel I, Glen Echo, Maryland, 1995  
Woodcut on paper  
12 x 15¾ inches  
Edition 4/15  
On loan from the artist

Dentzel Carousel XIII, Glen Echo, Maryland, 1995  
Woodcut on paper  
12 x 16 inches  
Edition 4/15  
On loan from the artist

(Some works cited in the checklist will be rotated and may not be on view during portions of the exhibition)

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### 35. **Tony Green**

#### ***Re: new york city talks--saturday***

*Tue 2 Apr 1996*

---

Reports of events -- far off -- are The Best. Thanks to Jordan Davis and Chris Stroffolino.

Tony Green,  
e-mail: 

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### 36. **Joe Amato**

#### ***poetry video...***

*Tue 2 Apr 1996*

---

re poetry videos in general, the united states of poetry in particular, which i just yesterday had a chance to view in toto: some poetry videos seem to work better---much better---than others, \*as videos\*... the son et lumiere effect represents a different art form, just as music videos represent a different art form than the music alone... when these latter first came out (in the contemporary mtv scene, i mean) there were many musical 'purists' who objected to same...

the difficulty is that most music videos represent a translation from one pop cultural venue to another, whereas to transfigure poetry as video, as in the united

states of poetry, tends to move poetry into a pop cultural format---with which it's not always associated, depending on the community... there's also the oral/aural motioning of our culture in general, and how this 'plays into' the video format in ways that sheer sound alone may not... in terms of poetry, sound alone may offer more resistance than video to commodity pressures...

but this depends, and yeah, there are risks here, fer sure... i found wanda coleman's video successful precisely b/c it challenged the rec'd qvc-tv format... that is, it subverted the consumer venue AS venue... sure, there are some works about which it might be argued that they are inherently more performative... but interestingly, the least performance-oriented video---"performance" here taken to mean something like 'entertainment'---was larry eigner's... and for me, this was far and away the most fascinating display of poiesis, hence from another pov the finest performance (and i don't mean at all to suggest that the eigner video required less active work for the film crew editor etc)...

mebbe the most valuable aspect of the united states of poetry, for me, was its celebratory sense of a diverse culture with diverse voices---a diverse practice... this format works best for me in small doses, in part b/c so much of what i find crucial to poetic practice simply can't be 'visualized,' IS about the silences & solitudes attendant to writer-speaker/reader-listener interaction (even during the noisiest, community-based readings) as opposed to the singular Self espousing to the mass (anonymous) audience... but like all formats, video is surely a format that poets can learn from and work with, no?...

joe

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### 37. **Aldon L. Nielsen**

**Re: " . . . "**

*Tue 2 Apr 1996*

---

for quick take on Bunting, if you haven;t already taken it, try \_Basil Bunting: Man and Poet\_ in the National Poetry Foundation series -- available at libraries, and still available indeed from Burt Hatlen at Orono --

Para Parra?

Par Ra?

Por que no?

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38. **Charles Alexander**

***Re: poetry video...***

*Tue 2 Apr 1996*

---

It seems to me that U.S. of Poetry is as much about poetry (at least insofar as it makes a compilation which attempts to make a statement about the culture of poetry) as it is a poetry video, and that may be a critical distinction. Also it seems odd to me that in making a criticism of poetry videos we are talking about those that are on national television in various ways. That seems about the equivalent to making a criticism of poetry by talking about poems in Reader's Digest.

Also, that video is necessarily a pop culture format would seem rather odd to the many video artists who are doing things with video which will never get onto national public television or national network television; and a lot of which will never even get onto local cable access programs. Some of these, I imagine, are doing work with poetry. I would think we would be better served to find our own peers in localities all over who are working in video. I know a group called Video Art Network, which is a collective including Nancy Solomon and other video artists in Tucson, Arizona, have done some work with poetry. They did one video which was in part a video response to or realization of a poem I wrote titled White Gorge. The difficulty, though, with talking about such work for any of us here is that it's so difficult to see such works. Just as it's quite difficult to find a lot of poetry out there if you're not part of some network of writers.

Saying that, I will say that I did find some good in U.S. of Poetry, but that a lot of it left me wanting something else.

charles

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39. **Peter Quartermain**

***Re: Bunting***

*Wed 3 Apr 1996*

---

for quick take on Bunting there is also the special Bunting issue of Durham University Journal Spring 1995 *\_Sharp\_Study\_and\_Long Toil\_* edited by Ruchard Caddel and available from the Bunting Poetry Archive at Durham UK for ten pounds. And there's two shortish essays on Bunting in my own *\_Disjunctive\_Poetics: \_From\_Stein\_and\_Zukofsky\_to\_Susan\_Howe\_* (Cambridge UP 1993), as well as the full length Peter Makin book *\_The\_Shaping\_of\_Bunting's\_Verse\_* (Oxford) -- I don't think that's quite the right title, but it's pretty close.

Peter

>for quick take on Bunting, if you haven;t already taken it, try \_Basil  
>Bunting: Man and Poet\_ in the National Poetry Foundation series --  
>available at libraries, and still available indeed from Burt Hatlen at  
>Orono --

 $\succ$  $\succ$ 

>Para Parra?

>Par Ra?

>Por que no?

 $\succ$  $\geq$ 

+

Peter Quartermain  
128 East 23rd Avenue  
Vancouver  
B.C.  
Canada V5V 1X2  
Voice and fax: [REDACTED]

+

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## 40. Mark Wallace

## Electronic Poetry Review

Wed 3 Apr 1996

I saw the update on how to send mail to the Electronic Poetry Review, but it's still being returned to me. The address I'm sending to is: [REDACTED]

Can someone backchannel me and help me figure out what I'm missing?

Thanks.

Mark Wallace

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## 41. William Northcutt

## Benjamin

Wed 3 Apr 1996

-- [ From: William Northcutt \* EMC.Ver #2.5.02 ] --

Just re-discovered a great bit from Walter Benjamin in "One-Way Street":

"What, in the end, makes advertisements so superior to criticism" Not what the moving red neon sign says--but the fiery pool reflecting it in the asphalt." (Reflections 86)

Exchange "poetry" for "criticism."

William

--

-----  
William Northcutt  
Englische Literaturwissenschaft  
GWII  
Universitaet Bayreuth  
95440 Bayreuth, Germany  
0921/553577  
fax 0921/553641  
email: [REDACTED]

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42. **Aldon L. Nielsen**

***Re: "Video ergo sum" (thanks, Joan)***

*Wed 3 Apr 1996*

---

Like Charles, I found recent discussion of poetry video odd, though not at all surprised by the focus on USP, it having just recently aired -- like the "enactments?" in *\_Voices & Visions\_*, entirely TOO literal-minded for my tastes --

but wanted to mention new anthology on video art,, nothing in it abt poetry (and it could use such an essay!) -- but much that will interest those thinking about poetry and video art:

*\_Resolutions: Contemporary Video Practices\_*  
ed. Michael Renov & Erika Sunderburg  
U of Minnesota Press

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43. **Bill Luoma**

***Monte's Venetian Room***

*Wed 3 Apr 1996*

---

Hi chris Stroff, who said @ NYC talker said "Form is never more than an extension of Creely," is giving me grief for being allegorical. But thanks for asking for a read on Monte's. you are what you eat. my take is limited but i would read Monte's as a large symbol of the Pound/Stein/radmod fascist commie

contradiction. also it's the western hem. Monte's Venetian Room is nearly on the Gowanus Canal and i imagine that venice imitation as usa, canada, mex, south am as a euro-trash heap built on top of native americans. see below for who gowanus was and another allegory chris. but also monte's functions as a small space where no one goes except kevin and douglass and lisa, who go over the tradition bridge the wrong way which makes for some great poems while the cops try to match up vehicle identification numbers. a community. these ones are willing to do the star trek tag line. Nomo Clonal. I mean Nogo is an edgy community not yet sanctioned by the Landmarks Preservation Foundation. it's not soho or berkeley or the upper west side (nyet). the canadians have been to Nogo. Ask Dan Farrell what happened to his \$200.

Bill Luoma

### Students Can Help Re-Design The Gowanus Canal Area

The Brooklyn Chapter of The American Institute of Architects (AIA), in conjunction with the Gowanus Canal Development Corporation and the Pratt Institute Center for Community Development, are sponsoring a design competition for the Gowanus Canal area. The competition is open to fourth year students in the five architectural schools in New York City. Although the competition will study one site which straddles the Canal, the intent of the competition is to examine mixed use, as a development strategy for the entire canal area. "The project has the size to as a discrete component, but also play a part in future development," according to Don Weston, FAIA, coordinator of the competition for the Brooklyn Chapter, "The chosen site raises a particular question of how to establish a role and a hierarchy of public space, relative to the public asset of the canal." It is the hope of the sponsors that entrants maintain the balance between design ideas and the realities of the difficult Brooklyn site.

The Gowanus Canal study area comprises 27 city blocks of predominantly industrial uses, and a residential population of 20,000 people for the eight census tracts surrounding the Canal. There are over 700 businesses of various types and scale that employ approximately 5,500 people in the industrial zones. "But, there is the more important question of how to make places where working and living occur together," said Weston.

As a 19th Century barge canal, the Gowanus continues to serve as medium for the transportation of oil, but the competition sponsors hope to tap its 21st Century potential as a unique urban place. "The introduction of recreational, residential, and other land uses will eventually lead to a significant reassessment of the area as a sustainable environment," Weston continued.

The Gowanus Canal was a creek named for Gouwane, a Canarsee chief and Native-American. It was forever altered from a fishing and hunting ground to a barge canal for commercial navigation by the late 1800's. The surrounding



marsh land was drained and the canal quickly became environmentally dysfunctional.

In response, a 12-foot diameter tunnel 60 feet below grade was designed in 1909 and completed in 1991 to force water through the canal in concert with the tidal action in Buttermilk Channel to the west and Gowanus Bay to the south. The canal was dredged to depths of 7 to 12 feet at mean low water. The tunnel's pumping mechanism failed in 1961, marking the beginning of a 35-year concentration of pollutants into an essentially dead body of water.

Today, the long awaited clean up of the Gowanus Canal is close to being achieved and the competition site is in its final remediation stage from its former use as a coal gasification plant. The canal is a barrier between two established residential neighborhoods, Carroll Gardens to the west and Gowanus to the east. The site on the Carroll Gardens side is essentially residential and the south side is predominantly manufacturing, retail, or service industry uses. The competition sponsors recognize mixed use markets and refer to such precedents as Soho and Hunter's Point. "We seek solutions which respect the canal's historical perspective, while encouraging design concepts that will enrich Brooklyn's economic development."

Entrants are asked to consider how technology has changed the home and workplace and how this gives mixed use added impetus. The project seeks to address the needs for housing as well as studios and production workshops, performance and exhibition spaces, and other amenities. Public access to the waterfront is one of the requirements of each design.

The jury consists of Giorgio Cavaglieri, FAIA; Rex Curry, associate director, Center for Community Environmental Development; John Loomis, AIA, Audrey Matlock, AIA; Laura Osorio, AIA; Jan Pokorny, FAIA; Stephen Raphael, Esq., commissioner, Landmarks Preservation Foundation; Buddy Scotto, Gowanus Canal Community Development Corp.; Ron Schiffman, commissioner City Planning Commission; and Don Weston, FAIA.

It is planned that after the awards are announced, an exhibition and conference to further discuss the selected schemes will be held.

The five schools who will be participating in the competition are Pratt Institute, The Cooper Union, City College, New York Technical College, and Parsons School of Design. The deadline for submissions is May 1, with judging to be done by May 20. The entrants will be competing for scholarship prizes totaling \$3,000 provided by the Pat Raspante Scholarship Fund. Raspante was a long time member of AIA/Brooklyn and a well respected architectural educator. For more information, call the AIA of Brooklyn, at [REDACTED].

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44. **David Baratier**

***contra simic***

Wed 3 Apr 1996

---

That is so true, what would us "poets" (label as yours) do without the de-constructivist lens as a method of inquiry to disassemble poetry? How grateful all of us should be that a critic has taken their \*free\* copy, once it arrives parcel post, to review using the particular sect of criticism that best unseats the rider. The assumption of the author as less intelligent than the language they use (and, of course, less than the critic) prevails, their inability to "protect" themselves with the correct jargon continues.

the words were the motor or the driving force  
-Taggart

David Baratier

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45. **Joe Amato**

***Re: poetry video...***

Wed 3 Apr 1996

---

charles, yes---my remarks aimed at the attempt to popularize poetry by usop... i'm looking to try to establish the benefit of same, i'm trying (as peter elbow once put it) to play the 'believing game,' but with brain intact...

and i was struck by my class's response the other night to john s. hall's (as i recall) melted-candle-wax-on-nipples comedy routine (comedy to me, that is)... a number of students preferred this latter to most of the other videos (we didn't have time to watch 'em all)... and w/o any interference---i assume b/c some saw themselves, their own abilities in hall's routine---were eager to argue for the \*value\* of such effort as equivalent to, for example, much of what i took to be more complex, more sophisticated, more \*poetic\* work, writing-wise...

i can find no way to account for same w/o trying to understand the video format of usop in terms of entertainment-performance, in terms of its popular predecessors (which for me, again, are the mtv-vh1-style videos, not the independent film-video scene)... and while, again, i have no axe to grind with the popular per se, what i found and find most distressing is the inability of my (undergrad., non-english major) students---who have spent some time with much of the contemporary poetry discussed hereabouts---to distinguish between writings of, imho, such wildly divergent value \*as writing\*... these kids are motivated, and smart, but mebbe sold-short some b/c of their cultural backdrop (and i hope not by me in saying so)...

best,

joe

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46. **John E. Matthias**

***Re: Bunting***

*Wed 3 Apr 1996*

---

Please, let's not forget Victoria Forde's *\_The Poetry of Basil Bunting\_* (Bloodaxe, 1991). This was the first book on Bunting, and the one on which he actively collaborated. As a dissertation--and the changes in the published version are not radical--it was finished in 1973. It lacks the sophistication of later work on Bunting, but has a charm (and, not to take anything away from it, also an authority) all its own. Bunting's correspondence with Victoria Forde is quite beautiful and ought to be published, as of course should all the rest of his correspondence. Is anyone working on this?

John Matthias

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47. **cris cheek**

***Macsweeney / Cambridge Poetry Conference***

*Wed 3 Apr 1996*

---

Those wanting to hear Macsweeney have a chance at this year's -

Sixth Cambridge Conference of Contemporary Poetry

at King's College, 26-28 April 1996 - Readings Discussion Performance

Friday - John James, Barry MacSweeney

Saturday - 11am Mas Abe, Adrian Harding, Simon Perrill 2pm

editing discussion with Andrew Duncan, John Kinsella, John Wilkinson

8pm Les A Murray, Ian Patterson, Lisa Robertson

Sunday 2pm Caroline Bergvall, Brian Catling, cris cheek

4pm Harry Gilonis, Rob MacKenzie

7pm Kelvin Corcoran, Alan Halsey, Pascalle Monnier

all inquiries: 0223 327455/321658

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48. **Tony Green**

**Re: Bunting**

Wed 3 Apr 1996

---

or Butning etc. LOST in the move to my current office copy of AGENDA-- a special on Bunting some years back --- good value as I recall. Bunting, that is.

Tony Green,

e-mail: [REDACTED]

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49. **Tony Green**

**Re: Benjamin**

Wed 3 Apr 1996

---

makes me curious to know what the German says "fiery pool"?

Tony Green,

e-mail: [REDACTED]

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50. **Maria Damon**

**Re: poetry video...**

Wed 3 Apr 1996

---

joe a--interesting about john hall on USOP, at my gathering, someone remarked, "how'd this one get in here?" w/ distaste. i myself enjoyed the kookiness of it, w/ the cello duo in background and martini glass. md

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51. **Joe Amato**

**Re: poetry video...**

Thu 4 Apr 1996

---

maria, that's just it: i'm feeling at once tightass and justified in observing that the hall video---while a 'relief' in some ways from the adjacent work---is playing to a distinctively different crowd... in fact surfacing a key element at work in usop, which has to do (much) less with poetry than with (a peculiar kind of) spectacle... which doesn't necessarily contribute to a better poetic environs...

interesting that another student in the class remarked, in general, that with a product to sell, some of the usop spots would make terrific commercials... and another observed that she stopped listening to the words after a while (thus an argument against video enhancing the audio)... just so's i don't give the impression that the folks in my class aren't thinking...

but i think, at the very least, that usop is playing to a different audience than the one hereabouts, on poetics... in general, i mean, and i wonder if the difference between mself and the members of my class has less to do with my poetic background per se than with some generational differences in our response to image technologies... as much as i like to think of mself as hip, i mean, we're separated by approx. 20 years...

but mebbe i'm being \*too\* generous!...

best,

joe

[↑ Contents](#)

## 52. **Henry Gould**

### ***Re: poetry video...***

*Thu 4 Apr 1996*

---

On Thu, 4 Apr 1996 09:01:08 -0600 Joe Amato said:

>surfacing a key element at work in usop, which has to do (much) less with

>poetry than with (a peculiar kind of) spectacle... which doesn't

>necessarily contribute to a better poetic environs...

>

>but i think, at the very least, that usop is playing to a different

>audience than the one hereabouts, on poetics...

Seems like poets should be able to turn technology to their own purposes - especially when they consider performance aspects of what they're doing. I've been looking at the book Maria Damon mentioned - Gregory Nagy, *Poetry as Performance: Homer & beyond*. He focuses on the idea of refraction - or modulation, variation - the way a song "changes around" both internally (modulation) and with repeated performances or interpretations (variations, variants). Quotes some beautiful lines from Homer about how when spring comes the nightingale in the woods begins to modulate, "change the song around"; the idea is that a strong song or poem has continuity - moving from performer to performer and so on. An "oral" as opposed to scriptural sense of song or text. What if we considered some elements of form - modulated rhythm & repetitions - not as aids to "scriptural memory" but as aids to repeat performance?

What does this have to do with poetry videos... well I think some consideration of performance values would help put poets in an active versus passive relation to media tech & its cliches.

- Henry Gould

[↑ Contents](#)

53. **Chris Stroffolino**

**Re: poetry video...**

Thu 4 Apr 1996

---

md--

i didn't get the USOP yet...

does HALL do "i am a sensitive artist" or "steal things from work"  
on that?

cs

[↑ Contents](#)

54. **Patrick Foley**

**Re: poetry video...**

Thu 4 Apr 1996

---

*(which for me, again, are the mtv-vh1-style videos,  
not the independent film-video scene)*

Joe, I don't think you need to say "mtv-vh1", just "mtv" will do b/c (well at least I think) they own "vh1" among several others. I hear this fall they're launching a spoken-word channel too, maybe PoTV.

Pat

(List-members: don't ask me where I heard that... It's a joke.)

<[REDACTED]>

[↑ Contents](#)

55. **Joe Amato**

**Re: poetry video...**

Thu 4 Apr 1996

---

yes, i like that henry, that sense of active vs. passive encounter with media techne... i recall speaking some (musta been) ten years ago with john mason about the possibilities of poetry and video (where the hell IS john, anyway?)... again, as charles and others indicate, usop is only (one of) the most public of video-poetry efforts...

actually, though i agree with aldon in general about \*voices & visions\*, i found particular moments in this latter series quite moving... if i'm not mis-recollecting, those b & w shots of pound blankly walking around in his room, with his voiceover on canto lxxxi... very powerful... unless this latter is a dream inspired by that segment...

but i'm really at somewhat of a loss here, b/c while on the one hand i know very little, actually, about video technology (i mean from a hands-on viewpoint), i

\*do\* feel justified in observing that the aural-cum-written is overpowered by the visual... i still 'see' film as primarily a visual technology, and i say this with due regard for the combined cinematic effect of sound, music, foley work, etc... but given the relative info. saturation of the network or cable image (whether 57 channels with nothin on or no), the benefit of poetry as either spoken or writ (or both) seems to me to be in its (however) performatively drawing the listener/reader in on a---what adjective to use here once i hazard this sort of distinction?---

[careful]? (hall is certainly careful)

[well-wrought]? (hall's is well-wrought in the context of his own aesthetic)

[aware]? (both hall and the video production team are aware of what they're doing)

[complex]? (well---complex in terms of writing, perhaps not... BUT hall's may be a

complex artifact when measured against that which he  
mocks, regardless

my anecdotal evidence re reception of same)

[            ] making...

i suppose then, that there \*is\* a way to read/watch/experience the hall video (poor hall!) in terms of its specifically video craft---and the various traditions it's busy playing off against... but this is exactly what the marketplace of video would seem to me to militate against, with the result being (surprise surprise) that more intense or complex language work per se is, in the popular sphere, potentially to be regarded as elitist or exclusionary... of course there are good (historical) reasons for being suspicious of 'literate' practices, of 'literacy' in general... but then, at the same time, this is no excuse for a reduction of this latter simply to gatekeeping hegemonies, either in fact or in perception of same...

again the question would seem to turn on how one establishes the value of poetry in particular, writing in general, in this vast semiotic sea... given so many possible value schemes, i'm not sure i'm justified in my relative disappointment wrt usop... esp. b/c it has its share of intriguing moments...

joe

[↑ Contents](#)

56. **Julie Marie Schmid**

***Re: Performance poetry/Nagy's book***

Thu 4 Apr 1996

---

In Henry Gould's posting, he mentioned a book by Gregory Nagy \*Poetry as Performance.\* It appears that it may have already been discussed here, but could you post some more bibliographic information regarding this text? I'm working on a dissertation on performed poetries and this book sounds like it might be really useful. Likewise, if anyone else out there has suggestions for me--I'm looking specifically for texts that discuss the event or the performance or the voicing of the poem, and I have found "performance theory" (whatever that means) to be pretty useless here--please feel free to either post them or send them to me directly.

Thanks so much.

Julie Schmid



[↑ Contents](#)

57. **Henry Gould**

***Re: Performance poetry/Nagy's book***

Thu 4 Apr 1996

---

On Thu, 4 Apr 1996 11:07:55 -0600 Julie Marie Schmid said:

>In Henry Gould's posting, he mentioned a book by Gregory Nagy \*Poetry as  
>Performance.\* It appears that it may have already been discussed here,  
>but could you post some more bibliographic information regarding this  
>text?

Nagy, Gregory / Poetry as performance: Homer and beyond  
Cambridge UP, 1996  
isbn 0521551358

HG

[↑ Contents](#)

58. **{ brad brace }**

***won the workers***

Thu 4 Apr 1996

---

MERCHANT NO.919 when he read that a man's life in a railroad accident was saved by the strength of his shirt, he hunted up the man in the hospital, then bought a lot a shirts of the same make, dressed a window with the torn shirt and the new ones and held a successful sale.



--

The 12hr-ISBN-JPEG Project    ftp.netcom.com/pub/bb/bbrace  
continuous hypermodern    ftp.teleport.com/users/bbrace  
photo-art    pacifier.com/pub/users/bbrace

--

Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc  
Mailing-list: [REDACTED] / subscribe 12hr-isbn-jpeg  
Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

—

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59. **Rod Smith**

***Raworth reading at Bridge Street***

*Thu 4 Apr 1996*

---

Tom Raworth will be reading at Bridge Street Books,  
2814 Pennsylvania Ave NW (across from the Biograph near  
28th & Penn in Georgetown) at 8 PM on Tuesday April 9th.  
You should come hear him he's very good.

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60. **Jordan Davis**

***Poetry City #6***

*Thu 4 Apr 1996*

---

POETRY CITY, hey!  
POETRY POETRY CITY, hey!  
Reading #6 tonight  
Marcella Durand and Kim Lyons!  
Women of Brooklyn read their work,  
We'll have a really good time!  
6:30 p.m. at Teachers & Writers.  
CITY OF POETRY, hey!

[↑ Contents](#)

61. **Joe Amato**

***my script for a poetry video...***

*Thu 4 Apr 1996*

---

(for a teacher i know)  
HEE-YAW

minds steel'd through such immersion in  
the highest of theories hearts impassion'd with  
pedagogical fervor the likes of which you've never  
seen bodies fuel'd with the rich nutty flavor of generic  
cheerios

(that's cheery-ohhhh

& pack(ag)ing only their portables

they march off to wage their war of words against the advertising clan engaging  
first the sheer resistance of fully-functional signage deployed strategically  
around the perimeter to ward off inquiring minds & hearts & bodies fuel'd with  
the rich nutty flavor of generic (repetez vous) cheery-ohhhh

next, the quizzical expressions of those who  
like ourselves in this poem  
think themselves unsuitable as institutional quarry  
but taken captive nonetheless, just to be sure  
bound & gagged  
(we've worked ours loose a bit, they're treating us ok)

& its  
teachers vs. teachers, folks  
with a few dozens of arch-conservative pooh-bahs &  
several hundreds of administrators & several  
thousands of students  
onlooking  
chuckling

talk about combat  
spoils  
vic morrow woulda been  
shoulda been  
proud, that is  
in punk persona

& above the din or  
as rumor will have it  
much later  
beneath  
they are inspired by a voice  
some think is  
frankie lane a singin

SOUND OFF

onetwo

SOUND ON

threefour

HEE-YAW

marlon perkins rises from the grave  
to lend a helpin hand

we tell you  
we say again  
we repeat  
in italics (for emphasis

\*marlon perkins rises from the grave  
to lend a helpin hand\*

frankie lane a singin

SOUND OFF

onetwo

SOUND ON

threefour

HEE-YAW

HEE-YAW

HEE-YAW

; wild, wish you could see em  
roundin up those stray ideologies &  
bringin em on home  
enemy casualties a mountin  
sense restored to its nonsenses---

meanwhile, back at the  
math harvard berkeley montana ranch professing  
no doubt wrongly  
to blow up people  
or people up  
etc. etc.  
& cogito, ergo the schools  
like the prisons  
like all orthogonal structures, in fact  
are FULL  
FULL

of how to tank (which comes from the portuguese word  
meaning "to stanch"

which means  
roughly  
to stop the flow of  
thought  
which is  
as its etymology would suggest  
to etymologists  
really not at all about  
thinking  
at all  
as this poem  
more exhortation  
on thinking about it  
than poetry though not  
for no tastes, no &  
yes, less about math or  
teaching or  
montana  
pace zappa  
but about  
as he too knew  
that eastern  
western northern  
southern intermountain  
midatlantic midwestern  
northeastern  
southeastern southwestern northwestern  
DESIRE  
with as might be expected the CAPABILITY  
aka WHEREWITHAL  
more subtly, UNADORN'D PRIVILEGE RUN AMOK  
here in the wonderless usa  
in our chevrolets  
& toyotas  
banking on &  
having been taught  
to distribute the wealth  
in one's own(ed)  
backyard

--FUCK YOU--

that is  
before that junkheap  
bustedown  
raggedyass  
bastard  
wreck  
death  
or  
dying  
or

[insert reasonable cinematic equivalent of same]

comes comin around  
comin around the  
comes comin around the  
comin around the  
bend round the  
bend round the  
bend

to

up:

--FUCK YOU

yep

---marchingmarchingmarching dumbfounded  
only a little  
by the confounding logic of that taunting refrain  
mouthed, or more  
or less improperly, mumbled  
by the opposition, encamped [wink]  
foot-in-one-another's-mouth, to wit:

"we simply must  
instruct the feet  
in the lessons of  
lather-

rinse-

repeat"

in countrapuntal arrangement to which may be heard  
according to those who listen carefully for such things  
a catchy little jingle

composed by our redoubtable staff to accompany our tribe of choice  
albeit our erstwhile oppressors (as above)  
& bring solace & comfort to same  
in the midst of internecine feud, to wit  
& at wit's end:

"we simply must  
inform the nose  
of the rich nutty bouquet of  
cheery-  
ohhhz."

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## 62. **Maria Damon**

***Re: poetry video...***

*Thu 4 Apr 1996*

---

hall does a piece on having his lover drip hot candle wax on his nipples. he says, "i find it particularly enjoyable."--md

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## 63. **Maria Damon**

***Re: poetry video...***

*Thu 4 Apr 1996*

---

so i really am a yahoo, just like my colleagues think. so sue me: i like just about everything except the fetishization of everything. i might even like robot frost if people didn't drool all over him as if he weren't a cranky old woman hating imperialist poet of the land-owning classes. as i sd before i like bishop and mer-rill, so okay, i didn't really go for the cowboy poetry on USOP, esp Sue Wallis (i get a kick out of imitating her saying, "we head on back down the drawwww..."), and sure, lou reed at 50 still trying to be underworldish w/ that weak last line (something flickered, then vanished and was gone," or someting like tht), but come on. this is all part of poetry too, not just debating over a fine point in some manuscript of spicer's or shakespeare's. i guess it's my function on this list to say stuff like this. by the way, i got the new Kaufman selected, Cranial Guitar. I already told y'all about my essay being dropped w/out notice frm the volume . well guess whose prose --not full sentences, but certainly whole phrases --about his being a cult figure, about his blending high culture and popular culture --is all over the back cover, uncredited? my phrasing, my insights etc., all anonymously rendered, thanks to the essay i delivered to coffee house press, that dropped into a bermuda triangle of publishing. it's not as if there's a large enough critical corpus on kaufman for this stuff to simply be part

of "common knowledge" about his work. also, my work not listed in the bibliography in the back of the book --effectively erased from kaufman critical history. i've heard about stuff like this happening to people but this is the first time it's happened to me. i mean, it happens in different ways institutionally, in my dept, but it's a first in my publishing career. so. beware girls and boys. in a few days i may not think it's such a big deal, but right now, it hurts. bests, maria d

[↑ Contents](#)

#### 64. **Maria Damon**

##### ***Re: Performance poetry/Nagy's book***

*Thu 4 Apr 1996*

nagy's book s a bit pedantic, but i like the genral poiint hie's maiming (sorry the typing)... coulda sed it in much less time/space...poetry is a process, it exists in its improvisation, its variation, its aesthetic reception, the form it takes in the performed moment... read also, perhaps, clark coolidge's essay in talking poetics: naropa writing seminars (shambhala press) cant' remember vol. 1 or 2, he talks about improv and language as the "thinnest material we know" etc..., probably baraka has stuff on iiiimprove as well, aldon might no...no? sorry incoherent, repetitive strain injury etc awkward position typiing and also too much going oin... maria dementa

[↑ Contents](#)

#### 65. **Patrick Foley**

##### ***Re: poetry video...***

*Thu 4 Apr 1996*

From an Interview with Robert Creeley available somewhere on the web, I forget where I got it:

Steve Luttrell: There also seems to be kind of a shift, if you will, of emphasis, maybe, upon performance poetry by way of these things they call poetry slams away from the active publication--from the eye to the ear. It seems that the ear is presently sort of running away.

Robert Creeley: Whatever that comes to, you can hardly knock it because presumably poetry begins with a pitch or a recital or a performance or a presentation. And then, thanks to literacy, there is the ability to write it all down. So it all begins to move through books and all that. But the poetry that's preoccupied me has always been primarily sounded. For example, you couldn't really, finally, get Basil Bunting's poems unless you read them or heard them. Otherwise, it becomes like reading musical scores without physical sound. Even so I have a hard time ever saying that "this is right and that's wrong." You know there was

a time not so long ago when everybody was down on concrete poetry because it really didn't make any sound at all. If a way of doing it has a kind of delight, and makes something apparent or makes something evident that wasn't, then that's terrific. I don't think one has to make a kind of box in which all has to go. We're going to have the same argument, expectedly, as to what do we do with electronically generated poetry--what are we going to do with what is written on computers--does that make it "no good"?

< [REDACTED] >

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66. **tosh berman**

***Re: my script for a poetry video...***

Thu 4 Apr 1996

---

I am sorry but I still hate poetry videos. Again the best poetry on film is Powell, Bunuel, Cocteau, & Keaton. Is there any video poetry that is better than the poetry I mentioned.

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67. **Marisa Januzzi**

***Re: Monte's Venetian Room***

Thu 4 Apr 1996

---

Well

Properly speaking, Monte's (where i've spent several dozen new years eves and had my hand kissed and seen the marble slabs go down upstairs...) is the extension of Villa Mosconi, where the veal circulates a little more freely with the business.

I like the line about entering the tradition the wrong way around and i haven't slept in two days for class prep and I'm not HOME I'm in Utah but thank god someone's theorizing Monte's

It gets better because Giovanni's daughter Angela worked for TASS the soviet press agency, came back to work on a staten island paper and ended up making her big break getting into the confidence of some mafioso in prison. Little girls don't do that. Giovanni's got a picture of himself with I think Michelle Marsh on the wall and he's real proud. Also the last time Kenneth Koch went in there Giovanni asked if he could help Angela's journalism career along, since he's such an important writer.



Fresh Airily,  
--Marisa  
(thanks)

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68. **{ brad brace }**  
***workingmen like this***

*Thu 4 Apr 1996*

---

MERCHANT NO.920 has rooms where men may change to evening clothes and back again, keeping either suit there, without charge. He also has rooms where men may try on collars and neckties.

--

The 12hr-ISBN-JPEG Project    ftp.netcom.com/pub/bb/bbrace  
continuous hypermodern    ftp.teleport.com/users/bbrace  
photo-art                    pacifier.com/pub/users/bbrace

--

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Mailing-list: [REDACTED] / subscribe 12hr-isbn-jpeg  
Reverse Solidus: <http://www.teleport.com/~bbrace/bbrace.html>

—

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69. **{ brad brace }**  
***beauty shop ideas***

*Thu 4 Apr 1996*

---

MERCHANT NO.921 held a beauty contest, offering prizes from 50 down to 15 dollars. Movie pictures were taken of the entrants, which were shown daily for a week in a theatre, where the spectators decided the winner by ballots.

--

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continuous hypermodern    ftp.teleport.com/users/bbrace  
photo-art                    pacifier.com/pub/users/bbrace

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Reverse Solidus: <http://www.teleport.com/~bbrace/bbrace.html>

—

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70. **{ brad brace }**  
***no patent on this idea***  
*Thu 4 Apr 1996*

---

MERCHANT NO.912 sold toy scooters at half price to women buying aluminum ware on a certain Friday and Saturday.

--

The 12hr-ISBN-JPEG Project    ftp.netcom.com/pub/bb/bbrace  
continuous hypermodern    ftp.teleport.com/users/bbrace  
photo-art    pacifier.com/pub/users/bbrace

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Mailing-list: [REDACTED] / subscribe 12hr-isbn-jpeg  
Reverse Solidus: <http://www.teleport.com/~bbrace/bbrace.html>

—

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71. **Aldon L. Nielsen**  
***Re: contrasimilac***  
*Fri 5 Apr 1996*

---

geez, david, touchy! In reponse to the question posed here whether or not anybody "ever" got to reading a poet by way of reading a critic, which seemed to me a fairly bizarre question to begin with, I offered myself as at least one example of at least one person who had read at least one poet after reading about said poet in the writings of at least one critic -- Is there really anybody on this list who would deny ever having done likewise? (maybe so, we'll hear soon enough) --

What does any of that have to do with any "greatfulness" dead or alive or anybody's sense of any form of writing being any less intelligent than any other? I don't know of any poet who does not in fact act as a critic in the act of reading and in the act of speaking of that reading with others -- This desire to oppose oneself to "the critic" as "poet" is rank --

I suspect at least one reader came to Whitman through reading of Whitman in the criticism Whitman wrote of his own verse under a pseudonym -- In which case I suppose Walt was grateful to himself -- he's always been great to me --

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72. **Tenney Nathanson**  
***The Attic Which Is Desire***

Fri 5 Apr 1996

---

Date: Wed, 3 Apr 1996 11:57:01 -0500  
From: William Northcutt <[REDACTED]>  
Subject: Benjamin

-- [ From: William Northcutt \* EMC.Ver #2.5.02 ] --

*Just re-discovered a great bit from Walter Benjamin in "One-Way Street":*

*"What, in the end, makes advertisements so superior to criticism" Not what the moving red neon sign says--but the fiery pool reflecting it in the asphalt." (Reflections 86)*

*Exchange "poetry" for "criticism."*

*William*

\*\*\*\*\*

I believe  
Biscuit Tortoni, 25c per portion

\*\*\*

\* \* \*  
\* S \*  
\* O \*  
\* D \*  
\* A \*  
\* \* \*

\*\*\*

and then there's the Buck-Morss book on the Arcades Project (I know no Greek)  
cheers,  
Tenney

[↑ Contents](#)

73. **Ward Tietz**  
***Re: Poetry Video***

Fri 5 Apr 1996

---

I agree with a lot of the recent comments on poetry video. The distribution of contemporary work in video is so bad that it is almost impossible to have an

intelligent conversation about what is formally possible, but I'll venture some comments nevertheless.

Poetry video, to me implies a quasi-documentary form, where the text is understood and maintained as the primary compositional medium. Video documents or embellishes the performative and presentational potential inherent to the text.

Video poetry implies a different practice. It implies that video itself is the primary compositional medium. Language can be performed and presented without necessarily originating from a base text.

I've found that the ability to recognize poetry in video, or other media outside of print, becomes practically impossible as text is given up as the compositional format. Some early Gary Hill work is very textually based and maintains a strong literary character. Other work, even when it contains language, has difficulty maintaining a literary character, without this textual base. William Wegman and Bill Viola have made some very poetic videos, but it would be difficult to think of them as poetry.

Sound poetry suffers from this same problem. Some pieces appear literary and others more musical or vocal. Considering all this I've come to believe that the basic criterion for poetry is perhaps not language, but text. This is more than obvious for traditional practice, but for work that investigates medial boundaries such criteria aren't always apparent.

Ward Tietz

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#### 74. **Michael Boughn** ***Not More Pound!***

*Fri 5 Apr 1996*

---

I realize this is rather on the personal side, but I thought I'd just mention that Amelia Morgan Boughn entered this plane of existence on April 3 at 5:38 PM. She has yet to say either Da or Ma to my face, but as I drifted off in the hospital room after her rather dramatic entrance, I could swear I heard someone in her direction mumbling "and then went down to the ships, set keel to breakers, forth on the godly seas."

Mike



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75. **Robert Drake**

**Re: Performance poetry/Nagy's book**

Fri 5 Apr 1996

---

another source for poetry/performance might be \_The Poetry Reading: compendium on language & performance\_, Stephen Vincent & Ellen Zweig eds, Momo Press 1981... many points of view, some dated-- the three essays on poetry video, for instance, were written pre-MTV, which means to me that they're written about a different media than what we mean now when we say "video"...

lbd

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76. **Maria Damon**

**Re: my script for a poetry video...**

Fri 5 Apr 1996

---

hey tosh berman, there's no denying that what you describe is poetic film. perhaps i'm being too literal minded by talking about videos OF poetry that is self-consciously intended as such, whether or not "we" think it "merits" the name "poetry." i thought that was the subject of discussion. personally i only saw buster keaton films a few times when i was a kid, and found them unbearably painful. i felt too much for the guy hanging off the skyscraper or whatever, had no "critical distance" from which to admire it as a performance. i just thought i was being forced to watch someone suffer while people around me were laughing. maybe i'd laugh today. probably, since i've been monty pythoned into a different sense of humor. i haven't been trying to convince you. i appreciate your high-art perspective. just yakking.--md

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77. **Charles Alexander**

**Re: my script for a poetry video...**

Fri 5 Apr 1996

---

*I am sorry but I still hate poetry videos. Again the best poetry on film is Powell, Bunuel, Cocteau, & Keaton. Is there any video poetry that is better than the poetry I mentioned.*

Three cheers! and though I might add a name or two, these will do the job nicely.

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78. **Maria Damon**  
***Re: Not More Pound!***

*Fri 5 Apr 1996*

---

congratulations, mike boughn. may you relearn/unlearn wild language thru your new little person friend.

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79. **Michael Heller**  
***Re: POETICS Digest - 3 Apr 1996 to 4 Apr 1996***

*Fri 5 Apr 1996*

---

FOR DC AREA PEOPLE

CARL RAKOSI WILL BE READING AT THE LIBRARY OF CONGRESS ON 11 APRIL

6:30 PM THE MUMFORD ROOM OF THE LIBRARY'S MADISON BUILDING

[↑ Contents](#)

80. **Michael Heller**  
***Re: POETICS Digest - 3 Apr 1996 to 4 Apr 1996***

*Fri 5 Apr 1996*

---

FOR DC AREA RESIDENTS

CARL RAKOSI IS READING AT THE LIBRARY OF CONGRESS

APRIL 11TH AT 6:30PM

THE MUMFORD ROOM OF THE LIBRARY'S MADISON BUILDING

[↑ Contents](#)

81. **Patrick Foley**  
***Re: my script for a poetry video...***

*Fri 5 Apr 1996*

---

Reply to Maria Damon:

>personally i

>only saw buster keaton films a few times when i was a kid, and found them

>unbearably painful. i felt too much for the guy hanging off the skyscraper

>or whatever

That's Harold Lloyd.

<[REDACTED]>

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82. **Chris Stroffolino**

**Re: my script for a poetry video...**

Fri 5 Apr 1996

---

Well, my favorite poetry video is  
"THE ADDICT WHICH IS DESIRE"  
starring the UNABOMBER as Ezra-Pound....  
  
but, seriously quertzblatz guyzies,  
CHAX could've at least mentioned JLG-  
especially the foreign film subtitle effect  
which I always thought would be great in  
american films by poets.....  
  
cheers to amelia boughn....  
(but hurry, give her a dose of something other than pound  
quick!)

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83. **Patrick Foley**

**Re: Ward Tietz on Poetry Video**

Fri 5 Apr 1996

---

*William Wegman and Bill Viola have made some very poetic videos, but it  
would be difficult to think of them as poetry.*

*Ward Tietz*

Yes. I've been kicking around for a few years the idea that there is some similarity between film and poetry, just as there is between poetry and music, because these are sequential arts, in time, unlike painting & sculpture & architecture & ...

And film has something analogous to the linebreak, namely the CUT.

Montage can give film a sort of poetic structure, even though its materials are visual (primarily) rather than linguistic.

That's my \$0.02.

Pat

< [REDACTED] >

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84. **David Baratier**  
**monte's venetian**

Fri 5 Apr 1996

---

Bill Luoma

Thanks for the the extra information on the Nogo area, in a number of ways I found that piece more interesting than talking about "poetics," perhaps cause community and dialect fit as a direct source, or purer source of defining a piece. I take it chris was wondering if the area existed, and if so for more information. There is a reading in Brooklyn we're involved in the end of May, I was wondering if you knew any thing about the place before either chris or I accept. Could you send me your e-mail address to:



One thing seems funny, not many people wrote about NY.

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85. **tosh berman**  
**Re: my script for a poetry video...**

Fri 5 Apr 1996

---

*Well, my favorite poetry video is  
"THE ADDICT WHICH IS DESIRE"  
starring the UNABOMBER as Ezra-Pound....*

*but, seriously quertzblatz guyzies,  
CHAX could've at least mentioned JLG-  
especially the foreign film subtitle effect  
which I always thought would be great in  
american films by poets.....*

*cheers to amelia boughn....  
(but hurry, give her a dose of something other than pound  
quick!)*

Very good point - Jean Luc Godard's use of text in his films are amazing! And speaking of poetry videos - why don't they just make them with a black background with white lettering and having a bouncing ball so you can read along....follow the bouncing ball and see where it leads you!

tosh

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86. **tosh berman**

**Re: Poetry Video + sound**

Fri 5 Apr 1996

Interesting comments from Ward. I personally find all types of pop music poetic, especially lyrics by Cole Porter, and early rock stuff from the sixties -- "Psycotic Reaction," "Have I the Right to Hold You," and other of that type. Mostly I think it depends where you are listening to those songs, and what mental state you are in. I think how Dennis Potter (Pennies from Heaven) use of popular songs has a strong "poetic" commentary on the action that is taking place on the screen. So in other words I don't really separate the sound poetry of Kurt Schwitters from the so-called blandness of Johnny Ray. Both of them deliver the punch to me. Also the use of sound, text, and images from Godard is an amazing example of writing poetry on the silver screen.

tosh

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87. **Emily Lloyd**

**Re: poetry video...**

Fri 5 Apr 1996

A stunning example of poetry & video working well together is Marlon Riggs' "Tongues Untied"--short film about black gay culture featuring Essex Hemphill. Someone, during the course of this thread, mentioned the tendency of the visual to overpower the oral/language---how some students had said "after a while, I stopped paying attention to the words." Oh, see this film! The images are used in such a way as to get the viewer to focus on the language...at one point, a phrase is repeated over & over, but rather than "vanishing" into gibberish, it becomes more powerful, you start to take the phrase apart, you start to hear each word separately...'least I did.

As for "stopping paying attention to the words," I often find it hard to hear the words--or pay attention to them--at plain old poetry readings, when the only visual barrier is the poet. I tend to think of poetry-performed-well as separate from poetry-that-works-on-the-page, with all the room in the world for overlap...performing & writing being, somehow, such different activities...& find that often poets whose work I like on the page are intolerably bad "performers"/readers....while some whose books I wouldn't particularly want on my shelf dazzle live...

~~~~~  
~~~~~

Emily Lloyd [REDACTED]

"It takes time to make queer people"--g stein

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88. **tosh berman**

***Re: Ward Tietz on Poetry Video***

*Fri 5 Apr 1996*

---

...

>

>And film has something analogous to the linebreak, namely the CUT.

>

>Montage can give film a sort of poetic structure, even though its materials  
>are visual (primarily) rather than linguistic.

>

>That's my \$0.02.

>

>Pat

>

>

><[REDACTED]>

Yes, I totally agree with Pat, and let me add another \$0.02. Reading Sergei Eisenstein's "The Film Sense" should not only be a text book on film making but also on poetry making!

tosh

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89. **Henry Gould**

***Re: poetry video...***

*Fri 5 Apr 1996*

---

On Fri, 5 Apr 1996 12:13:32 -0500 Emily Lloyd said:

>such different activities...& find that often poets whose work I like on the  
>page are intolerably bad "performers"/readers....while some whose books I  
>wouldn't particularly want on my shelf dazzle live...

So true, so true. I wonder if and how this relates to Nagy's theme of variation and variant composition. When I read Nagy I thought of Mandelstam's denigration of poetry "scribblers" & his own claim to "compose on the lips", by ear, and repeated trying things out loud. Mandelstam also left many variant versions especially of his later poems (though I guess that was due just as much to his struggle on the edge of survival in Russia at that time). But I think the oral/

written raw/cooked biz can fall into simple oppositions. Intense writing = rawness = conviction.

Sea-tang in the air;  
fish not tasted; a poem  
cooked until it's raw.

- Henry Gould

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## 90. **Jeff Hansen**

### **Poetic Briefs**

Fri 5 Apr 1996

---

Poetic Briefs number 20 will be out in the next week. It features a piece by Peter Ganick, Text Why Text, and an essay on Clark Coolidge by our very own Anthony Green, and responses to Mark Wallace's essay "Emerging Avant-Garde Writers and the Post-Language Crisis." E-mail me with your address if you'd like to get a copy.

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## 91. **Jeff Hansen**

### **Alice Notely**

Fri 5 Apr 1996

---

Poetic Briefs 21 will contain a forum on "vision in poetry" in honor of Viking press's publication of Alice Notely's "The Descent of Alette." We welcome submissions of one thousand words or fewer that discuss either vision or any aspect of Notely's work. E-mail me by June 5 with your briefs.

Thanks,

Jeff Hansen

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## 92. **Charles Alexander**

### **Re: my script for a poetry video...**

Fri 5 Apr 1996

---

Well, my favorite poetry video is  
"THE ADDICT WHICH IS DESIRE"  
starring the UNABOMBER as Ezra-Pound....

but, seriously quertzblatz guyzies,  
CHAX could've at least mentioned JLG-  
especially the foreign film subtitle effect

*which I always thought would be great in  
american films by poets.....*

well, sure, and I like eric rohmer for making films of just yakking

but as poetry, I have to get in a plug for stan brakhage, who has taught me a thing or two or three about light, and that's worth a lot more than the price of admission

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### 93. **Eryque Gleason**

#### ***Re: poetry video...***

*Fri 5 Apr 1996*

---

i think i may be a day or so late on this, but oh well...

i gotta respect an editor for putting john s. hall in the USOP video, that's going \*way\* out on a limb i think, without, possibly, much support for that thin branch. i take hall's solo stuff more as comedy than poetry as well, and much of it to be more comedic than musical, even though King Missile does have several pieces that i recognize more as songs than anything else.

the disntinction between comedy/poetry in the case of hall seems to me to be roughly equivilant to making the distinction between poetry/prose. why draw such a line? i can certainly understand the reaction at maria's party 'who let that guy in?' but it seems that when we ask such a question, we're really looking for a union card. like: "who told you that you could be a poet? you gotta wear the white hard-hat for and be a Type-writer Operator for at least two years, then \*if\* one of the yellow-hats moves up you get to be Poet. And then later on, say after maybe ten years, one of the foremen move up you get to wear the blue hat and be Editor."

anyway, i do see value in hall's work and work like it. the value i see isn't that i'd really think of him as a Good Poet (whatever i mean by that), but that his function may be to help keep the Serious Poets (whatever i mean by that) in check, keep them from becoming stagnatingly Serious.

in high school a friend and i used to wander across our campus, i'd play the chords to "detachable penis" on my guitar and he'd recite the lyrics. fresno at that time had a large mormon population, a large fundamentalist-nondenomentional christian population, and a growing jehovah's witness population. needless to say we weren't well recieved, but no one \*actually\* hurt us.

eryque

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94. **Jordan Davis**

***metronomic underground / NYC part three***

*Fri 5 Apr 1996*

---

The phrase you can still overhear wherever two or three poets are gathered in the name of poetry:

"essay production."

You bet I heard it at the SALT talks.

I even said it a few times.

---

Day Three of the NYC Poetry Talks. Biblios Cafe, Sunday the 31st at 3. Started a little late. Twenty seven poets, ran until about eight. A mini-marathon. Standing in the back. A lot of lacunae for me near the capuccino machine. Heard a little of Beth Anderson (cool new poems in Arshile), heard slightly more of John Byrum (good reading), heard very little of Sianne Ngai. Joe Ross I could hear. Joe read from the 'Fuzzy Logic' series. Chris Stroffolino read his 'phish' piece, thought it went fine, Chris, don't know what Lisa meant. She's, you know, opinionated. So are you. Mark Wallace read, he'd handed over his 'Lawless Man' chapbook pub'd by A L Nielsen of the funny headers. Couldn't hear him. Sorry, Mark.

Made sure I sat down for the 4 pm readers (poetry time, about 4:40). Lee Ann Brown said she was nervous. Aw she was fine. She read her fortune-cookie piece, it got people. Tim Davis read some work with mucho 'brucismo' (Ben Friedlander's phrase). He's swell, he's reading at segue on the 12th. He'd read the week before at Biblios with Stephen Rodefer who was in the house. Michael Friedman came on. Very subtle disjunct prose poems (from *\_Cameo\_*, The Figures): "The sign on the trunk said 'free'." Lisa Jarrot read a poem shoot I can't find the title. It was as Mr Rodefer said 'grand'. Bill Luoma read his terrifying/funny sex/relationship poem. Dug Rothschild came on with hockey gloves and signs. License plate poems. Then said 'This is for the Canadians' and threw his hands down, the gloves onto the floor. Rod Smith followed said tough act gracefully, we all as someone said during the reading 'leaning by the john door'. When he stopped reading we all stopped breathing. Cool.

Five p.m. hour I was stuck back in the back again. Heard some of Martine Bellen's *murasakiwerk* (I think). Garrett Kalleberg (hey Garrett!) read a poem of friendly affect, Sean Killian read a poem (about a cantor) of intense, Beckett- or Bernhardenesque affect, Andrew Levy read a poem of cool affect, Dan Machlin read some poems of perverse affect (hey Dan! feel free to contradict me), Heather Ramsdell read two poems including her poem ending 'Do you like my hat' that I like so much. Unclear affect because using rich language and total

disruption--interesting effect. Sam Truitt read a poem of intense, Schuyler- or Ashbery affect--a distillate.

Then the last excellent okay hour. I forget what happened. I read, I think about a minute over my limit. The excellent Joe Elliott of ye Biblios read from his 'poems to be centered on much larger sheets of paper'. The excellent Liz Fodaski read some poems, have you seen her poems? For that matter, have you seen Deirdre Kovac's poems (hey! Deirdre)? They have this clarity of line that's startling. The excellent Robert V. Hale (okay, my publisher, he's excellent anyway) read a poem for Joe Elliott's newborn son, Leo. The excellent Kim Lyons read some poems--more Kim in this week's Poetry City report. The excellent Brian Kim Stefans read some poems written using Lotus 1-2-3, including the one about his mother being a dim bulb. Okay not his mom, Robert Duncan's mom. Okay, not Duncan's mom, but his line about the falconess. And then...

Fiona Templeton read a section from her new work, to be performed this fall at the Kitchen. Everybody in the room, everything in the room, people on the street, everything focused in on her while she read. Whispers, altered nursery rhymes, different voices. If you've been thinking about the site specific/zenobia/venice project, you ought to get in touch with the organizers soon--Fiona is the featured artist of the program.

---

Then we went to Nam Phuong (<http://phuong.com>) or (<http://www.phuong.com>).

---

happy holidays,  
Jordan

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95. **Maria Damon**

***Re: poetry video...***

*Fri 5 Apr 1996*

---

eryque --re comedy/poetry; i take lenny bruce very seriously as a poet, but when i offered to write an entry for him for the encyclopedia of jewish poets and playwrights, they said naaahh; more puzzling ws they also sed naaah to gertrude stein and david antin. i'd written on bruce and antin in Cultural Studies back in 1990 or 1991, so i guess ive internalized that continuum.--md

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96. **Maria Damon**

***Re: poetry video...***

*Fri 5 Apr 1996*

---

yes emily thanks for mentioning marlon riggs. and as for "stopping listening to the words," what's wrong w/ that? that seems like just another mode of listening. like john cage sd, if u think something is boring after 10 minutes, try it for another 10 minutes and it'll become interesting.

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97. **Maria Damon**

***Re: poetry video...***

*Fri 5 Apr 1996*

---

ps emily, doesn't gertrude say, it takes time to make A queer people? that's how i remember it, but now that i look it up in my bk, it's as you quoted it. the next sentence is about the generation that knows not joseph. i'm sure u cn c where i'm going w/ this...i lovd your dream abt. gertrude, but i tend to think thta you do know what yr talking about a lot of the time...bests, maria d

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98. **Maria Damon**

***Re: my script for a poetry video...***

*Fri 5 Apr 1996*

---

Reply to Maria Damon:

>personally i

>only saw buster keaton films a few times when i was a kid, and found them

>unbearably painful. i felt too much for the guy hanging off the skyscraper

>or whatever

That's Harold Lloyd.

---

oh well, my yahoo-ism doubly underscored...didn't buster do anything about hanging on the arm of a large clock? i mean hand?

md

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99. **Chris Stroffolino**

***Re: my script for a poetry video...***

*Fri 5 Apr 1996*

---

Dear Charles--

good plug for brackhage....

very subtle filmmaker....forces me to SLOW DOWN, very DEMANDING  
the undergrad teacher, Gary Adelstein, who turned me on to both  
poetry and independent film (i used to make super 8's back in the  
pre video-craze days and when i could glom parasitically onto an  
institutional structure that provided me free access to equipment)  
tells me that he's now working on landscape films (a la Brackhage)  
but based on James Schuyler poems.....

It'd be great to see it....

Le Ann Brown at the NYU poetry talks, by the way, suggested that  
poets and filmmakers may collaborate far more among "my" generation  
than in the past and maybe some young marjorie perloff could eventually  
write a book POET AMONG FILMMAKERS....

but I'm jumping ahead of the game....

what is needed is more film shows in NYC...

like in the heyday of the L scene and Henry Hill's great  
"MONEY" movie.....

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100. **main**

***Re: Ward Tietz on Poetry Video***

*Fri 5 Apr 1996*

---

On Fri, 5 Apr 1996, tosh berman wrote:

> ...

> >

> >And film has something analogous to the linebreak, namely the CUT.

> >

> >Montage can give film a sort of poetic structure, even though its materials  
> >are visual (primarily) rather than linguistic.

> >

> >That's my \$0.02.

> >

> >Pat

> >

> >

> >< [REDACTED] >



>

>

> Yes, I totally agree with Pat, and let me add another \$0.02. Reading Sergei Eisenstein's "The Film Sense" should not only be a text book on film making but also on poetry making!

>

>

> tosh

>

eisenstein's \_film form- makes cents, too: particularly "cinematographic principle and the ideogram" & "dialectic approach to film form" up the ante on pound/fenollosa "ideogram.

dan

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## 101. **Bob Holman**

### **Poetry video**

*Fri 5 Apr 1996*

I've been off-line here --what a rush to come back to roaring controversy re: poetry video.

Thanks, Maria for your report on the United States of Poetry party at Woods Hole (I lived there in early 70s, co-founded the Woods Hole Theater Co., whose Wizard of Oz rainbow still adorns the Fishmongers) -- to me, that's what it's all about, and I've partied hardy w/ the show across the country, turning people onto the possibilities of poetry. It's too obvious, the new audience for poetry -- it's the \_same\_ audience for poetry, it's just that the audience didn't know it, couldn't find its way to the po, had written po off to people who defend its purity by proclaiming Bunuel/Fuller/Keaton are the true poets of film. Really, Tosh, I thought we all knew Tati is film's poet laureate! It always gets me how it's great for everything else to be poetic, except poetry.

To respond to someone who writes in asking for info about poetry videos by declaring you hate them but here's a list of my favorite cinema auteurs is to say, yup, I define it, and if you're interested in what I \_think\_ you are, go away (more Oz?)! I can't think of a better example of turning off someone who might be interested in poetry.

The impulse behind USOP is the opposite. It's for getting poetry to people, for utilizing TV as a means to do that. It's for letting poets define what a poem is, and saying that those who write poems are poets. It's for letting the poem as spoken be a poem, and it's for making it new with no prejudice against whatever technological media we've got to transmit the poem.

And of course it's for declaring that there's not a single culture that makes up these so-called United States, and that there are poets in all of them. And it's for a direct connect to the poem, no interviewer-expert-footnote, no contextualization but the thing itself.

So the arguments go something like this: are the poems in USOP poems? does the visual "overpower" the word? do the translations illustrate rather than illuminate -- which where how why? What production values must be maintained to get a show broadcast? Was it Johnny Depp who got the poems into TV Guide? How about the use of the visible narrator in the Ruth Forman piece? Is the doggy at the tail of Rev Pedro Pietri's poem a nod to *Entr'acte*? Who is Be-smilr Brigham?

I would not have been motivated to do video's, USOP, or even get involved in le Monde du Slam, if it weren't that I love the poem, am poem-addict, and don't understand why there aren't more of us, if I didn't meet all kinds of people who make gagging gestures at the mention of poetry's name and disbelief that a living being could be a poet (anybody see Rothstein's *On Trying to Name Famous Living Poets* in last Sunday's NYTimes?). Poetry woke me up to other cultures, let me hear truth, see beauty. Am I yahooping to say all this?

Can these words stand up to images, be translated to this other medium, find a new book? Do we need them? No, not, *\_not\_* you you -- you you ya yoyo!

Not surprising that Joe liked the Eigner piece the best: I'll bet it's his fave poem as text, too. So I'll take it as a compliment, and I'll pass it along to the director, Mark Pellington, who was the other major collaborator with the poets and me. Even though the piece was a documentary-style, more MTV-ish. When I think of the wrong steps we almost took....suffice it to say it was a battle to keep Larry's voice in, and that along the way Grenier, Foley and Watten all helped in the process. Because to make that poem took a whole different pencil/typewriter/computer.

I'll reply more later, esp. Amato's *\_hilarious\_* poetry video film script (more camera angles, please!) and the John S Hall controversy shortly. I'd appreciate your letting me know if you hear any of the USOP soundtrack (Mouth Almighty/Mercury Records). Happy National Poetry Month.

Bob Holman

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102. **mikl-em**

***Re: who's cooking and who's in the fire***

*Fri 5 Apr 1996*

---

yunno, I still haven't seen the USOP vid, but Joe's probs with the Hall piece brought me out of my lurk,

I think you nailed it right off Joe with the opinion that Hall is a comedy routine, as Maria is right on that Lenny Bruce can be reckoned with in the terms of poetry

but let me stick with comedy for a second to make my point and then I'll try to transpose it: I've heard Hall's stuff for a long time, Chris S mentiond a couple of his old pieces, these fall more into the "charming naive" field that Chris D brought to light a while back,

but there is this tendency --I believe becuz the Bulk of people in this country wrongly think that there is no poetry for them-- to say "um, poetry is still-born, but long-live SPOKEN WORD!"

and that is bunk becuz besides turning away from written poetries and other creative a-fictions, there are a lot of legitimate oral-poets that are outside of Literary circles, more in the realm of music, folks like Gil-Scott Heron, Mutabaruka, Jim Carrol's work <the \_Praying Mantis\_ lp> who are now on this silly secondstage-palooza event of Spoken Word with Rollins, Hall, Jello Biafra and others--Howard Stern will probably have a spoken album out soon, and I wouldn't blame him but the people who buy it.

as i meant to say, I compare Hall's comedy with Dave Barry's writing or Mark Leyner, all of them can generate some Great material--so can Rollins--but at that point, what happens? (joe, "hall's is well-wrought in the context of his own aesthetic") well if not the wroughting, let's blame the aesthetic.

any creator is ultimately responsible for the work he puts out--to me that means that all the critical opines upon it are welcome, it is like water-testing a new boat or something, that is to say that if you left a sharp edge then either you left it for a reason or you knew it was there somehow, that's what an artist does and why it is important and why it is not easy.

and I don't see that kindof responsibility taken by the artists I just mentioned, and it is one thing if it is improvised and another if it is a studio recorded or frequently read piece, particularly it disappoints me in leyner becuz his work is really funny, but doesn't leave me with the satisfaction of say Tom Robbins best work which is Wrought well [done well cooked to the finest of degree].

it is that suggestion that this is something cooked, and you bite into it and of course you feel a bit queasy --I know that I've altered the idea of raw-cooked that we'd discussed earlier, but I trust it makes my point--

and I think that that can be applied to poetry as well, and maybe take me back to the original idea of the raw-cookedotomy, either you chase down all the connotations and wrestle the dogs, tie their ankles in a knot, or you create a field which somehow activates the varying threads perhaps playing on the obvious bias or courting contradictions, so that what is left out or not addressed is a part of the aesthetic as much as what is in.

and the c-naïve folks work a lot of the time on Instinct for what is better undressed to be more successfully dealt with, it needn't be entirely conscious. did someone say Patchen again?

and unfortunately video and recording spoken performances don't generally take themselves as seriously <whether comedy or serious> probably because they locate themselves more within the context of tv than literature. But I believe that things will get better, they will also get worse.

well, that's about 18 bucks and change, so I'll go back to lurk.

mikl.

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### 103. **William M. Northcutt**

#### ***Re: Not more Pound!***

*Sat 6 Apr 1996*

---

Hey, Mike, congratulations!

I had a similar experience, except that my son muttered something about building a hut out of clay and wattles, and my daughter sang, "Scuse me while I kiss the sky." And still the dialectic continues....

William

-----  
William Northcutt  
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95440 Bayreuth  
Tel: 44 921 980612  
Fax: 44 921 553641

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104. **Michelle Roberts**

**Re: *contrasimilac***

Sat 6 Apr 1996

---

Please, y'all, consider this a modest offering.

Ever since I started work on a creative master's thesis, in which I had to play both poet and critic, I've wondered what the tension is between "writers" and "critics". I tend to think it's the result of there being some really flat critics out there, really uninspiring critics. I've always thought that a critic's job is, among other things, to make the reader of a piece of critique WANT to read the piece of literature. To be a creature who allows themselves to be in a state of wonder and to offer that to the reader, simply to offer them an "in". Please don't accuse me of being naive and utopic, I know I am. I think that a critic needs to have both a rigorous insight and a great care for the works they work on. Most don't, and some don't have either one. My own is not the only work I've written about critically -- can't get through grad school that way -- and since I wonder how I would even manage to find anything to say about a work that I didn't feel care and respect for, I wonder how those flat critics do it. And, while I'm on the subject, how do y'all feel about the idea that critique is just as creative an act, albeit in another direction, as writing poetry or fiction or philosophy is?

Also, I suppose I'm writing this because I don't want the tension between author and critic to be accomplished. Do critics get their feathers ruffled over this?

Curious,  
M.

Meaghan Roberts | ... in our interpreted world...  
Ph.D. Candidate - Ethics and Literature |  
The University of Texas at Dallas |  
[REDACTED] |

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105. **Aldon L. Nielsen**

**Re: *Essex Hemphill***

Sat 6 Apr 1996

---

I have to admit that I am not as big a fan of the films & videos of Marlon Riggs as everybody else seems to be, but *Tongues Untied*, mentioned here by Emily, has also, now, for me, the quality of a memorial. Not only is the maker of the film now deceased, but the poet in the film, Essex Hemphill, has since died. Essex was a powerhouse for poetry during the days when we both attended what was then called Federal City College. We first met as admirers of one another's poems in one of the college mags. Shortly thereafter he began his magazine,

\_Nethula\_, which was a wonder of eclectic and electric editing while it lasted. Near the end of his life, Essex's poems & prose were finally published in a readily available edition, still on the shelves in many stores -- But that slender book gives no sense of the full energies and the generosity of this tireless propagandist for the imagination. Essex was a courageous friend and poet all his life -- and \_Tongues Untied\_ will at least give a glimpse of what it was like to know him --

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106. **Aldon L. Nielsen**

**Re: Kaufmania**

Sat 6 Apr 1996

---

\_Cranial Guitar\_ just showed up on this coast today, so haven't had time to roam through it yet -- but, thought Kaufmanophiles would be innerested to know

an odd little book pub'd in '93 by Graywolf press has one of the oddest takes on BK I've ever seen (the author, for example, believes the story about Kaufman running arms for the Likud, but does not believe Kaufman's silence was deliberate) Book is titled \_Episodes\_ and is by Pierre Delattre, who will be well known to old San Francisco folk from his days at the Bread & Wine Mission -- also has funny tale of his involvement in the disastrous movie of Kerouac's \_Sunbter-raneans\_

Maria -- does the secret essay whisper? can I get a copy?

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107. **tosh berman**

**Re: my script for a poetry video...**

Sat 6 Apr 1996

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---

*oh well, my yahoo-ism doubly underscored...didn't buster do anything about hanging on the arm of a large clock? i mean hand?*

*md*

No, Buster was not that scary. His ability to move with time, space, objects, and god knows what else was amazing. He just accepted all the elements, objects, and most important - space. I think space is important in poetry, and Keaton's sense of space in his films were remarkable. Not studied, but more that he had an expression of knowing the right place at the right time. Now, is that not poetry?

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108. **Ron Silliman**  
*poetry, video, film, etc*  
Sat 6 Apr 1996

---

Chris & Charles,

>

>> Well, my favorite poetry video is  
>> "THE ADDICT WHICH IS DESIRE"  
>> starring the UNABOMBER as Ezra-Pound....

>>

>> but, seriously quertzblatz guyzies,  
>> CHAX could've at least mentioned JLG-  
>> especially the foreign film subtitle effect  
>> which I always thought would be great in  
>> american films by poets.....

>

>

>well, sure, and I like eric rohmer for making films of just yakking

>

>but as poetry, I have to get in a plug for stan brakhage, who has  
taught me

>a thing or two or three about light, and that's worth a lot more than  
the

>price of admission

>

I'd add anything by Dziga Vertov or Michael Snow. Also, there was a  
film in the early 70s or thereabouts called "Frank Film" by Frank  
Mouris (I think that's how he spelled his surname). It piled up images  
in a way that made it quite apparent could be done for language -- with  
the use of multiple soundtracks that were completely intelligible.

Among our contemporaries, Abigail Child and Henry Hills have each made sev-  
eral luminous and wonderful films. Abby's films, or at least some of them, are  
available on video -- I remember that we used some of them once at a  
fundraiser for Socialist Review. (Wish I recalled where/how one could rent or  
buy those.)

I'm a total sucker for the Godard of the late 60s and for the Fassbinder of the  
70s. But I think that's another story...

-----

Charles,

The Bounty has arrived and it's another beautiful book from Chax. Congratulations!

Ron Silliman

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109. **Maria Damon**

***Re: my script for a poetry video...***

*Sat 6 Apr 1996*

---

tosh writes: Now, is that not poetry? (keaton)

well sure. thanks for setting me straight. i'll try to rent some keaton films and groove to the move. i've got a vcr for a week cuz a lady's staying w/ me who got kicked out of her other place. watched black orpheus, had never seen it, found it embarrassingly primitivistic after all the hype. but the leads were very cute and the dancing was nice. i don't really know what's at stake on this list in determining what "is" and "isn't" "poetry" --in the context of this haute-haute list, i'd argue for a wider definition of poetry than seems admissible in POETRICKS discourse --perelman once remarked when i described my classes to him, that it seemed i was aiming to have students cultivate their "sociolinguistic awareness of their environment" or some more elegant and descriptive phrase. what beyond that, he asked. i sd, if i cd do just that, esp in minnesota, where words are considered the devil's work, i'd be happy.

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110. **Maria Damon**

***Re: Essex Hemphill***

*Sat 6 Apr 1996*

---

aldon; what's your critique of marlon riggs's films? i've never heard from anyone who wasn't a total fan. waiting w/ bated breath...maria d

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111. **Maria Damon**

***Re: contrasimilac***

*Sat 6 Apr 1996*

---

meaghan roberts: as a "critic," i feel somewhat defensive about critic-bashing, and academic-bashing, in the "creative" writing world. as a poetry person, i feel defensive and somewhat disgusted by academic critics' dismissal of writers as naive, scary, anarchic. it's worst among grad students, who are learning the ropes and thus exaggerate the prejudices of their more advanced colleagues -- the anxiety that comes over them when asked to do something that doesn't track



neatly into the categories they're busy trying to learn. but that's understandable. i feel more exasperation with my more advanced colleagues who don't "get" that the study and practice of literature can involve joy and spontaneity. it's a kind of fearfulness that may plague every institution, but i see it writ large at mine.

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112. **Walter K. Lew**

***Re: poetry video...***

*Sat 6 Apr 1996*

---

Dear Maria, I'm back from a wonderful trip to Montreal. I'm having real problems sending (but not receiving) email and may have to resort to writing letters again, but here's another try. I'm keeping it short as a trial to see if transmission has improved. The Coffee House pilfering and then erasure of your work is horrible--I've been through it before, as I think you know (for example, my Excerpts from Dikte was deliberately left out of the bibliography and history of Cha criticism in Elaine Kim and Norma Alarcon's book of essays on DICTEE) and it's happening now with Premonitions on another level (Kaya's not paying royalties to me and refuses to recognize my copyright, etc.). What a bunch of shit-greased weasels. Which reminds me of my mother's helpful proverb: You don't stab shit, you walk around it. Also: You walk around shit, not because you're afraid of it, but because it stinks.

And thanks for hanging in there against all those bolo-headed comments on poetry + video. I would have joined in by now if I hadn't been in Canada and if I could fuckin transmit these things out of my computer box into your living room. The USOP event sounds like it was fun and had great eats--when I told Julie, however, she was surprised: I guess by the time she got there the food was gone. How come you didn't make sure my lovely bunny was fed to her heart's content? I always make sure she doesn't drive on an empty or cold stomach. She's in Greensboro, SC today giving a paper on Asian American poetry at the MELUS conference, which seems poorly organized, but one of the few consistent places to meet other literary multiculturalists. By the way, how can we get more of them on that awfully white science and patriarchy-reproducing "Poetics" elist?

I'm sending this now in hopes of it reaching you,

Luv, Wally

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113. **Julie Marie Schmid**  
***Re: literary multiculturalism***  
*Sat 6 Apr 1996*

---

Dear Walter Lew--

I read your posting to Maria here and wanted to respond to your call for "literary multiculturalists." I recently joined the discussion group and have been skulking around the postings for about two months now. Like you, I would like to see the discussions opened up to reflect what's actually going on in the poetic community (whatever that means) a little more accurately. In other words, where is any sort of acknowledgement or discussion of rap, slams, dub poetry, performance poetry, the Last Poets, Nuyoricans or their counterparts in Chicago, Black Arts, etc.? I'm particularly surprised that none of this has come up in the discussion of the USOP video--which, for all its faults, so clearly tried to celebrate the many poetries of the US. My own hunch is that much of this poetry is still read more as some sort of social or historical documentation à la cultural studies rather than as art or poetry. (I am writing this with the full realization that these are all loaded terms and that someone is going to jump down my throat for this.) I was struck by Maria D's comment a couple weeks ago about her inclusion of the young poets from Boston in \*The Dark End of the Street\* as being read as a "political" move rather than as her appreciation for the poetry. It's interesting that this sort of blatant classism is still foregrounded in our evaluation of poetry. This really hits a nerve for me, as you can tell, because much of my own work has been on urban (often bilingual) poets and poetry that people keep insisting that I read as artifacts of post-colonialism, racism, etc., but not as beautiful and moving poetry--as if these poets aren't consciously and consistently crafting language--really hearing what happens between languages, and also as if there is a tangible difference between political and aesthetic categories.

Anyhow, Walter( and whoever else out there is reading this), the point of this diatribe is to let you know that I would be more than willing to discuss a multicultural poetics with you or anyone else, either here or via my email address.

Cheers,  
Julie Schmid



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114. **Patrick Foley**

**Re: my script for a poetry video...**

Sat 6 Apr 1996

---

| i'll try to rent some keaton  
| films and groove to the move.

Start with \_The General\_ Maria.

Cheers, Pat

< [REDACTED] >

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115. **tosh berman**

**Re: my script for a poetry video...**

Sat 6 Apr 1996

---

| tosh writes: Now, is that not poetry? (keaton)

| well sure. thanks for setting me straight. i'll try to rent some keaton  
| films and groove to the move. i've got a vcr for a week cuz a lady's staying  
| w/ me who got kicked out of her other place. watched black orpheus, had  
| never seen it, found it embarrassingly primitivistic after all the hype. but  
| the leads were very cute and the dancing was nice.

I have always had/have/ a strong interest in the relationship between poetry and film. Many of the early french filmmakers were poets, or at least writers. The early experimental french Filmmakers were influenced by poetry i.e. Cocteau, Man Ray, Duchamp (his one film is text base as well as visual - of course), Durac, Bunuel, etc. Also many poets are huge fans of the cinema - including Wieners, Cendrars, all of the Surrealists, etc. It will be interesting to collect a series of poems that deals directly with cinema for an anthology. I know there has been collections under that theme - but not in my opinion a serious anthology that deals with the direct influence of cinema on poetry...or poems that have strong cinematic images, or direct comments on particular films. ...and yes, in my mind, Buster Keaton wrote poetry on a projecting light!

tosh

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116. **Tim Wood**

**Re: poetry video...**

Sat 6 Apr 1996

---

Joe,

I still haven't seen all of USoP, unfortunately. It won't screen here in its entirety until later this month, so wait. Several segments were aired at the Dallas Video Festival in January, including the one with Eigner. Agreed. One of the reasons it does work is the silence and spaces. Another intriguing thought your email raised was the question, in video, of what constitutes silence. There was no true silence in the Eigner piece, with the constant rain. But, it created significant spaces and for the average American, those spaces were so quiet, they might as well have been silence.

Wanda coleman doesn't ring a bell, but hopefully I'll see her work when the whole thing screens here.

Tim

*re poetry videos in general, the united states of poetry in particular, which i just yesterday had a chance to view in toto: some poetry videos seem to work better---much better---than others, \*as videos\*... the son et lumiere effect represents a different art form, just as music videos represent a different art form than the music alone... when these latter first came out (in the contemporary mtv scene, i mean) there were many musical 'purists' who objected to same...*

*the difficulty is that most music videos represent a translation from one pop cultural venue to another, whereas to transfigure poetry as video, as in the united states of poetry, tends to move poetry into a pop cultural format---with which it's not always associated, depending on the community... there's also the oral/aural motioning of our culture in general, and how this 'plays into' the video format in ways that sheer sound alone may not... in terms of poetry, sound alone may offer more resistance than video to commodity pressures...*

*but this depends, and yeah, there are risks here, fer sure... i found wanda coleman's video successful precisely b/c it challenged the rec'd qvc-tv format... that is, it subverted the consumer venue AS venue... sure, there are some works about which it might be argued that they are inherently more performative... but interestingly, the least performance-oriented video---"performance" here taken to mean something like 'entertainment'---was larry eigner's... and for me, this was far and away the most fascinating display of poiesis, hence from another pov the finest performance (and i don't mean at all to suggest that the eigner video required less active work for the film crew editor etc)...*

*mebbe the most valuable aspect of the united states of poetry, for me, was its celebratory sense of a diverse culture with diverse voices---a diverse practice... this format works best for me in small doses, in part b/c so much of what i find crucial to poetic practice simply can't be 'visualized,' IS about the silences & solitudes attendant to writer-speaker/reader-listener interaction (even during the noisiest,*

*community-based readings) as opposed to the singular Self espousing to the mass (anonymous) audience... but like all formats, video is surely a format that poets can learn from and work with, no?...*

joe

in space no one can hear you scream in Dallas no one  
cares...

---

Check out the Voices new poetry website at <http://www.connect.net/twood/>  
the Word, Dallas' monthly arts guide: <http://www/connect.net/twood/word.html>  
poetry & video poetry ---- graphic design & database development

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### 117. **Tim Wood** ***Re: poetry video...***

Sat 6 Apr 1996

---

I want to thank everyone for the flood of responses. Just a few thoughts to clarify what I'm up to..

I'm not interested in poetry documentary. Documentary is nice. And I think it would help a lot of the so-called performance poets out there to videotape themselves as a form of self critique/directing. But, I'm more interested in work in which the visual is used artistically, as well as the words. In the case of USoP, much of the visuals are of the poets performing, but there's some very intense post-production applied to shove the work out of the documentary realm.

United States of Poetry was not what kicked this research off. I've actually been working on the research as time permits for about a year now. I found out about USoP because someone mentioned Bob Holman's name and gave me a phone number. Anyway, not to take anything away from Bob's work, but I'm not jumping into this research because poetry video has all of a sudden become hip.

USoP is definately not the be-all-end-all of poetry video. It's definately the most accessible, commercial interpretation of the media. But, there's a lot more to be seen out there. Now if I could just get at more of it... all things come to those who wait?

Again, thanks for the responses & (I hope) the ones to come. Illuminating, insightful, occasionally argumentative, but worth the ride, as always...

Tim

in space no one can hear you scream in Dallas no one  
cares...

---

Check out the Voices new poetry website at <http://www.connect.net/twood/>  
the Word, Dallas' monthly arts guide: <http://www/connect.net/twood/word.html>  
poetry & video poetry ---- graphic design & database development

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118. **Tim Wood**

***Re: poetry video...***

*Sat 6 Apr 1996*

---

Joe,

I'll jump in on this one. I think we're running into a combination of factors here. For once, admitting I'm (just) under 30 may have an advantage. There is something to be said for the generational difference, primarily in terms of what might variously be called cultural literacy or environment. Extreme immersion in the visual seems to be a hallmark of the generation I'm at the older end of and has created a markedly different perspective.

At the same time, we're also running into the current hippness of slam and "performance" poetry. It's a sad statement that too much of that category of work is about shock, sex, violence and entertainment to win the night's prize. That observation has little to do with generational gaps. I've seen a fair share of people of the "baby-boomer" generation down at the weekly slam throwing about their fair share of image shock.

At the same time, there are a fair number of younger poets lurking around that are very interested in craft. One of the notes on poetry video dismissed the whole media. It's an interesting thought, because I find myself in a very ambiguous (I could be academically appropriate and say mix of subversive and...) position with regards to video. It's a fact of life. It's powerful and still a very young vibrant media. But, it is ripe for a major marxist critique, vis a vis Marcuse's thoughts about one dimensional man, video as the modern opiate of the masses, etc.

So, shall we say that the media intrigues me. I feel myself caught in a similar trap as many postmodern artists in general: being inescapably caught in something in dire need of critique. It's a sad sort of statement that Derrida (pardon the loose paraphrase) was right about not being able to escape the framework we're part of...

Tim

*maria, that's just it: i'm feeling at once tightass and justified in observing that the hall video---while a 'relief' in some ways from the adjacent work---is playing to a distinctively different crowd... in fact surfacing a key element at work in usop, which has to do (much) less with*

*poetry than with (a peculiar kind of) spectacle... which doesn't necessarily contribute to a better poetic environs...*

*interesting that another student in the class remarked, in general, that with a product to sell, some of the usop spots would make terrific commercials... and another observed that she stopped listening to the words after a while (thus an argument against video enhancing the audio)... just so's i don't give the impression that the folks in my class aren't thinking...*

*but i think, at the very least, that usop is playing to a different audience than the one hereabouts, on poetics... in general, i mean, and i wonder if the difference between myself and the members of my class has less to do with my poetic background per se than with some generational differences in our response to image technologies... as much as i like to think of myself as hip, i mean, we're separated by approx. 20 years...*

*but mebbe i'm being \*too\* generous!...*

*best,*

*joe*

in space no one can hear you scream  
cares...

in Dallas no one

---

Check out the Voices new poetry website at <http://www.connect.net/twood/>  
the Word, Dallas' monthly arts guide: <http://www/connect.net/twood/word.html>  
poetry & video poetry ---- graphic design & database development

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119. **Joe Amato**  
***Re: Not More Pound!***

*Sat 6 Apr 1996*

---

mike, sorry this is latecoming, my mail system is acting up... anyway, congratulations on your new arrival!...

best,

joe

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120. **Sheila E. Murphy**  
***new address for Sheila Murphy***  
*Sat 6 Apr 1996*

---

Please be advised that I have a new e-mail address:

Sheila E. Murphy  
[REDACTED]

I'll be co-subscribed for a few weeks to ensure that all mail is properly received.  
Just wanted to alert anyone who plans to contact me backchannel.

Thank you.

SEM

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121. **chris daniels**  
***FW: Sampling frenzy***  
*Sat 6 Apr 1996*

---

--- On Sat, 6 Apr 1996 03:43:07 -0800 Mark Terwilliger

<[REDACTED]> wrote:

Chris

*from a techno-legal site:*

*For those worried about the death of copyright, or at least its reported ill-health, a copyright infringement case last week held that the use by recording artist Hammer of the repeated phrase "uh- oh" in his song "Here Comes the Hammer" could constitute copyright infringement. The court in Santrayll v. Burrell concluded that a one-measure "hook," consisting of the word "uh-oh" repeated four times to a distinctive rhythm, contained sufficient originality to be protectible by the copyright laws.*

*How now, cash cow?*

*cheers*  
*mark*

-----  
christopher daniels <[REDACTED]> 4.6.96 3:27:10 pm



q: "how can you be revolutionary when 20 years ago they  
said anything goes?"

--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa

voice: [REDACTED]

http://users.lanminds.com/~kunos/ (constructing)

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## 122. **David Baratier**

### ***contrasimilacrum***

Sat 6 Apr 1996

---

Been off line for a bit, so ...

As far as reading a poem or poet due to a book of criticism  
That's nice. Albiet rare. It's been my experience  
that recent criticism includes such a sparsity of quotes,  
such a poverty of experience to rely upon, only the barest minimum  
necessary to validate the particular critical lens.  
That has become the net value of poetry for most critics.

Take McGann's *Black Rider* for example please. See what perspective one  
arrives at of Laura Riding Jackson's work by reading the pieces quoted. Then  
keep in mind the fact that at the time of *Black Rider*'s release, *Persea* hadn't  
re-released the collected poems, Chelsea had sold out of their LRJ issue, es-  
sentially nothing was available (Unless you count searching through the in-  
dividual pages of the out of print collected from the seventies, the \*un-  
binding\* one).

I find a few mentions of a text hardly enough to pick it up, rather it's com-  
parisons, mentions of the subject material, and the passion of another reader  
that lend my eye to any book's pages. Unfortunately the binary dicotomy of  
much of the criticism hinges on one strand:

You either create the work or insult it.

David Baratier

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123. **Louis Cabri**  
**for p. quartermain**  
*Sat 6 Apr 1996*

---

I'm interested in what history there may be to the term "disjunctive." Is there anyone who can help me in my Raymond Williamsesque quest? Is Peter Quartermain the first to use it in the sense of (his book title) Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe? It seems evident that he uses the term in order to describe a diachronic axis of formally innovative change, and in order to distinguish what he is doing from someone else wanting to constitute a tradition, and he does this as one who is interested in how social (especially linguistic) histories saturate said formal innovation in specific, discontinuous ways. I'm searching for other literary critics and poets, rather than, say, philosophers (e.g. Foucault, Deleuze). (And Barthes's "writerly" seems very different.) The broader question for me is in how some terms, for instance "the disjunctive," come to unreflexively patrol the limits of critical discourse (its rationality), reproducing, besides the carrot of new understanding -- for instance, of literary & social diachrony when not tied to tradition -- something less spectacular and more specular: a normative reader reproduceable in/for the academy. (Of course I'm definitely not saying this happens in Peter Quartermain's book, which, for those who don't know it, is fabulously inspiring.)

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124. **Jena Osman**  
**Re: poetry video...**  
*Sat 6 Apr 1996*

---

Tim Wood wrote:

>

> I'm not interested in poetry documentary. Documentary is nice. And I  
> think it would help a lot of the so-called performance poets out there to  
> videotape themselves as a form of self critique/directing. But, I'm more  
> interested in work in which the visual is used artistically, as well as the  
> words. In the case of USoP, much of the visuals are of the poets  
> performing, but there's some very intense post-production applied to shove  
> the work out of the documentary realm.

Coincidentally, there was a conference on poetry and video at SUNY-Buffalo this past Friday, organized by Mac Hammond and Tony Conrad (with a lot of help from Kristin Prevallet, I believe). The conference did a good job of presenting "poetry documentary," as well as the more "artistic" efforts asked for above. Viewings included:

--Chris Funkhouser demonstrating the poetry CD Rom he constructed which, from the little I saw, is a really amazing project (although somewhat inaccessible--you need an IBM CDRom machine) You can point and click on the names of a number of poets; for example, click on the name Ben Friedlander and you will see a handwritten manuscript of one of his poems. The next screen is a typed copy of the same poem with edits--meanwhile the sound behind this image is of Ben typing the poem on his manual typewriter (complete with carriage returns and cursing under the breath at mistakes). Each screen that follows leads to the next draft, until finally you hear Ben's voice reading the poem out loud. This format seems to allow for the idea of poetry as organic process (continually changing, never finished) in a way that video really can't.

--a compilation of local poetry videos by Mike Basinski, Alicia Cohen, Mac Hammond, Jody Lafond, Kristin Prevallet, and others.

--excerpts from USOP (which I found quite enjoyable, but I thought it was strange to have music constantly behind the images and words--the sections I saw gave little room for silence).

--Fanny Howe's *\_What Nobody Saw\_*: this video was definitely the highlight for me. I think it comes closest to what Tim Wood may be looking for. The images worked with the words in a truly evocative way so that they were in fact the *\_language\_* of the poem (as opposed to an illustration of it).

--excerpts from the 19th and 20th San Francisco Poetry Film Festival (including work by Robin Marlowe, Levni, Patricia Smith, and John Knecht)

--videos from the New England Poetry Video Festival (Nina Hasin, Kurt Heintz and Patricia Smith)

--clips from the *\_Word Up\_* Collection by Jill Battson--more in the "poetry documentary" vein for Canada's equivalent of MTV.

Jena Osman

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125. **Thomas Bell**

***Re: poetry video...***

*Sun 7 Apr 1996*

---

Being currently obsessed with word order mangling I'm led to ask if poetry video differs from video poetry or vidic poems or poetic videos or 24 straight hours of CBS with it's hypnotic rhythms - stop! this was a serious enquiry.

I have a memory from my days of learning to be a spy many years ago, too many, of seeing a clip of Yevtushenko reading to thousands of Bratskii workers

to tumultuous acclaim. Might this still exist? Would it qualify as MTV? Or TNN (The Nashville Network), a goldmine - or spanglemine - of poetry videos? tom

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126. **Thomas Bell**  
***contemporary Russian avant-garde***

Sun 7 Apr 1996

---

i would appreciate leads on contemporary Russian avant-garde (I am aware of the pitfalls noted here of this name) poetry and poets - here or there, here or backchannel. tom

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127. **Walter K. Lew**  
***Re: Poetic Briefs***

Sun 7 Apr 1996

---

I would like a copy of Poetic Briefs 20. Thanks.

Walter K. Lew  
8 Old Colony Rd.  
Old Saybrook, CT 06475  
[REDACTED] (phone & fax)

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128. **Albert Cook**  
***Re: for p. quartermain***

Sun 7 Apr 1996

---

On disjunction, see William Sylvester, "The Existence of a Disjunctive Principle in Poetry: A Preliminary Essay," COLLEGE ENGLISH, January, 1967, 265-272.

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129. **Ron Silliman**  
***Re: contemporary Russian avant-garde***

Sun 7 Apr 1996

---

A good place to begin would be THIRD WAVE: The New Russian Poetry, edited by Kent Johnson and Stephen Ashby with an afterword by Mikhail Epstein (paperback from U. Michigan Press). It's eclectic and pretty accurate to the scene (i.e., it doesn't have all the axes to grind that equivalent US anthologies always seem to have -- maybe because Johnson & Ashby are outsiders to the scene).

Thanks to Lyn Hejinian, John High and others, a fair amount of current generation Russian work is making its way slowly into English. Five Fingers Review in SF has published a lot in several issues. Books also abound. The major names are:

Alexei Parshchikov (a book is out from Avec)--he was a very successful journalist as well as a poet under the old regime, but hasn't made the transition to the new one well. After a stint at Stanford, he returned to Russia and was (last I heard) pretty much living on the streets of Moscow Ilya Kutik (Kit Robinson's luminescent translation of his long ode just came out from Alef(?) press) -- he is living in Evanston, IL these days. Kutik was the young phenom of the scene at one point, now in his mid 30s Arkadii Dragomoshchenko (Sun & Moon has published one book, trans. by Lyn Hejinian, and I believe another is due)--the major St. Petersburg poet (most of the others in this list come out of Moscow as a literary "scene") Nina Iskrenko (she just died this past year -- I think John High must be working on a book of her work since they close and even published together -- one of those odd 2-in-one books where each poet has half of the book which flips upside down in the middle, pretty common in Russia) Dmitri Prigov (a performance poet as much as anything else, sort of a Rasputin mixed with Bob Holman, out of Moscow) Nadezhda Kondakova (somewhat older than these other writers -- she was instrumental in many of them getting into print once glasnost started to take place)--she's been a major figure in Russia for 25 years, the first one on this list to have been accepted by the Writers Union Ivan Zh-danov (terrific oral poet from Siberia, but with a lifestyle that is the Russian equivalent of Gregory Corso, just shy of being a street person -- lives in Moscow -- wasn't Clark Coolidge doing some translations?? I never saw them.) Yuri Arabov (a film-maker as much as a poet) Viktor Krivulin (another poet from St. Pete -- he started the first samizdat journal in the 1970s devoted to poetic theory).

I think Kit Robinson is lurking on the list these days (Hi, Kit -- I'll be in SF at the end of the month) and could add lots more detail to this. Is Jean Day on the list? If so, she could do likewise.

Ron Silliman

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### 130. **Robert Drake**

#### ***Re: contemporary Russian avant-garde***

Sun 7 Apr 1996

---

*i would appreciate leads on contemporary Russian avant-garde  
(I am aware of the pitfalls noted here of this name) poetry and  
poets - here or there, here or backchannel.*

pulling scattered from the shelf:

collections:

Johnson & Ashby eds.: *Third Wave: The New Russian Poetry* U. Mich.

*Five Fingers Review* #8/9 1990

Gerald Smith ed: *Contemporary Russian Poetry* Indiana U. 1993

individual poets:

Arkadii Dragomoschenko: *Xenia* (1994) & *Description* (1990), Sun & Moon

Alexi Parshcheikov: *Blue Vitrol*, Avec

Rea Nikonova & Serge Segay: *Flacid* Luna Bisonte 1990; *Made in Zaumland* & *Of Tonesharl'* xexoixial endarchy; and an interview in *TapRoot* *Reviews* #5...

related:

Charles Doria ed *Russian Samizdat Art*, Willis Lockler & Owens

several books by Gerald Janecek (for historical perspective, particularly on visual lit & zaum)

--lbd

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### 131. **Robert Drake**

#### ***Re: contemporary Russian avant-garde***

Sun 7 Apr 1996

---

&\*~&\*~!!!

have a postcard here from ed foster, announcing: "PROSPECT: 2nd festival of russian & american poetry & poets"... may 23-26, stevens institute of tech, hoboken nj, cheap.

postcard lists participants:

Arkadii Dragomoshchenko, Vadim Mesyats, Maya Nikulina, Lev Rubinshtein, Elena Shvarts, Ivan Zhdanov, Bruce Andrews, John High, Eileen Myles, Leslie Scalapino, Aaron Shurin & John Yau...

telephone [REDACTED]; email [REDACTED].

was this already announce here & i missed it? hope somebody sends a report...

lbd

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132. **Mark W Scroggins**

***Re: contrasimilacrum***

Sun 7 Apr 1996

---

David: are you sure about Persea's Collected Riding? The cover on the paperback I see in stores now is identical to the one they've been selling for years and years--has it even ever gone out of print? (I bought a friend a copy about a year before Black Riders came out, and the same edition's still available) Mark Scroggins

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133. **Joe Amato**

***Re: Poetry video***

Sun 7 Apr 1996

---

thanx to bob holman for his generous, generous remarks re controversy over usop... and to mikl and maria and tim and others for subsequent ruminations... again i find mself asking questions upon questions, w/o any hard-and-fast answers... but with as usual a few surmises...

i wasn't certain i followed bob about the eigner video, which seemed to me the least mtv-based... but in any case, yes---i really do have high regard for eigner's poetry, but i also loved "i'm stuck in a poem," baraka's "if the flag catches fire," the "it's about you, girl" spot---have to watch it all again to know who in hell is even doing some of this work, some of which is not and some of which is quite fabulous in my view... i still have my concerns about degrees of commodification and such, but here i'll take a different tack...

the remarks about poetics as a white patriarchal entity are accurate enough, sadly, though i sense no conspiracy around here... rather, those of us who are white/male (mself included) as usual feeling freer to speak out (aka post) due no doubt to the cultural realities shaping these our more public spaces... so mea culpa, and forgive me if i haven't said it more clearly till now: i for one welcome any and all talk of multicultural poetics, slams, etc... in fact i'd hoped that my comments about usop would help instigate what i see as necessary discussion of these other poetry communities and practices and people---\*whatever\* my thinking is regarding same...

for example, mself being a kind of observer at all slams i've been to here in chicago, the guy who's biting his potentially sarcastic tongue at times, though hardly tongue-tied... but trying (believe me!) to get into the spirit of things... again, i'll make no excuses for entering into said fora or exchanges with critical apparatus intact, which in my view (for me) means with poetic apparatus intact (just to gloss quickly the poet-critic couple, which has been a problem for me

for some years now given that i have a book of \*criticism\*---or is it?---written in lines coming out on suny press some year soon)...

there's another element here needs to be addressed upfront methinks, and not with my customary antiacademic academic sentiment, but it has to do with academe... and maria hits at it when she discusses her "exasperation with ... more advanced colleagues who don't 'get' that the study and practice of literature can involve joy and spontaneity"... i hear this loud and clear, and correlative to this is the general suspicion in academic-leftist quarters (this includes most of my academic colleagues on poetics, i think, and includes me too) regarding the presumed complicity of cultural production with (unsavory) marketplace motives... yeah, talking about the more materialist-marxist takes on things poetic, and the extent to which these complicate the "joy and spontaneity" to which maria refers...

i wouldn't be \*here\*---and i wouldn't write poetry or essays or anything over \*there\*---if i weren't indulging myself in the 'joy and spontaneity' of such doings, if i weren't willing to (as i see it) hazard some sentiment that risked its own commodification, not to say objectification... it really does get to me, the extent to which i seem at times to be caught twixt a scylla and charybdis of critical skepticism and poetic engagement... or mebbe it's poetic skepticism and critical engagement?... no matter, really... if i'm complaining at all about usop, methinks my complaint is likely to be heard outside of academe as somehow elitist and restrictive... mea culpa... but if i'm advocating that usop has something valuable to say to things and practices poetic inside academe (as i am, or i wouldn't have used segments of same in my class---and oh god there i went violating the fbi warning etc), why then this is likely to be heard inside same (by my colleagues, not my students) as somehow anti-intellectual... mea culpa...

on this list, on the other hand---a variable constituency that's large enough, thankfully, to be difficult to get \*entirely\* a hold of demographically---there's enough outside-of-academe presence so that my usop-remarks enjoy that sort of you're-being-an-elitist scrutiny... which i'm thankful for, in fact, given that, as an academic who scribbles poetry, it's all too easy for me to get you're-being-an-anti-intellectual scrutiny... also, since there are, thankfully, a number of folks around these parts who're neither academic nor likely to think me an elitist (due perhaps to our mutual stake in specific writing traditions) there's an additional presence present... and a number of folks who're not academic who probably \*would\* see as a bit of a prig... and there is of course this matter of the whiteness of this list (or of most of the conversants?), and of how to find ways to exchange ascii with one another that are conducive to other ways of exchanging ascii with one another... and btw, it's not lost on me that my resistance to slams or usop or ? may in fact be, in ways i haven't unpacked for myself, a function of my whiteness...



ergo what i'm trying, convolutedly, to say is that i can't but believe it's in the best interests of poetry and criticism and all things in between and beside that perhaps THE widest distribution poetry event of recent years---the most popular, in sheer numbers of people reached---is discussed around here and not simply dismissed... b/c like it or no, this media environs of ours is not going to dissipate... and holding onto a conception of poetry that's inextricably linked to print-writing practices alone is sure to spell a local sort of d-e-m-i-s-e...

best to all//

joe

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134. **Chris Stroffolino**

***Re: contrasimilacrum***

Sun 7 Apr 1996

---

Dear Mark S-- I think Dave's right about PERSEA's collected riding. It was out for a couple of years (like the collected O'Hara) and came back in original form (well, in the 1980 version).... An interesting oddity that I've found is that almost everyone I know who has the 1980 COLLECTED says it falls apart after the first reading... (the binding, not the poems--unless in a "positive" sense)... Allegedly the new version doesn't do this. Now if only a store in Albany, well, that's another....

Dear Dave B-- Well, yes, I do think the article/chapter you mentioned on Riding is not very helpful. Unless one really thinks the LANGUAGE POETS are the TANK we must hop onto to ride into the academy or something.... But, at the same time, I know at least one person who got turned into (onto I mean) her work through that article....And I do believe that POPULARIZERS are very important. It's very easy for many to deride, for instance, Perloff's Book on O'Hara--but it IS the first, and when I was 20 and just getting into poetry it was VERY profound..... And, there's just hardly ANYTHING that really engages Riding's poetry very much out there. At least McGann deals with poems that are more Riding and less Stein... in contradistinction to the Joris/ Rothenberg anthology who seemed to try to make Riding into another Stein rather than recognize her own terms as as radical as Stein (see RObert Hale's review in ST. MARK's Newsletter for an elaboration of some of these points.....) ----chris s.

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135. **Andrew D Epstein**

***Reading at Columbia***

*Sun 7 Apr 1996*

---

I wanted to announce another poetry reading at Columbia:

The F. W. Dupee Reading Series Presents:

DAVID LEHMAN AND CHARLES NORTH

Introduced by Kenneth Koch

Wednesday, April 10

8 PM

Maison Francaise

Columbia University -- 116th and Broadway

New York

Admission is free

Wine and Cheese reception following the reading

David Lehman is the author of several books of poetry, most recently *\_Valentine Place\_* (1996), and several books of criticism, most recently *\_The Big Question\_* (1995). He is the series editor for the annual series *\_The Best American Poetry\_*, and is currently teaching a graduate seminar at Columbia University.

Charles North is the author of numerous books of poetry, including *\_Leap Year: Poems 1968-1978\_* (1978) and *\_The Year of the Olive Oil\_* (1989). With James Schuyler, he edited *\_Broadway: A Poets and Painters Anthology\_* (1979) and its sequel, *\_Broadway 2\_* (1989).

Hope to see you there!

Andrew Epstein

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136. **Maria Damon**

***Re: my script for a poetry video...***

*Sun 7 Apr 1996*

---

tosh --the idea for a poetry of cinema and cinema of poetry anthology is great.  
jump on it --and we've read abt it here so when someone else beats you to it  
we'll know it was your idea...(too) --maria d

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137. **Maria Damon**

**Re: Poetry video**

Sun 7 Apr 1996

---

always good to hear your long musings joe...md

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138. **tosh berman**

**Re: my script for a poetry video...**

Sun 7 Apr 1996

---

*tosh --the idea for a poetry of cinema and cinema of poetry anthology is great. jump on it --and we've read abt it here so when someone else beats you to it we'll know it was your idea...(too) --maria d*

Dear Maria:

Your much too kind! Maybe this can be a Jerry and Pierre type of project?

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139. **Eryque Gleason**

**Re: poetry video...**

Sun 7 Apr 1996

---

maria, i spose i can understand some balking at bruce, maybe some indecision about antin, but stein? what is she if she doesn't fit into the categories of poet or playwright? gentile? (gasp) science fiction?

eryque

At 3:30 PM 4/5/96 -0500, Maria Damon wrote:

>eryque --re comedy/poetry; i take lenny bruce very seriously as a poet, but  
>when i offered to write an entry for him for the encyclopedia of jewish poets  
>and playwrights, they said naaahh; more puzzling ws they also sed naaah to  
>gertrude stein and david antin. i'd written on bruce and antin in Cultural  
>Studies back in 1990 or 1991, so i guess ive internalized that continuum.--md

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140. **Eryque Gleason**

**happy national poetry month**

Sun 7 Apr 1996

---

y'know, it took a phone call to my father (one of SEVERAL people that said i was stupid for deciding to change from a tech field of study to english) before i knew it was poetry month.

for women's history month and black history month the libraries and bookstores put posterboard cutouts of important women and black people (respectively), can we get them to put up cardboard cutouts of important poems?

happy easter!

eryque

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141. **Bob Holman**

***Re: POETICS Digest - 4 Apr 1996 to 5 Apr 1996***

*Mon 8 Apr 1996*

---

Joe, your comment re: some poems work better for videos gives pause. It raises the what is a poem : which I believe is totally an issue of intent.

I think some poems in USOP work better than others, some parts of some videod poems work while others don t, etc. - film/videotape being a new medium, lots of places to make wrong steps especially when the goal is first of all to make it to broadcast --- simultaneous with utopian to make poem collaboratively w/poet and film crew and refusal to accept current standards as standard. On the basest level, we were able to get some of the seven deadly words on TV, we were able to have gay love on TV, etc.-- and, we kept the poetry in our title and at worst referred consistently to this beloved literary form.

I d be interested in which poems you think \_did\_ work, and why. Hopefully, we are developing a way to read a poem on TV, which is not what MTV has in mind. USOP is not an ad for the poem, but the poems themselves, which can, as you noted, utilize language of advertising while adding, or subverting, same.....

Charles, your point on the indy as aesthetic is well taken; please put me in touch with Video Art Network/Nancy Solomon. I spent six ears producing/directing Poetry Spots for WNYC-TV, the City-owned public TV station here in NY, and loved it. Walter Lew showed his video (made with director Lewis Klahr) at his Poetry City reading last week -- still one of my favorites My all-time fave is The Great American Roller Coaster Poem, made with Cathy Bowman and a gang of deaf poets from Lexington High and their hearing peers from across the City -- Teachers and Writers put it together. Of course, the low-budge approach gives more control, fewer tech possibilities, and no chance whatsoever of airing on national TV. The excuse PBS generally uses is the production values aren t up to their standards, and this rationale has been used to keep most of the ITVS (Independent Television Service) shows off the air. We were very conscious of that as we tried to get the risky content/language on air in USOP. Unlike the Moyers show (which I liked, although I think it works better aural only -- the audience reaction shots sapped energy), PBS refused to schedule USOP on a

national feed, making it very difficult to build a national presence for the series. We plan to make more -- let me know what something you're left wanting. All ideas, poems welcome. But I don't think a national TV broadcast is a priori the Readers-Digesting of po. In USOP poets were engaged as possible in the creation of their pieces; the whole project was poet-driven.

John S Hall, in Percy Dovetonsils drag, with a celli backup, with an intermission and return with a martini all in a 50 second piece, I love it that this one-off is seen as a piece about poetry. Hall is probably a hero to many of your students, Joe, and should be known to all, having seven albums out with his former band, King Missile and the first #1 College Radio Hit Ever of a spoken word piece, his Detachable Penis. Like the Sex Pistols for us, he's tweaking every nose (and nipple) he can find in My Lover. His Scorsese is a tour de force off the wall deconstruct of Taxi Driver /hero worship/poetry itself. He bumbles across the stage like Dylan Thomas on ecstasy and ludes. He bashes literature, deadpans, and leaves audiences rolling. I don't know if this piece makes it as poem/poetry video, but his appearance in USOP gives a rolling howl to whatever GenX stage we're in now. Hall's talking it.

Which is pleasure many take -- Sue Wallis's mom wanted me to know she loved the purty poem of Sue and Rod, but did it \_have\_ to follow Allen Ginsberg in his underwear? Even when she fast forwards you can see. This is exposing different poetries to different audiences. As you come upon Hall, as students come upon Eigner, Creeley. As rap is situated in this context and square-dance calling. Who draws the lines? Drawing this kind of interest, eliciting this kind of discussion, how does USOP not contribute to the poetic environs?

As for inability to read the image technologies, or whether you're perhaps too generous about, hey -- why not check text with vidpo and see what's up. Like all poetry, the poems on USOP want to be read more than once. The amount of time and effort spent on each frame -- syllables, and phonemes! it was five years in the making.

Next?

Bob Holman

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142. **Kevin Killian**

***Re: happy national poetry month***

*Mon 8 Apr 1996*

---

At 10:26 PM 4/7/96, Eryque Gleason wrote:

>y'know, it took a phone call to my father (one of SEVERAL people that said

>i was stupid for deciding to change from a tech field of study to english)  
>before i knew it was poetry month.

Dear Eryque, hi, this is Kevin Killian. Here in San Francisco every month is National Poetry Month. Dodie got an invitation in this deluxe 60 pound engraved stationery, like a wedding invitation, from "Robert Hass, United States Poet Laureate" to go to this reception honoring San Francisco's most important poets . . . Francisco X. Alarcon, Marilyn Chin, Thom Gunn, Brenda Hillman (Mrs. Robert Hass), June Jordan, Czeslaw Milosz, Michael Palmer, Adrienne Rich and Gary Snyder! And I'm going too! Because the invitation said, bring three other guests. It's tonight!

Eryque, doesn't your father live around here? Maybe he's going too! But don't ask Tom Clark. Asked about Robert Hass, he just growls, "Poet Laureate Robert Hass-author of two slim volumes of poetry?" Anyhow, I can't wait until \*I'm\* poet laureate of the United States and can ask people to come to meet other people at the Hayes Street Grill-a great restaurant here in San Francisco. More later on National Poetry Month here in the cool gray city of love.

K. Killian 1996

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143. **Ron Silliman**

***Patchen and Cage***

*Mon 8 Apr 1996*

---

This was posted yesterday on the "silence" listserv:

Those interested in Patchen and/or the link between  
Patchen and Cage may like to see the Kenneth Patchen home page  
at :

[http://ourworld.compuserve.com/homepages/marcus\\_williamson/patchbib.htm](http://ourworld.compuserve.com/homepages/marcus_williamson/patchbib.htm)

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144. **Ron Silliman**

***National Poultry Month***

*Mon 8 Apr 1996*

---

Kevin, et al,

" Anyhow, I can't wait until \*I'm\* poet laureate of the United States and can ask people to come to meet other people at the Hayes Street Grill-a great restaurant here in San Francisco. More later on National Poetry Month here in the cool gray city of love."

My sense of Bob Hass' stint as Laureate is that he has been actively using the occasion to get himself in front of unlikely audiences (e.g., business groups) to talk about the need for arts funding, has used the Library of Congress to link in with some other events/causes (e.g., the broad series of readings for the environment that went on awhile back) and has invited the likes of Lyn Hejinian and Carl Rakosi to read at the Library of Congress. All in all, a pretty fair usage of what is ultimately a silly title.

Ron Silliman

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145. **Schuchat**

***Re: National Poultry Month***

*Mon 8 Apr 1996*

---

Ron (and others),

while what you say about Robert Hass (Haas?) stint as Laureate sounds very reasonable and accurate, we've been having these Laureates, and before that Consultants in Poetry at the LOC, and all of them (even William Jay Smith, and he took the job after he failed to be reelected to Congress) could probably have their tenure described in similar terms.

But can you think of any of the incumbents of either of these positions that had any lasting impact? on anything? I mean, other than Williams being denied the position (for what, the last line of CHORALE: THE PINK CHURCH?), by virtue of their holding the position?

I grew up in DC and believe me, Mike Lally had more impact than any of the Consultants during the ten or so years he was in DC -- and I strongly suspect he got more ink in the Washington Post over those years than they did. He brought more poetry to the DC area, encouraged more poets, drew together more disparate scenes (though I think he, too, was not very successful in bridging the racial divides of DC) than any of them.

Maybe when Bob Holman is Laureate...

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146. **Pierre Joris**

***Re: my script for a poetry video...***

*Mon 8 Apr 1996*

---

On Sun, 7 Apr 1996, tosh berman wrote:

> >tosh --the idea for a poetry of cinema and cinema of poetry anthology is  
> >great. jump on it --and we've read abt it here so when someone else beats

> >you to it we'll know it was your idea...(too) --maria d  
>  
>  
> Dear Maria:  
>  
> Your much too kind! Maybe this can be a Jerry and Pierre type of project?  
>

Dear Tosh:

You too are much too kind! I think Jerry & I are going to take a serious holiday from anthologyzing -- maybe you shld take Maria's advice & do that book! -- Pierre

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147. **Henry Gould**  
***Re: russian avant-garde poets***

Mon 8 Apr 1996

---

Elena Shvarts is a terrific St. Petersburg poet, though maybe not avant-gardie enough for this list. Bloodaxe Bks has a bk of hers in english called "Paradise". She's been published around in journals, the forthcoming \_alea\_ has some good poems of hers coming soon. - Henry Gould

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148. **Mark Wallace**  
***conspicuous repetition and the multiplicity of forms (fwd)***

Mon 8 Apr 1996

---

Annie Finch asked that I forward this message to the list.

mark wallace

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

Date: Thu, 04 Apr 1996 09:37:33 -0500 (EST)

From: [REDACTED]

To: [REDACTED]

Subject: conspicuous repetition and the multiplicity of forms

Dear Mark Wallace.

My colleague Keith Tuma forwarded me your message to the poetics list, which I found of great interest, particularly since it seems to be part of a discussion I would have been enjoying had I not foresworn all lists for the time being in favor of my parenting responsibilities.



At any rate, I wanted to respond to your comment and also to solicit some of your perspectives on form.

I was rather embarrassed that you (naturally) took seriously my intentional simplification of my initial position on formalism, which I had aimed at the AWP audience in an effort not to alienate them from nontransparent language at the outset. But of course I should have expected that; that is how I positioned the article.

I was more intrigued by your comment about the overlooked forms. In fact, when I was editing AFFC, I searched for "avant garde" and experimental poems that were formal by my definition (structured by the conspicuous repetition of any language element). I was teaching at New College in SF at the time, and I spoke with Lyn Hejinian and some others about it. All I could come up with was the poems by Leslie Simon, some of my favorites in the book. The others would fall through the cracks because of the "conspicuous" part of the definition; as I mentioned in the AWP piece but didn't discuss thoroughly enough, as I see now, Jackson MacLow type forms aren't conspicuous enough to work in the context of formalism as I define it.

I'd like you to direct me to any work you know that is formal by my definition, and that I am overlooking. This is particularly important to me now since I am now coediting another book based on the same definition of form, which would give me a chance to remedy the oversights of the previous anthology.

Thanks in advance for any information you can pass on.

Sincerely,

Annie Finch

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149. **Mark Wallace**

***Re: conspicuous repetition and the multiplicity of forms (fwd)***

*Mon 8 Apr 1996*

---

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

Date: Mon, 8 Apr 1996 09:38:43 -0400 (EDT)

From: Mark Wallace <[REDACTED]>

To: [REDACTED]

Subject: Re: conspicuous repetition and the multiplicity of forms

Dear Annie Finch:

Thanks for your query. Of course, I suppose the whole crux of the matter has to do with how one sees the issue of "conspicuous repetition" of forms--your own definition is still not quite clear to me. Are we talking about repetition of forms only regarding certain kinds of end words or rhyme schemes or meters,

or are we speaking, more broadly, about any type of repeated language element or self-generated repeating form? Please excuse me that I don't have all the titles of the books I'm about to mention--I don't have e-mail access at home, and so must use it in a large computer room without books in front of me.

For instance, does Bernadette Mayer's *The Sonnets* meet the requirements you're looking for--complete repetition of 14-line structures without ordinary sonnet rhyme schemes? What about the visual "dictionary" poems produced by Tina Darragh (which have appeared in several publications), which all contain bits of a dictionary framed by odd geometrical patterns? What about the repetition of line patterns in the work of Susan Howe in a book like *Articulations of Sound Forms in Time*, or the Letters to Mina Harker of Dodie Bellamy (with others), an ongoing epistolary series? Or Juliana Spahr's poem in the most recent *Avec*, in which the phrase "this is true" repeated over and over becomes a satirical mantra on the notion of what our society understands as a true story?

It's interesting to me that Jackson Mac Low becomes an example for you of someone who does not conspicuously use formal repetition, since he seems to me one of the most blatant formalists of the second half of the twentieth century. See for instance Henry Taylor's essay on Mac Low--Taylor is himself an intensely traditional formalist, yet he finds Mac Low's work interesting precisely because of the rigor of Mac Low's own thinking, in a very different tradition, about the use of formal, repetitive elements.

I do apologize if I missed the point of the context in which you were speaking--as a teacher, I certainly understand that difficult material often has to be presented, at least at first, in a way that people are prepared to understand. Of course, this does not really change my criticism of AWP as a mechanism supposedly designed for the promotion of poetry inside an academic, creative writing program context. The idea that twenty years after the first emergence of LANGUAGE poetry, it still has to be presented in a professional journal as something that people have never heard of seems to me pretty distressing.

Since you've asked that I forward your own query to me to the list, I hope you won't mind that I forward my response here to the list also.

I hope that we can continue this conversation.

Sincerely,

Mark Wallace

On Thu, 4 Apr 1996 [REDACTED] wrote:

*Dear Mark Wallace.*

*My colleague Keith Tuma forwarded me your message to the poetics list, which I*

*found of great interest, particularly since it seems to be part of a discussion I would have been enjoying had I not foresworn all lists for the time being in favor of my parenting responsibilities.*

*At any rate, I wanted to respond to your comment and also to solicit some of your perspectives on form.*

*I was rather embarrassed that you (naturally) took seriously my intentional simplification of my initial position on formalism, which I had aimed at the AWP audience in an effort not to alienate them from nontransparent language at the outset. But of course I should have expected that; that is how I positioned the article.*

*I was more intrigued by your comment about the overlooked forms. In fact, when I was editing AFFC, I searched for "avant garde" and experimental poems that were formal by my definition (structured by the conspicuous repetition of any language element). I was teaching at New College in SF at the time, and I spoke with Lyn Hejinian and some others about it. All I could come up with was the poems by Leslie Simon, some of my favorites in the book. The others would fall through the cracks because of the "conspicuous" part of the definition; as I mentioned in the AWP piece but didn't discuss thoroughly enough, as I see now, Jackson MacLow type forms aren't conspicuous enough to work in the context of formalism as I define it.*

*I'd like you to direct me to any work you know that is formal by my definition, and that I am overlooking. This is particularly important to me now since I am now coediting another book based on the same definition of form, which would give me a chance to remedy the oversights of the previous anthology.*

*Thanks in advance for any information you can pass on.  
Sincerely,  
Annie Finch*

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150. **Robert Drake**

***Re: poetry video...***

*Mon 8 Apr 1996*

this just came in over a different list; my slip server is down so i can't vouch for the content, but may be of use to someone...

*...Other new additions include: The Zuzu's Petals Literary Resource  
Video Guide--Films inspired by The Arts at <http://www.hway.net/zuzu/artfilm.htm> ...*

asever  
lbd

151. **Joe Amato*****poetry video...****Mon 8 Apr 1996*


---

bob, far as i'm concerned, the genres are all blurred, \*anything\* can be a poem (we owe this much to duchamp)... once i'm told this is how something is being offered to me, though, i kick into "ok let's see what this \*is\* as a poem" mode... that is, there \*are\* categories, if blurred, and how we use our categories is keyed into so many realities/histories... anyway, i'd be lying if i didn't acknowledge my tendency to evaluate, to judge what i see/experience, esp. art, and for that matter to try to understand the basis for my judgment/taste... if not right away, then eventually---and i expect as much from those who presume themselves poets, artists, engineers, etc... as much as i'm for the celebratory, i see as well the need to do more---not necessarily to entertain, say, but to upset mebbe... and i don't mean this latter in aesthetic terms only...

so for me, it's not and never has been only about language... at the same time, i'm looking for art to do a lot, quite a lot... and i think it's necessary to ask for this, mebbe even to demand it in a general, non-pushy sorta way, b/c there's so much crap 'out there' that we're busy being bombarded with... it's almost in fact impossible to talk about "quality" these days (look what the corporate folks have done to that poor word since pirsig, and look what it was before pirsig, and look at what pirsig did with it!)... ergo trying to find a way to discuss what works for me as poetry is difficult, and what works for me as poetry is not necessarily what works for me as comedy, and as somebody pointed out, the performance of poetry in general complicates the poem... but i expect all poetry, really, to exhibit a careful attention to language issues and tissues... and even to say this is of course only a beginning...

there are so many differing aesthetics and values, but at the same time me-thinks it's important to recognize that there are powerful normative institutional forces at work in this culture, that these exert a tremendous pressure on folks like you to construct a video in accordance with xyz demands (as you indicate, the absence of profanity being one such demand, one that you managed to overcome), and on anybody who's invested (ugh) in making and offering in a public sense... which i take to be anybody who makes and offers... but in more subtle terms, these forces work ultimately to construct audiences... the same forces, in fact, which have relegated poetry in so many ways to the sort of construction many (even academic) folks think it is, hence don't really know how to approach same in a contemporary sense having been taught that it \*is\* this one thing...

i can't suggest any peculiar how's here, though there are aesthetics i'd argue for over and against others depending on one's motives... but i can say that there probably is some value in general in challenging orthodox beliefs...

and raising this question of an orthodoxy is to the point here... fact is, many of my students these days, if not most, view the reagan era as a benign golden age (this is partly a function of mine being a tech. campus)... now given that i'm not particularly motivated myself by majority beliefs, and that i hear at least once a semester that this selfsame majority 'doesn't agree with me' (which is true in more ways than one), and (not to be didactic, but---) given that the reagan years constitute in my view the greatest political debacle of the past half-century--- given all of this, when i find my students initially taking to a guy like hall (and believe me, i'm not out of touch with the pop music or tv or film scenes etc) and i find myself saying 'this is too easy,' well then perhaps there *\*is\** a lack of critical reception taking place, perhaps hall has played into the same old same old comedy-entertainment grid that i see all the damned time on hbo or or or...

i know this is a bit hard, again, on hall, but what i'm trying to say here is that you really can't talk about the formal qualities of this or that w/o eventually considering context... esp. not where relative values are concerned, where you're looking to understand whether understanding has taken place, or whatever it is one is after artistically... and i hope to hell i'm not suggesting a sort of artistic sanctity here, which couldn't be further from my aim...

ok ok, i go on... so, as maria sez, sue me... seems to me this is tough stuff to discuss, and again, critical to the moment... and i appreciate again your openness, bob, to discussing this ex post facto stuff, esp. in the wake of alla that work you put into usop, as if that weren't enough...

best,

joe

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## 152. **Michael Boughn**

### **Re: happy national poetry month**

Mon 8 Apr 1996

Anyhow, I  
can't wait until *\*I'm\** poet laureate of the United States and can ask  
people to come to meet other people at the Hayes Street Grill-a great  
restaurant here in San Francisco. More later on National Poetry Month here  
in the cool gray city of love.

K. Killian 1996

Me neither. Can I come?

Mike  
[REDACTED]

[↑ Contents](#)

153. **Henry Gould**

***Re: happy national poetry month***

*Mon 8 Apr 1996*

---

On Mon, 8 Apr 1996 11:55:56 -0400 Michael Boughn said:

>> can't wait until \*I'm\* poet laureate of the United States and can ask  
>> people to come to meet other people at the Hayes Street Grill-a great  
>> restaurant here in San Francisco. More later on National Poetry Month  
here

Well, as I understand it, Ted Berrigan is poet laureate for the time being. He  
died on the 4th of July and is meeting people at the Gem Spa in Mannahatt. -  
Henry Gould

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154. **Douglas Messerli**

***Re: contemporary Russian avant-garde***

*Mon 8 Apr 1996*

---

I presume you know of Sun & Moon Press's publications  
of Arkadii Dragomoschenko's DESCRIPTION and XENIA.  
Avec Press also has published Alexei Parshchikov's  
BLUE VITRIOL. And the University of Iowa has published  
John Glad's and Daniel Weissbort's TWENTIETH-CENTURY  
RUSSIAN POETRY, which has some new Russian Poetry.  
Ed Foster of Talisman has been very involved in contem-  
porary Russian poetry.

I think going to a library would help. There has been a great  
deal about contemporary Russian poetry in the last  
few years.

Douglas Messerli

At 10:36 PM 4/6/96 -0800, you wrote:

> i would appreciate leads on contemporary Russian avant-garde  
>(I am aware of the pitfalls noted here of this name) poetry and  
>poets - here or there, here or backchannel.  
>tom  
>

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155. **tosh berman**

***Re: Beyond Baroque Free event***

*Mon 8 Apr 1996*

---

TONIGHT: April 8 8:00 P.M., Monday

FROM A TO Z (ASHBERY TO ZUKOFSKY): A 19TH AND 20 TH c. Poetry Reading Circle

For anyone who enjoys reading poetry! Each participant should bring 15 copies of one or two poems written by a 19th or 20th c. poet who has published at least one volume of poetry.

Biographical information on the selected poet would be useful (and may be presented orally) but is not required. The poems will be read out loud and discussed by the group, which will meet in Beyond Baroque on second Monday of every month at 8:00 p.m.

This event is hosted by Shelley A. Berger.

Beyond Baroque is located at:

681 Venice Blvd.

phone no: [REDACTED].

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156. **Hank Lazer**

***special offer --***

*Mon 8 Apr 1996*

---

Poetics List:

Based on earlier discussions, especially on Taggart's essays on Zukofsky, Oppen, and others, I asked the UA Press if they might offer a sale to the Poetics group. What follows is a response that makes these books more affordable.

Hank Lazer

**SPECIAL OFFER!!!**

The University of Alabama Press is pleased to offer the following books to members of the Poetics Listserv at a special discount. Please see ordering information at the end of the list.

1. Apocalypse and After: Modern Strategy and Postmodern Tactics in Pound, Williams, and Zukofsky  
Bruce Comens

Comens examines the development of Modernism into Postmodernism as it occurs in the works of three major poets and attends closely to the social and political dimensions of that development as embodied in these writers' distinctive poetics. Modernism's struggle to develop a new global strategy was to a great extent a response to the catastrophe of World War I, while the Postmodern resort to fragmentary tactics stems from the failure of Modernist strategy both to avert World War II and to come to terms with the horror of the atomic bomb.

"A significant contribution to the critical literature in Pound, Williams and Zukofsky, as well as to the theory of Modernism and Postmodernism in American poetry."--Charles Bernstein, State University of New York-Buffalo.

Bruce Comens is Assistant Professor of English at Temple University.

224pp. 1995 \$23.95 paper, special 40% discount price \$14.37

## 2. Scars: American Poetry in the Face of Violence

Edited by Cynthia Dubin Edelberg

"A dazzling array of perspectives on domestic, racial, and military violence."--Charles Altieri, University of California-Berkeley

POEMS BY: Diane Abu-Jaber, Jimmy Santiago Baca, John Balaban, Michael Blumenthal, Hayden Carruth, Samuel Charters, Amy Clampitt, Robert Creeley, Carlos Cumpian, Toi Derricotte, Rita Dove, Rachel Blau DuPlessis, W.D. Ehrhart, Martin Espada, George Evans, Allen Ginsberg, Nikki Giovanni, Albert Goldbarth, Corrinne Hales, Joy Harjo, Samuel Hazo, William Heyen, Garrett Hongo, David Ignatow, Lawson Fusao Inada, Henry Johnson, Lawrence Joseph, Pamala Karol [La Loca], Etheridge Knight, Yusef Komunyakaa, Maxine Kumin, William Logan, Adrian C. Louis, Haki Madhubuti, Clarence Major, Michael McClure, Elizabeth McKim, Janice Mirikitani, Jose Montoya, Joyce Carol Oates, Dwight Okita, Sharon Olds, Peter Oresick, Alicia Ostriker, Pedro Pietri, Luis J. Rodriguez, Mark Rudman, Harvey Shapiro, Leslie Marmon Silko, Dave Smith, William Stafford, Gerald Stern, Diane Wakoski, Rosmarie Waldrop, Michael Warr, Bruce Weigl, James Welch, Charles Wright, and Robert Wrigley.

Cynthia Dubin Edelberg is Associate Professor and Director of Graduate Studies in English at Cleveland State University.

224pp. 1995 \$24.95, paper, special 40% discount price \$14.97

## 3. A Reader's Guide to the Poetry of Richard Wilbur

Rodney Stenning Edgecombe

United States poet laureate Richard Wilbur (b. 1921) has been an important figure in American literature since World War II. Yet in spite of this formal recognition, commentary on Wilbur's poetic achievement has been comparatively



sparse. Edgecombe helps to redress this relative neglect by providing a unique and comprehensive critical guide to the poetry of Richard Wilbur. He considers the entire range of Wilbur's poetry from his first collection to his most recent verse.

"This excellent reader's guide offers a learned and lucid view of Wilbur's poetry, of its thematic unity and its formal diversity. Those intending to consult the book piecemeal are likely to find themselves reading further, admiring Edgecombe's sympathetic mastery of his subject."--Robert B. Shaw, Mount Holyoke College

Rodney Stenning Edgecombe is Professor of English at the University of Cape Town.

192pp. 1995 \$29.95 paper, special 40% discount price \$17.97

#### 4. The Metaphysics of Sound in Wallace Stevens

Anca Rosu

Wallace Stevens dedicated his poetry to challenging traditional notions about reality, truth, knowledge, and the role of language as a means of representation. Rosu demonstrates that Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language. Her readings of Stevens's poems focus on revealing the dynamic through which meaning emerges in language patterns--a dynamic she calls images of sound.

"While critics have always known that sound was important to Stevens, no one before has explored so thoroughly how crucial sound is to Stevens's poetics, even metaphysics. Rosu makes a much needed contribution to the study of one of our major poets and to poetics as well."--Jacqueline Vaught Brogan, University of Notre Dame

"Rosu's challenging book . . . is worth close reading."--CHOICE

"Rosu provides a scintillating flamboyant reading of Stevens which in many ways breaks new ground. . . . Highly recommended. We believe this title will be recognized for its outstanding critical acumen."--The Reader's Review

Anca Rosu teaches in the English Department at Rutgers University.

200pp. 1995 \$39.95 cloth, special 40% discount price \$23.97

#### 5. The Tribe of John: Ashbery and Contemporary Poetry

Edited by Susan M. Schultz

This groundbreaking collection of essays focuses on the new generation of post-modern poets who are clearly indebted to John Ashbery's work. By concentrating on Ashbery's influence on contemporary American poetry, the contributors

provide new methods for interpreting and understanding his poetic achievement.

CONTRIBUTORS INCLUDE: Charles Altieri, Charles Bernstein, George Bradley, Bonnie Costello, John Ernest, John Gery, John Koethe, James McCorkle, Stephen Paul Miller, Fred Moramarco, Jonathan Morse, Donald Revell, Andrew Ross, and John Shoptaw

"An impressive book that makes an important contribution to the understanding both of John Ashbery's work and of the cultural contexts at work in the making of contemporary American poetry."--Hank Lazer, The University of Alabama

Susan M. Schultz is Assistant Professor of English at the University of Hawai'i-Manoa.

288pp. 1995 \$28.95 paper, special 40% discount price \$17.37

6. Songs of Degrees: Essays on Contemporary Poetry and Poetics

John Taggart

With an Introduction by Marjorie Perloff

A collection of 19 related essays on contemporary American poetry and poetics, published as journal articles between 1975 and 1989, by poet and theorist John Taggart. By focusing on the work of several major and less well-known American experimental poets from the 1930s to the present, Taggart not only traces the origins and evolution of this experimental tendency in recent poetry, but also develops new theoretical tools for reading and appreciating these innovative and complex works.

"The most perceptive readings available of two major American poets, George Oppen and Louis Zukofsky."--Hank Lazer, The University of Alabama

John Taggart is Professor of English and Director of the Interdisciplinary Arts Program, Shippensburg University.

Marjorie Perloff is Sadie Dernham Patek Professor of Humanities at Stanford University.

272pp. 1994 \$29.95 paper, special 40% discount price \$17.97

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157. **Eryque Gleason**  
**Re: happy national poetry month**  
*Mon 8 Apr 1996*

---

Dear Kevin, it's good to hear from you again.

| *Here in San Francisco every month is National Poetry Month.*

i don't mean to pick nits, but how can it be national every month only in san  
francisco?

yep, my father lives in the san francisco suburbs. somehow i don't think that  
he's gonna be at the reception though. i'm still trying to convince him that most  
poets look more or less like "normal" people.

kevin, (and michael too) when you're poet laureate will you invite me to the reception?

eryque (comin at'cha live from a grey city.)

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158. **Chris Stroffolino**

***symmetry***

*Mon 8 Apr 1996*

---

Just received in the mail the latest AVEC book by Laura Moriarty. Definitely one of the best books I've read in the last year... Only about halfway through it. It is demanding, tropologically subtle work, lyric, somewhat minimalist (yet with more "meat" than much minimalism--meat as meaning, as murder?). Also, a kind of feminism is very central to it. Perhaps it may be linked to Susan Howe's "archive" trip, but I actually prefer it to much Howe because it is also "love poetry" (albiet love poetry that is ALSO a critique of love poetry...but then that, for me, has always been true of the best love poetry). There is much more to say about it, it'd be interesting if anybody else has anything to say.... I wrote a lot in the margins, which I will not here post.... I just wanted to mention it. Chris Stroffolino

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159. **Chris Stroffolino**

***Re: new york city, a bag***

*Mon 8 Apr 1996*

---

I just wanted to announce that Jordan Davis and myself will be reading this saturday at the EAR INN (a reading hosted by Lisa Jarnot) this saturday (oops, repetition).....

2:30. For more infor, feel free to backchannel....

Chris Stroffolino

-----  
"I had to say something that would strike him pretty weird  
So I shouted 'I like [the unabomber] and his beard'  
zimmy....

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160. **David Baratier**

***Happy poetry month***

*Mon 8 Apr 1996*

---

Kevin,

The coolest thing Bob Haas talked about was his mission to change various newspaper's opinion of poetry through using "bully" tactics to get papers to commit X amount of space for poetry each day. month ecetera. Bob would call the paper and announce that a pulitzer prize winner in literature, a [NAME PRESTIGIOUS PRIZE] in journalism, a noble prize winner in science and so on would like to talk with the paper about the importance of literature, specifically poetry, for the masses. He showed with these folks at the NY Times to get them to commit to one full page worth of space a month. Also his daily poetry commentary has been syndicated for over 30 papers, which I haven't seen yet but would be interested in. I think he said he was working on getting 5 papers in major cities a year to commit as his goal. As for here in Philly, with the Inquirer no such luck so far. He has three books out, I prefer Praise, although the second section of Human Wishes tells great stories in prose lyric. Be Well.

David Baratier

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161. **cris cheek**

***Re: Poetry video & Performance***

*Mon 8 Apr 1996*

---

Hi all, and thanks to Joe and Bob and Maria and Jean and Julie and Tim and Tosh for keeping this thread bobbling over the past couple of days.

I'm in somewhat of a rush - too much to go into provocative depth - (sighs of relief all round). But wanted to lead into a Brit perspective on this discussion. It's certainly not only in the US poetry worlds and poetry communities that there are awkward crags, yeah sometimes chasms, between 'performance' poets and the paging poets. Yes I know it's a broad simplication - let's say between the written and the oral emphases. Some of those scaleable impediments and bridgeable gaps are created by simple non-contact and, arguably, too few mutually respectful attempts to make that contact.

Parts of the mutual disinterest comes from (again unjustifiably broadly stereotyped): - a suspicion about pop against art or even culture versus art (I remember Bruce Andrews telling me 'what we need (or "i want" - i can't quote him verbatim and the difference is poignant) is more art and less culture') - a suspicion on the part of some poets here (I'm not going to name names, that's stupid) - for example - for the politics of Rastafarianism and thereby a residual dislike (some put it more strongly) of Reggae music and thereby the impossibility of catching onto Bob Marley or Lee Perry. This carried over into problems with Michael Smith and Linton Kwesi Johnson and Jean 'Binta' Breeze - because of their rhythms if not for their affiliations. Now there's a whole huge

can of worms and the poetry is tarnished right along. It's somehow symptomatic.

As someone who's always been hot and rangey to musics and will listen to Gil Scott Heron, Tribe Called Quest, Dropping Science, AMM, Fanta Damba, Bjork, Tricky, Scelsi, Goldie, The Hafler Trio, Tom Waits, Last Exit, Asian Dub Foundation, Pierre Schaeffer, Zoviet France, Steve Lacy, Captain Beefheart, Chalkdust, Tom Ze, Sun Ra, Cecil Taylor, post-Bitches Brew Miles Davis, Mahler, Oumou Sangare and others who have forsworn 'names' - in a stereotypical evening when friends are round or not - the rhythms (the 'feel') of the musics and how it's driven and constructed and its use of voice are syntaxes that correspond to processes and practices of writing from syllable to syllable or word to word for poetry (whether oral or written). The voice and its context and its shaping within the human breath or metal machine breaths are where movement-based (body) choreography and sound and language meet in an excitation of shared air.

Now my own work both in performance and on the page is in the 'difficult' room. It's just that way. Yet my own take is very much along the 'I'll respect your shit if you respect my shit' lines. It seems to be much too small a community of practicing poets (worldwide), in whatever forms of practice, whose practice is oppositionally civic as Joe desires it (and so do i), to start carving up little lines of the defensive drug (one of the most pernicious of poetry, no of art, habits).

I liked very much what Charles Bernstein said about Ideolect some time back and it seems pertinent to this discussion. Because, again speaking personally, I want to exchange with the rap and dub and slam poets in a positive forum. Of course, I want to turn them onto what I'm into and up to. (Barrett Watson, Carla Harryman, Steve Benson, Allen Fisher, Caroline Bergvall, Brian Catling, Aaron Williamson and others) But I've got a lot to learn too and feel that (here's where you all shout - "space cadet!" and plunge for delete) there are spaces of mutual respect and solidarity that can be reached through listening to the hearing and looking at the seeing of the differences between these broadly never the twain shall meet forms of prioritisation. Those spaces or bases offer a potential for strong rather than divided oppositional poetics.

I'm unlikely to get to see USOP in Britain. As far as the British literary capitalist publishing cadre it's Dana Goia and CK Williams and Derek Walcott and so on that they display any interest in from the broad linguistic diaspora. Ashberry and Ginsberg represent two token fringe figures who deal with the residual responsibilities of being seen to present a range. But then the numbers of people (ok Bjork and Tricky aside at the present) who listen to many of the

musicians I mentioned above, compared to the numbers for Michael Jackson and Whitney Houston, are also small.

I don't know Bob, but I'm glad he's listening and working on generating some of these discussions. Would that the range of discourse was broader here sometimes.

The whole of this coming week Jean Breeze, Aaron Williamson and Tertia Longmire, Fiona Templeton, Caroline Bergvall, Mary Lemley and myself will get to work alongside each other at Dartington's 'Performance Writing' Symposium - at the weekend we'll be joined by Heiner Goebbels, John Cayley, Cherry Smyth, Tim Etchells, Alaric Sumner, Ronnie Monroe, SuAndi, Rod Mengham, Drew Milne and many others. It's just a start.

love and love  
cris

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162. **Wystan Curnow**

***Re: POETICS Digest - 4 Apr 1996 to 5 Apr 1996***

*Mon 8 Apr 1996*

---

Dear Bob,        Was it you at Michael Andre's Canal St. apt. and Arakawa and Creeley I met many years past? Before a Creeley read at St.Marks I think? What I wanted to ask about USOP on behalf of those of us beyond broadcast range, are there plans to make a video of it? I'm a King Missile fan/ Larry Eigner fan.

Regards,  
Wystan

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163. **Maria Damon**

***Re: Poetry video & Performance***

*Mon 8 Apr 1996*

---

thanks cris cheek fr yr tuppence. i teach some of the dub poets and jean binta breeze knocks'em dead in the classroom everytime. it works. and michael smith. i had one wonderful student who became a performance poet after hearing my tape of michael smith saying "lawwwwwwwwwd...", francine conley. she performs in madison wi and i think went to SF for some competition. i've never seen brit performance stuff other than reading your descriptions of your performing ranges (ex-rengas). md

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164. **Tony Green**

**Re: Performance poetry/Nagy's book**

Mon 8 Apr 1996

---

going back a bit to 1981 THE POETRY READING A contemporary  
Compendium on Language & Performance ed. stephen Vincent & Ellen  
Zweig Momo's Press, 1981, San Francisco COLLECTIVE  
CONSCIOUSNESS ART PERFORMANCES IN THE 70'S  
Performing Arts Journal Publications New York 1980  
Henry M. Sayre THE OBJECT OF PERFORMANCE  
University of Chicago Press 1989 are on my shelves and might or  
might not be useful. With investigations like the one you mention,  
you have to make the theory up. Best way. More fun.

Tony Green,

e-mail: [REDACTED]

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165. **Chris Stroffolino**

**Re: Poetry video & Performance**

Mon 8 Apr 1996

---

maria d. lawwwwwwwwwd do you mean that chicago guy or the lead singer  
of the FALL--who is a great performance poet that everyone should listen to  
(though I haven't in a while)--

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166. **Chris Stroffolino**

**Re: Poetry video & Performance**

Mon 8 Apr 1996

---

Thanks Chris Cheek for that great wonderful note about loving all kinds of  
music lyrics. We need not call them "performance poetry" to legitimize them.  
I like to read "poetry atrophies when it gets too far from music" not so much  
in terms of "melopeia" (that's really unavoidable) nor in terms of the "hybrid"  
kind of "performance poetry" that's "too musical for most poets but not musi-  
cal enough for most poets"--- One of the things that bummed me out about  
reading on the LOLLAPALOOZA TOUR (sic?) was that I was hoping we'd get  
to hang with the musicians more--but it was pretty separate..... I play piano  
and write three chord type songs. I have made no effort to "get them out" yet  
(due in part to time and \$\$\$\$). I know alot of other poets (even those who  
like me and Mr. Cheek resemble Harryman and Ashbery more in our writ-  
ing) who also have an interest in Reggae, Punk, Dylan, Gil Scott-Heron etc...



and feel no need to say "well, they're NOT POETS!" which I always thought was a defensive move made by those (no names, that would be stupid) envious of their fame, and hopefully not any fear of rastafarian politics....got to build our love on one foundation... tell me who are the criminals..... just babbling here....chris

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167. **Rod Smith**

***Re: Happy poetry month***

*Tue 9 Apr 1996*

---

Mr. Haas published two prose poems by Laynie Browne in the Washington Post about a month ago. It said "she lives in NYC" -- several months after she'd moved to Seattle so I'm not sure she knew it was going to happen. Great to see tho.

*The coolest thing Bob Haas talked about was his mission to change various newspaper's opinion of poetry*

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168. **tosh berman**

***Re: Poetry video & Performance***

*Tue 9 Apr 1996*

---

One should look into "throwaway lyrics." Frank Black is really good at this type of writing, and so are any artist that has an active b-side career. They get loose, strange, and of course very odd. Down with Masterpieces and up with the odd b-side recording!

tosh

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169. **Samuel R. Truitt**

***Ichor Reading***

*Tue 9 Apr 1996*

---

Will be reading:

Rod Smith, Mark McMorris, & Virginia Hooper  
Friday, April 19 @ 8:30pm  
Ichor Gallery  
127 West 26 Street, 9th Floor

There's a 3 dollar donation, most of which will be tipped to Smith and McMorris to offset travel.

Samuel Truitt

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170. **mikl-em**

***why is art and how did she get in my backstroke. the soup?***

*Tue 9 Apr 1996*

---

Chris S.--the Criminals are a band from Berkeley, there is an interview w/ 'em in the next Maximum Rock and Roll.

I nod also kudoishly to chris cheek for his litaneous post of fine lyrical types. And also Chris the Fall tip is a ver strong one, there is much going on in Mark E Smith's lyrics , skewness and set in live and undeniable performance, that is occurrence. And that is one important difference to me between the writ and spoke word:

there are implicit assumptions about language, and by their insistence, by occurrence, speech and writing violate differently these "rules"--this is my particular fascination-- can the author "lie" to us by forinstance changing a word [or a letter] in a piece of quoted material, or david antin's violation of logical syntax in "stanzas"--the author does, in the same way that it is undeniable that something which is used in a collage has existed somehow in the real world; of course now, with photoshop and other computer resources the eyes cannot even be trusted--again someone is CHEATING, tampering with the empiracles! these are things that are so bold-faced they leave folk huffin and puffn frustrate in their wake--and that may be oldhatnews to the fine folks on the Poetics list, but hav you heard the Pavement tunes where the lead [could be led] singer alternates almost identical phrases at no set interval, violating the expectation for order ["career" and "Korea" or "I'll try" and "I'm trying") I get a buzz from such in either song or er-verse, But in a live or recorded performance different evidences are e-skewed.

I am more than willing to take a lyricist seriously--becuz what is serious? wel serious to me turns out to mean determined. There sure are a lot of serious poets around. but Important is the term for me that means, a) this is work that resonates with me, and b) I sense a cohesion and "success" of hitting the artist's own unaffected expression.

--or purposed affectation, as in a deliberate filter through which the poem is passed

of course also violation of the above at right angles , break the rules about breaking the rules.....

which is why the Mac Low/Cage ideas sometimes feel too clean to me, nice all the same and very worthy, but definitely yes Formal exercises and I prefer other occasions

anyway, I think that Hall lets himself down and the Fall's Smith seems uneven but is truer ultimately to himself and so does me more good.

One last-lost point, I developed a great deal as a poet and performer in the midst of a punk-rock music scene in Richmond VA, it gave a context in which the expression of a twenny-sumthiner was valid; in the misshapen shadow of a down-sizing art school bands painters and poets intermingled making art-things that at least seemed to be appreciated by those who viewed them.. And at the same time the MFA students didn't want to attend let alone read in the open or scheduled readings as if it would taint their rep to read in public--and the faculty...well, here's a quote "You know I usually get PAID for doing this...."

I have been happily swimming/drowning through Bruce Andrews "Give 'em Enough Rope," recently. And I was so taken with the fact that it shared a title with a Clash album that I had totally forgotten the fact that it originated from the phrase with the punchline "and they'll hang themselves." which makes the title much even more much fitter, apt perfect, important. To me its wonderful that the pop usage of a phrase can eclipse the root of its existence; I don't know if my experience is exactly what Andrews had in mind, but I do believe that he would be pleased with that effect.

Cheers to All makers, I'll see you on the bus.

mikl.

[↑ Contents](#)

171. **Ron Silliman**

***Re: National Poultry Month***

*Tue 9 Apr 1996*

---

Simon,

two things:

I can't recall any other laureate (or its more utilitarian predecessor, the consultant to the Library of Congress) who would have brought either Lyn or Carl to the L.O.C. That represents a significant change. Others, like Strand, have done little or none of the "ambassadorial" type functions. So, yes, different people do approach that spot differently. Rita Dove got an enormous amount of press for African American writing in general in her term.

Still, I would never want to deny the value a Michael Lally (his workshop alumni take up a good portion of *In the American Tree*), the indefatigable organizer

operating on a local level. The Tysh family and Kofi Natambu in Detroit (who together had, at least ten years ago, done a great job bridging the old American racial chasm), DF Brown in Houston, Paul Piper in Missoula, Ann Kingsbury and Karl Gartung in Milwaukee, Gil Ott right here in Philadelphia -- this country (and I suspect others) is full of people without whom poetry itself literally could not survive. We need to cherish them all.

But it's not an either/or situation, is it?

Ron Silliman

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172. **Maria Damon**

***Re: Poetry video & Performance***

*Tue 9 Apr 1996*

---

chris s, are you asking about michael smith or about my former student francine conley? francine is a she (whatever that means) and is a solo performance poet in madison WI.. Smith was a dub poet in Jamaica who was killed by stoning (yes, incredible) by members of a political party at whose rally he'd been verbally challenging ("heckling") the night or week before. see his posthumous book out from New Directions, IT A COME, and better yet, listen to his tapes, and also see Kamau Brathwaite 's poem for him in Middle Passages.--md

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173. **Maria Damon**

***Re: Happy national poetry month***

*Tue 9 Apr 1996*

---

are we only allowed to read happy, nationalist type poetry this month? time to break out von hallberg's american poetry and culture again to find out if there is such a thing...--md

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174. **Mark Roberts**

***AWOL: Aust. Multi Media at NSWWC (forwarded)***

*Tue 9 Apr 1996*

---

Mime-Version: 1.0  
Date: Fri, 5 Apr 1996 19:59:06 +1000  
To: [REDACTED]  
From: [REDACTED] (awol)  
Subject: AWOL: Aust. Multi Media at NSWWC

*The following information has been posted by AWOL on behalf of the*

*NSW Writers' Centre. Please address all enquiries to the NSWWC*

\*\*\*\*\*

*Martin Cooper, CEO of Australian Multimedia Enterprise Limited, to talk at the NSW Writers' Centre on the AME's role and functions, how writers may have some input to multimedia, on future directions in electronic publishing and how it may affect traditional publishing.*

*Date: Thursday 11 April 1996 Time: 6pm*

*A barrister and solicitor, Martin Cooper has conducted a specialist media and entertainment law practice representing broadcasting licencees, film, music and television industry personnel and production companies. He was the first solicitor employed by an Australian commercial television network and was a Director of Channel Ten in Sydney. He has been responsible for the production of many films, including "Gallipoli", and has published books, articles and papers on media and entertainment law issues.*

*Chair: George Masterman QC (NSW Writers' Centre Management Committee)*

*Panel: Rosie Cross (geekgirl), Lynne Spender (Australian Society of Authors), Julie Robb (Senior Legal Officer with the Arts Law Centre), Kate Riedl (General Manager, Australian National Playwrights' Centre) Lois Randall (Executive Officer, Australian Screen Directors' Association)*

*Free admission RSVP ESSENTIAL PHONE (02) [REDACTED] (Inquiries to Irina Dunn)*

*The NSW Writers' Centre is in the grounds of Rozelle Hospital. To get there, enter the Hospital from Balmain Road opposite Cecily Street and follow the signs to the Centre.*

*AWOL*

*Australian Writing On Line*



*<http://www.ozemail.com.au/~awol/>*

*PO Box 333 Concord NSW 2137 Australia*

*Phone 61 2 7475667*

*Fax 61 2 7472802*

---

Mark Roberts

Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia

PH:(02) [REDACTED]

FAX:(02) [REDACTED]

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175. **Mark Roberts**

**AWOL: CALLS Literary dinner (forwarded)**

Tue 9 Apr 1996

---

Mime-Version: 1.0

Date: Fri, 5 Apr 1996 20:02:47 +1000

To: [REDACTED]

From: [REDACTED] (awol)

Subject: AWOL: CALLS Literary dinner

*The following information has been posted by AWOL on behalf of CALLS.*

\*\*\*\*\*

*LITERARY DINNER*

*Marion Halligan*

*The Centre for Australian Language and Literature Studies is holding a Literary Dinner with Marion Halligan to deliver the address and launch Louisa Lawson: Collected Poems with Selected Critical Commentaries edited by Leonie Rutherford and Megan Roughley with Nigel Spence. The dinner is on April 18th in the Treloar Room at Wright College at the University of New England, Armidale, New South Wales commencing with drinks at 6.30 for 7 p.m. The cost of the dinner, including wine, is \$20 for members of CALLS and \$25 for non-members. To book your places at the dinner email Cath Ellis on: [REDACTED]*

*To order a copy of Louisa Lawson: Collected Poems with Selected Critical Commentaries edited by Leonie Rutherford and Megan Roughley with Nigel Spence at \$30 each (including postage and packing) send a cheque or money order made out to CALLS to:*

*The Centre for Australian Language and Literature Studies*

*Department of English and Communication Studies*

*University of New England*

*New South Wales 2351*

*and include your name, address and a contact phone number.*

AWOL

Australian Writing On Line

██████████

<http://www.ozemail.com.au/~awol/>

PO Box 333 Concord NSW 2137 Australia

Phone 61 2 7475667

Fax 61 2 7472802

---

Mark Roberts

Student Systems Project Officer

Information Systems

University of Sydney NSW 2006 Australia

██████████

PH:(02) ██████████

FAX:(02) ██████████

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176. **Mark Roberts**

**AWOL: Melbourne readings April 9 (forwarded)**

Tue 9 Apr 1996

---

Mime-Version: 1.0

Date: Mon, 8 Apr 1996 16:06:37 +1000

To: ██████████

From: ██████████ (awol)

Subject: AWOL: Melbourne reading April 9

*The following message has been posted by AWOL on behalf of Alphabet City  
Cafe Readings, Zound Poetry and Smith Street Readings.*

\*\*\*\*\*

*Alphabet City Cafe Readings Melbourne*

*April 9 Grant Caldwell (fresh from his NSW tour), Robert Drummond, Kerry  
Scuffins, Lyn Boughton and musicians. Alphabet City Cafe - 98 High Street  
Northcott (opposite Valhalla cinema). Readings are organised by Shelton Lea  
and are held on the 2nd Tuesday of the month. For further details contact  
the cafe.*

\*\*\*\*\*

*Zound Poetry at La Mama*

*April 9 8pm Presented by the Axle group. Features Unamunos Quorum, Carolyn Connors, Kelli Dipple, Peter Murphy, Javant Biarujia Biarujia and Peter Gleeson. Details ph pete spence (03) 9593 9033*

\*\*\*\*\*

### *Smith Street Readings*

*Smith Street Hotel 14-18 Smith Street Collingwood (opposite 3CR).  
April 9 7.30pm Catherine Magee, Patrick Alexander, Coral Hull, John Anderson.  
April 23 Lyn Boughton, Daniel Keen, Alison Croggon and Craig Sherbourne.  
Details ph Adrian Rawlins (03) 9417 2869.*

### *AWOL*

*Australian Writing On Line*



*<http://www.ozemail.com.au/~awol/>*

*PO Box 333 Concord NSW 2137 Australia*

*Phone 61 2 7475667*

*Fax 61 2 7472802*

---

Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia



PH:(02) 

FAX:(02) 

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177. **Joe Amato**

### ***Re: Poetry video & Performance***

*Tue 9 Apr 1996*

---

thanx, chris c., for that fine modulation... always been fond of song lyrix mself, and in fact (no need to blush here i hope) have been as inspired by same as by poems... one quick note along the lines of poets who use lyrix actively in their



work (could this be another thread?): toby olson's "standards" series, whereby he riffs on... standards!...

best,

joe

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---

178. **Julie Marie Schmid**

***Re: Poetry video & Performance***

*Tue 9 Apr 1996*

---

Amen, Cris!!

I was struck by what you say about reading slam, dub, rap along with Watten, Hejinian, Derek Walcott. The idea isn't (or shouldn't be) to ghettoize, but to read all these voice in concert. I got into contemporary poetry through the language poets and find much of what they're doing and writing about (both poetry and essay) as helpful in thinking about more performance-based poetries.

Thanks for your post. It's given me something to chew on!

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179. **Julie Marie Schmid**

***Re: Happy poetry month***

*Tue 9 Apr 1996*

---

To get on the Robert Haas bandwagon: I saw him speak this winter at the Harold Washington Library in Chicago. He gave a talk entitled "Democratic Vistas" and then the obligatory colon and something about the poet and the economy. It was supposed to be a dialogue with Thulani Davis, but due to the blizzard on the East Coast she couldn't make it--alas! Mr. Haas spoke for awhile about the poet as implicated in a gift economy--she has to return the gift, etc. He did a stunning job of tying this into the realities of literacy and education in this country and really got the audience thinking about the connection between reading poetry and democracy--Whitman's "nation of poets." After talking for about an hour, he opened the discussion up to the audience and had people telling about specific activities in their communities, both poetic and political (if you care to separate the two). Likewise, people started asking Haas and other audience members for suggestions about things that could be done at the grass roots level. The discussion went on for about two more hours.

What really amazed me about this evening was Haas's complete commitment to the community and the way that he really imparted that feeling to other people present. As it was a free, public reading at the library, it was attended by quite

a few non-academic, non-poet types. I attended the discussion with non-poet folk (2 ad. execs. and 1 CPA--ages: 2 twenty-somethings, 1 baby boomer). The four of us left there impassioned and went home and talked about the reading for hours. In fact, it still comes up in conversation. I don't know how much it changed people's lives, but I do know that since that evening my three friends have been attending readings and slams regularly with me and have caught the bug.

All this is a really long-winded way of saying that although I, too, have reservations about the whole poet laureate schtick, I think Haas is completely committed to the idea of a community poetics and that he is striking some chord in people through his work as p.l.

P.S. My only regret is that Thulani Davis didn't make it. What an evening that would've been!

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180. **Maria Damon**  
***Re: Happy poetry month***  
*Tue 9 Apr 1996*

---

hear hear on poetry activists! thanks julie schmid for your heartwarming tale engagement and community. -bests, maria d

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181. **Kevin Killian**  
***West Coast Brodey Reading***  
*Tue 9 Apr 1996*

---

Small Press Traffic and the Poetics Department of New College present a celebration of Hard Press' publication of Jim Brodey's Heart of the Breath (ed. Clark Coolidge)

Readings and remembrances by Bill Berkson, Tom Clark, Robert Grenier, Larry Kearney, and Joanne Kyger

Friday, April 12 at the New College Theater  
777 Valencia Street, 7:30 p.m

Jim Brodey, born in Brooklyn, 30 November 1942, died (of AIDS) San Francisco 16 July 1993.

Empty wine bottle cold as Hoboken in November  
Or Mission Street in ancient San Francisco  
Where the lawns grow heather-like and men

Caught in the whirlwind of heaven worldweary  
Men leaning into holes in space on lawns green  
Pills coming on the earth revolving into sleep

-from Jim Brodey's "Jack Kerouac"

His zigzag is unearthly, sometimes. Not just word/nerve/combinations, but flowing structures to amaze the gloom of lower Manhattan. The discipline inherent in Kerouac's locomotive meditations (which look so easy when read), is fed-back to him, but in mad overdubbing stanzas. Brodey's book is a flying horse of wild crab language served up by a poet already well-versed in how a poem walks.

-Ted Berrigan

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182. **Charles Smith**  
***Re: Fanny Howe video...***

*Tue 9 Apr 1996*

---

Jena-- do you know how one might get a copy of this?

"--Fanny Howe's *\_What Nobody Saw\_*: this video was definitely the highlight for me. I think it comes closest to what Tim Wood may be looking for. The images worked with the words in a truly evocative way so that they were in fact the *\_language\_* of the poem (as opposed to an illustration of it)."

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183. **Edward Foster**  
***Russian/American Poetry Conference***

*Tue 9 Apr 1996*

---

PROSPECT: The Second Sensational Festival of Russian and American Poetry and Poets

Bruce Andrews, Arkadii Dragomoshchenko, John High, Jackson Mac Low, Vadim Mesyats, Eileen Myles, Maya Nikulina, Simon Pettet, Lev Rubinshtein, Leslie Scalapino, Aaron Shurin, Elena Shvarts, Nathaniel Tarn, John Yau, Ivan Zhdanov, and a most stellar assembly of other great poets, critics, academics, and terrific people in general.

Call for papers: those wishing to participate in academic sessions and panel discussions, please submit proposals as soon as possible but not later than May 1st.

POETS WHO WISH TO READ THEIR WORK AT THE FESTIVAL: please contact us AS SOON AS POSSIBLE.

May 23-26, 1996  
Stevens Institute of Technology  
Hoboken, New Jersey  
(directly across the river from Manhattan; one subway stop from  
the West Village)

Registration fee: a mere \$35 (which we'll waive if that's outside your  
budget)!

Amazing (reasonably priced) dinners!

Limited (inexpensive!) housing!

For information: Ed Foster or Vadim Mesyats, Dept. of Humanities, Stevens In-  
stitute of Technology, Hoboken, New Jersey 07030; tel. [REDACTED], fax  
[REDACTED]; e-mail [REDACTED]

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184. **Chris Stroffolino**

***Re: why is art and how did she get in my backstroke. the soup?***

*Tue 9 Apr 1996*

---

Dear Mikl---Yes on PAVEMENT ambiguity (career-korea, like early REM etc)  
Dear Maria D.-- Yes on Michael Smith....certainly no happy nationalist...

-----

another question---much of this talk of poetry slams and open readings  
and performance poetry seems to involve assumptions about "democracy"  
that I question. That the "avant-garde sophisticates" need to be in  
touch with the more "populist" slams, etc.....

But, it seems to me there is at least as much HEIRARCHY and SNOBISM  
and even a "star-system" in the slam scene as in the "avant-garde  
sophisticate" scene. Maggie Estep is seen as a kind of metonymy for  
"a NYC slam poet" by many (just as BERNSTEIN is seen as a metonymy  
for Paul Naylor, etc).

I am not trying to be judgmental here, but trying to come to a  
clearer understanding of the difficulties involved in forging  
alliances between these scenes. In PHILA, in the late 80  
's I was originally far more embraced by a largely black "open  
mic" scene (we didn't call them slams--perhaps because the illusion  
of co-operation hadn't yet been REAGANED out) UNTIL I stopped reading  
a certain kind of poem.

Wouldn't it be nice if more events combined these two groups  
without snobbery on either side?

----

Of course, then there's the other question--

We (was it Amato?) may say "WE RESPECT EVERYTHING" and that can be our public political stance, but at the same time there's always these DECISIONS to make, and these preferences.....  
so, should we just cop out and say it's arbitrary...  
or that so and so has a bigger name  
or that so and so is less of a threat  
or that so and so has done me alot of favors so therefore  
or that so and so is REALLY good in bed  
or sat up with me in my hour of DREAD...

----

why do so many people, when they talk of poetics, sound like politicians (me no excluded here)?  
"let me make this perfectly clear," etc----

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185. **Charles Alexander**  
**Re: Happy national poetry month**

Tue 9 Apr 1996

---

*are we only allowed to read happy, nationalist type poetry this month? time to break out von hallberg's american poetry and culture again to find out if there is such a thing...--md*

Here in Minneapolis the Big Poetry events for National Poetry Month are sponsored by LitLink, which includes Graywolf Press, Coffee House Press, Milkweed Editions, New Rivers Press, and The Loft Writers' Center, are being held at the Mall of America (largest shopping mall in the country, I think), and they are all rather geared around a "reach for poetry and feel good about life" atmosphere, or at least it seems so from the ways in which the events are being promoted.

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186. **Henry Gould**  
**Re: why is art and how did she get in my backstroke. the soup?**

Tue 9 Apr 1996

---

On Tue, 9 Apr 1996 14:29:34 -0400 Chris Stroffolino said:

- > Of course, then there's the other question--
- > We (was it Amato?) may say "WE RESPECT EVERYTHING" and that can
- > be our public political stance, but at the same time there's always
- > these DECISIONS to make, and these preferences.....
- > so, should we just cop out and say it's arbitrary...
- > or that so and so has a bigger name
- > or that so and so is less of a threat

- > or that so and so has done me alot of favors so therefore
- > or that so and so is REALLY good in bed
- > or sat up with me in my hour of DREAD...
- > ----
- > why do so many people, when they talk of poetics, sound
- > like politicians (me no excluded here)?
- > "let me make this perfectly clear," etc----

Maybe if the relationship between poetry and dreams was understood more clearly. I mean the dreams of the human race. I'm thinking of the Wallace Stevens aphorism about "The whole race is a poet..." Say we're dreaming of lost paradise and how to find it again. Taste rules criticism, and intuitive affinities, and social experience (i.e. your angle of vision) -- but it's only arrogance to imagine you've already achieved the pinnacle(s) of truth & beauty. So humility & compassion in responding to a poem is a kind of reciprocal openness. Onward... (& lookout for that other sub...) (& the other lovey-dovey condors...) - Henry Gould

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### 187. **Henry Gould**

#### **Re: Happy national poetry month**

*Tue 9 Apr 1996*

---

On Tue, 9 Apr 1996 13:35:15 -0500 Charles Alexander said:

- >Here in Minneapolis the Big Poetry events for National Poetry Month are[...]
- >held at the Mall of America (largest shopping mall in the country, I think),
- >and they are all rather geared around a "reach for poetry and feel good
- >about life" atmosphere, or at least it seems so from the ways in which the
- >events are being promoted.

Sounds like my old home town! "Hyello. Say now, you just have a really really nice day!!" -- Estelle du Nordstrom, Vice-President, M-DABL (Minnesotans Dream A Better Life)

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### 188. **Rae Armantrout**

#### **Re: Poetic Briefs**

*Tue 9 Apr 1996*

---

I tried to respond backchannel to an offer to send Poetic Briefs to whomever was interested. (I believe the posting was from Jeff Hanson). But my backchannel went awry and my message was returned. So I'll just tell the whole list. Yes, I'm interested in receiving an issue of Poetic Briefs.

Rae Armantrout  
4774 E. Mtn. View Dr.  
San Diego, Ca. 92116

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189. **Hank Lazer**  
***Re: Poetic Briefs***

*Tue 9 Apr 1996*

---

I had the same problem as Rae. Please send me Poetics Briefs:

Hank Lazer  
2945 N Hampton Dr  
Tuscaloosa, AL 35406-2701

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190. **Martin Spinelli**  
***coming LINEbreak promos***

*Tue 9 Apr 1996*

---

Folks,

I have been encouraged to post the weekly LINEbreak promotional copy to POETICS. These are the messages that go out over the NPR computer network to be read on air as advertisements for upcoming programs. (Bear this in mind as you read them.)

If LINEbreak is not on in your area contact your local public or college radio station and encourage them to carry it. (If you think only one or two programs would be of interest in your area) stations can broadcast individual programs if they wish.

Martin

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191. **Martin Spinelli**  
***Cecilia Vicun~a on LINEbreak***

*Tue 9 Apr 1996*

---

TO: All Stations/Program Directors  
FR: Martin Spinelli, LINEbreak Producer  
DT: 1 April 1996  
RE: "LINEbreak" - Promo for 4/4/96 program

---

Title: "LINEbreak"  
Program ID: 96-B64-00001  
Feed Time: 4 April  
1:00 a.m. Eastern Time

The following is promo copy for the April 4th LINEbreak.

\*\*\*\*\*

A new program called Linebreak is on the way. Every week it brings you interviews and performances with the best and most interesting writers at work today. On the first edition of Linebreak, we feature Chilean poet Cecilia Vicuna [si-SEEL-ya vi-COON-ya]. She'll perform songs from the shaman tradition. Join us for Linebreak at [time/day] on [station].

\*\*\*\*\*

Contact: Martin Spinelli, Producer/Director  
302 Clemens Hall  
SUNY at Buffalo  
Buffalo, NY 14260-4610  
  
Phone: 716/[REDACTED]  
Fax: 716/[REDACTED]  
E-mail: [REDACTED]  
www: <http://writing.upenn.edu/epc/linebrea>

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192. **Martin Spinelli**  
***Dennis Tedlock on LINEbreak***  
*Tue 9 Apr 1996*

---

TO: All Stations/Program Directors  
FR: Martin Spinelli, LINEbreak Producer  
DT: 10 April 1996  
RE: "LINEbreak" - Feed Schedule + Promo for 4/11

---

Title: "LINEbreak"  
Program ID: 96-B64-00002  
Feed Time: Thursday April 10th  
1:00 A.M. Eastern Time  
Channel: A73.1 M

The next LINEbreak feeds at:  
1:00 A.M. Thursday Eastern Time (that's)



12:00 Midnight Wednesday Central Time  
11:00 P.M. Wednesday Mountain Time  
10:00 P.M. Wednesday Pacific Time

The following is promo copy for the 4/11 LINEbreak.

\*\*\*\*\*

On the next edition of Linebreak, host Charles Bernstein speaks with ethnographer Dennis Tedlock. Dennis Tedlock is the editor of the flagship journal The American Anthropologist. He'll perform a translation of a Zuni folktale. Join us for the next Linebreak on {time/day} on {station}.

\*\*\*\*\*

Contact: Martin Spinelli, Producer/Director  
302 Clemens Hall  
SUNY at Buffalo  
Buffalo, NY 14260-4610  
  
Phone: 716/[REDACTED]  
Fax: 716/[REDACTED]  
E-mail: [REDACTED]  
www: <http://writing.upenn.edu/epc/linebreak>

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193. **Martin Spinelli**  
***Ray Federman on LINEbreak***

*Tue 9 Apr 1996*

---

TO: All Stations/Program Directors  
FR: Martin Spinelli, LINEbreak Producer  
DT: 17 April 1996  
RE: "LINEbreak" - Feed Schedule + Promo for 4/18

---

Title: "LINEbreak"  
Program ID: 96-B64-00003  
Feed Time: Thursday April 18th  
1:00 A.M. Eastern Time  
Channel: A73.1 M

The next LINEbreak feeds at:  
1:00 A.M. Thursday Eastern Time (that's)  
12:00 Midnight Wednesday Central Time

11:00 P.M. Wednesday Mountain Time

10:00 P.M. Wednesday Pacific Time

The following is promo copy for the 4/18 LINEbreak.

\*\*\*\*\*

On the next edition of Linebreak, experimental novelist and holocaust survivor Ray Federman [FED-der-man]. As a child, his mother hid him in a closet to escape the Nazi round-ups in his neighborhood. This event marked his writing in some very UN-sentimental ways. Join us for the next Linebreak on {time/day} on {station}.

\*\*\*\*\*

Contact: Martin Spinelli, Producer/Director

302 Clemens Hall

SUNY at Buffalo

Buffalo, NY 14260-4610

Phone: 716/ [REDACTED]

Fax: 716/ [REDACTED]

E-mail: [REDACTED]

www: <http://writing.upenn.edu/epc/linebreak>

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194. **Martin Spinelli**

***Lance and Andi Olsen on LINEbreak***

*Tue 9 Apr 1996*

---

TO: All Stations/Program Directors

FR: Martin Spinelli, LINEbreak Producer

DT: 24 April 1996

RE: "LINEbreak" - Feed Schedule + Promo for 4/25

---

Title: "LINEbreak"

Program ID: 96-B64-00004

Feed Time: Thrusday April 25th

1:00 A.M. Eastern Time

Channel: A73.1 M

The next LINEbreak feeds at:

1:00 A.M. Thursday Eastern Time (that's)

12:00 Midnight Wednesday Central Time

11:00 P.M. Wednesday Mountain Time

10:00 P.M. Wednesday Pacific Time

The following is promo copy for the 4/25 LINEbreak.

\*\*\*\*\*

On the next edition of Linebreak, cyberpunks Lance and Andi Olsen talk with host Charles Bernstein about postmodern fiction and how TV has infected and invigorated writing. Lance reads from his new novel Burn, and Andi puts video tape through some artistic paces on the next Linebreak--right here on {station} at {time/day}.

\*\*\*\*\*

Contact: Martin Spinelli, Producer/Director

302 Clemens Hall

SUNY at Buffalo

Buffalo, NY 14260-4610

Phone: 716/ [REDACTED]

Fax: 716/ [REDACTED]

E-mail: [REDACTED]

www: <http://writing.upenn.edu/epc/linebreak>

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195. **Carl Lynden Peters**

***Re: Poetic Briefs***

*Tue 9 Apr 1996*

---

*I had the same problem as Rae. Please send me Poetics Briefs:*

*Hank Lazer*

*2945 N Hampton Dr*

*Tuscaloosa, AL 35406-2701*

ditto. -- i'd very much appreciate this, too:

c. peters

dept. of english

simon fraser univ.

burnaby, BC canada

V5A 1S6

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196. **Mark Roberts**

***AWOL's Virtual small press bookshop***

*Tue 9 Apr 1996*

---

Just to let people know that AWOL has begun to upload its Virtual Bookshop onto its www site. If you are interested AWOL's address is  
<http://www.ozemail.com.au/~awol>

Take a look and see what you think. Better still order a book!! All prices are in Aust dollars but can be converted to US\$ or UK pounds or whatever. Send any comments/suggestions to [REDACTED]

---

Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia  
[REDACTED]  
PH:(02) [REDACTED]  
FAX:(02) [REDACTED]

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197. **Jordan Davis**

***this week in poetry (new york)***

*Tue 9 Apr 1996*

---

white guys! white guys! white guys!

but Walter, how are we reproducing science? : )  
or should I ask.

---

To recap: Wednesday, Charles North (villified not long ago by Edgar Allen ((sic sic sic transit spelling)) Poe, but he's a 'pretty' strong subtle poet, looking forward to the selected from S&M) and David Lehman are reading up at Maison Francaise at Columbia.

Thursday, here at Poetry City, Ron Silliman (author of like a hundred books) and Lewis Warsh (author of like a hundred books.. just finished A Free Man and I don't find my way through too many contemporary novels.. I strongly recommend Free and Agnes & Sally as just about as real and bedraggled as prose can stand), 6:30, free, lots of books for sale, it's National Poetry Month--buy books.

Friday, over at Segue, the profoundly charming Tim Davis will read poems from photographs. That's Segue Performance Space, 303 E. 8th (betw. B & C), 7:30

PM, and if you haven't seen Tim read, or you haven't seen Tim read for a year, you're due for a checkup from the Doctor!

Saturday, over at the nicest cave in town, the EAR, at 2:30 p.m. Chris "Lolla-palooza" Stroffolino and I will be reading our poems. I understand Chris will be bingeing on patent leather; I'm going maximum chiffon.

\_\_\_\_ Hurry! But don't forget to eat! A copy of *\_Tjanting\_* will be awarded after the Poetry City reading to the person who can best answer the question, "What are those black things under seals' eyes?"

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198. **Steve Carll**

*stop breathin', breathin' for me now*

Tue 9 Apr 1996

---

At 02:29 PM 4/9/96 -0400, Chris S. wrote:

> Dear Mikl---Yes on PAVEMENT ambiguity (career-korea, like early REM etc)

Yay ambiguity!

*But, it seems to me there is at least as much HEIRARCHY and SNOBISM and even a "star-system" in the slam scene as in the "avant-garde sophisticate" scene.*

I think any scene eventually (de?)generates this kind of hierarchy; it seems to be a facet of institutionalization. "Star-system" strikes me as particularly apt for the slam structure, or maybe any "populist" performance scene, which might explain why of all the poetries this one has been embraced by MTV. Which is not to say that being conscious of oneself as a "sophisticate" isn't another way of playing "star", only that MTV's not as interested in that particular mode at the moment.

*We (was it Amato?) may say "WE RESPECT EVERYTHING" and that can be our public political stance, but at the same time there's always these DECISIONS to make, and these preferences.....  
so, should we just cop out and say it's arbitrary...  
or that so and so has a bigger name  
or that so and so is less of a threat  
or that so and so has done me alot of favors so therefore  
or that so and so is REALLY good in bed  
or sat up with me in my hour of DREAD...*

How about "so and so creates stuff that really fucks with MY personal head in a most righteous way"? That shouldn't mean any disrespect for someone whose work simply doesn't, should it? (But since you brought it up, who IS really good in bed? Never mind, knowing can only torment me :-)

*why do so many people, when they talk of poetics, sound  
like politicians (me no excluded here)?  
"let me make this perfectly clear," etc----*

Well Chris, your question reminds me of something my daddy once said to me,  
he said "Son..."

Steve

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199. **Maria Damon**

***Re: Poetic Briefs***

*Tue 9 Apr 1996*

---

sure, i'll take one two. (PB 20)

maria damon

128 racing beach ave

falmouth ma 02540

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200. **Thomas Bell**

***Re: Poetic Briefs***

*Tue 9 Apr 1996*

---

Sane problem

Thomas Bell

2546 Hibbitts Rd.

Nashville, TN 37214

On Tue, 9 Apr 1996, Carl Lynden Peters wrote:

*I had the same problem as Rae. Please send me Poetics Briefs:*

*Hank Lazer*

*2945 N Hampton Dr*

*Tuscaloosa, AL 35406-2701*

*ditto. -- i'd very much appreciate this, too:*

*c. peters*

*dept. of english*

*simon fraser univ.*

*burnaby, BC canada*

*V5A 1S6*

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201. **Mary Rising Higgins**  
***Re: Happy national poetry month***  
*Wed 10 Apr 1996*

---

So, like if I break out Von Hallberg's american poetry & culture will I find an answer to the question: What does which poetry have to do with whose idea of culture anymore...??

mary

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202. **Bob Holman**  
***Poetry video***  
*Wed 10 Apr 1996*

---

Point being, I guess, that we evaluate what we come into contact with and too few come into contact with poetry. Just a point of view here, that po lightens and brightens and changes the world when language gets real in a way like love. Also we can rock em.

To me, big difference in being a poet is that indeed we are those who presume, as Joe says, to be so, as opposed to, say, those who might presume to be a medical doctor. Good carpenters generally make a living at it. Do poets? Good poets? What the Slam is all about, I think, is giving the naming-of-poets power to people in a Wonderland way. Which is, I maintain, better than no way at all, and can be rough fun. Also, can be boring and predictable. Hand me that Fat Side of the Post Century Millennial, maybe I can find the 100% correct spelling there.

When Ismail Azim-El says the CIA was formerly known as the SS in his It s so hot today poem in USOP (show #2), does it upset because of politics or aesthetics or is it written off for the same (or other) reasons?

Who says that performance complicates poetry ? That s great! My impression is the opposite: performance simplify to a single chord or visual or whatever. I didn t get Creeley till I heard him read -- then I saw the space around the lines as part of poem, heard his words as containers of emotion. For me, the poem is what is transmitted as the poem however it s transmitted.

Poetry for me provides voice for the unheard. That is a language issue.

Now back to this Hall character. I was hoping the Dovetonsils reference would pitch us into a TV tour of Literature -- far I know, Percy was the first ever on TV and the first time I saw a living poet, and it was hilarious and made me angry because he was too easy. Hall s pose, too, is to make fun of your saying he s too easy within a performance you ll think too easy, like Dumb Art. Btw, what did you think of Lord Buckley s appearance in show 1?

To Wystan, yup, that was me at MAndre s loft, frontchannel greets. To Cris Creek, backchannel me info on who to get with re: USOP on Brit Tv, and thanks for some great reading/listening leads. And dear Simon, when I am PoLariat You ll be my Queen! except I think I go for Tom Clark (& party!) to lead the way -- he s more experienced at these PoWars than I.

Bob Holman

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203. **Bob Holman**  
**National Poetry Month**

Wed 10 Apr 1996

---

Thanks, David Bartier, for the Hass scoops. I have taught from his River of Words curriculum, and enjoyed esp. his essay re: Duncan and spawning salmon. I had a pleasant enough chat with him 3-4 weeks ago and set up an interview for iGuide (<http://www.iGuide.com/music/poetry>) which he blew off, just up and disappeared. I finally roused his assistant yesterday (three weeks later), when I left a message I'd composed questions \_and\_ answers myself ala Berrigan-Cage and wondered if Bob would like to see the thing before I publish it....

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204. **Bob Holman**  
**Michael Smith**

Wed 10 Apr 1996

---

"Michael Smith was on the threshold of consolidating a rapidly rising international reputation as a poet when he was murdered by supporters of the Jamaican Labor Party on 17th August, 1983" writes Linton Kwesi Johnson on the back cover of "It A Come: Poems by Michael Smith" (Race Today Publications:London, 1986). Smith's first LP, "Mi Cyaan Believe It," had just been released by Island Records.

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205. **Chris Stroffolino**  
**Re: stop breathin', breathin' for me now**

Wed 10 Apr 1996

---

(write it on a postcard) Dear Steve C. Do you think the question of heirarchies relates to what Henry Gould called taste? The ambivalence here, for me much of the time, relates to the "division" between "public" and "private" in many ways. If the so-called private is really public, which I believe it is, then the "subjective" can be considered as legitimate as the so-called



"objective" (which is really subjective). Thus, the link of private with subjective and public with objective can be blown apart or simply ignored and seen as false as if we aren't "always already" corrupted by the linguistic grids we're (i mean I) trained in from elementary school or wherever. Thus, I disagree with Gould on the point of trying to find a "lost paradise" or some primordial Wordsworthian child dancing on the shore--but I am interested in "dwelling in possibility" (as well as in prose) and so I can not claim FULLY AND ACCURATELY what, indeed, my taste is. And I suspect others who claim they can as boxing themselves in (like Perelman's great pun on the spectators who "MUST FIND WHAT IDENTITIES THEY CAN"). Yet, at the same time, I feel to some extent OBLIGATED to question others when they claim to be "democratic." Perhaps, it's because I've been raised in a country in which this word is pretty much a meaningless buzzword. Now, what is TRUE DEMOCRACY (aside from a Steal Pulse album with that great song "ravers" on it---whoops, ron silliman, unintentional typo)? is it perhaps a democracy that admits of heirarchy, admits of the arbitrariness of taste, admits of individuals, and to be honest I feel a lack of such a world. I guess I'm afraid to offend people by saying "this doesn't work for me" or afraid that I will end up eating my words because suddenly tomorrow it a poem I derided today as drivel may become the ONLY THING THAT GETS ME THROUGH that day.... And then when it moves from "poems" to "poets" to "scenes" to whatever, there arise all these questions of "package deals". And I know I should not let these things worry me, but do I now? But in lieu of simply shutting up about it--"I won't tread on you if you won't tread on me"--I also have been absolutely SHAKEN (in a way I call positive) by the "fools who rush in where angels fear to tread" and who dare say things like "OF course, Pound is stupid" or something. It quickens the reactive mind, and Pam Rehm somewhere has that great think about "locate CREATION in REACTION" and thus perhaps maybe it would be a more TRULY DEMOCRATIC world if we did away with the "trickle down" theory of Democracy and actually delineated exactly what has MOVED US up to this point and what has NOT...even if such a delineation will seem heirarchical and subjective. This doesn't mean that one becomes immune from questioning, but that such questions will not be merely asked by one's self, but by others. I am curious as to what "liking everyone equally as poets" (as I understand Maria Damon's position) really means. It seems alien to me. Yet does that make me a snob? I hope not. I don't think poetry's necessarily an exalted activity. In fact, it may be a crutch alot, a neurotic activity, a compensation. Yet I'll DEFEND it against others who I see as just as deluded (Westerberg---"I suppose your guess is more or less as bad as mind" as a VERY empowering statement). This depends on "mood" and "need" as much as taste. For instance, I look at Shakespeare and I say "he must have really

needed to write that way" and perhaps that makes me democratic, joined to others by NEED.... but is it a manufactured need, ah, that's another question.... and I am drawn to poets who deal with THAT question too.... chris

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206. **Ron Silliman**

***Deadly Virus !!!***

*Wed 10 Apr 1996*

---

Poetics gang,

The following is an internal IBM communique about a virus (thus I would presume this to be real and not a variation of the Good Times hoax).

Forewarned is forearmed.

Ron

\*\*\* Forwarding note from RADFORD --RHQVM14 04/09/96 13:42 \*\*\* To: TSS Service Planning - Raleigh

From: B. L. Radford

Information Center Analyst

8-██████ / ██████

SUBJECT: Deadly Virus !!!

FYI - be sure to read !!!

From: R. L. Bond, Consultant Liaison

SystemView Information Bureau

Dept/H15 Bldg/503 Loc/B324

Subject: FYI - DO NOT DOWNLOAD PKZIP300

fyi

DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF  
THE  
EXTENSION!!!

WARNING!!!!!! Read the following and take note for those of you who  
access

the web and ftp sites. . . BE WARE!!! Notify your friends and family  
and

total strangers too!!! We don't want to deal with anything like this  
what-so-ever!!!

>>>

>>>Hi all,

We work closely with the military and received this message from a very reliable source in DC this morning.

A NEW Trojan Horse Virus has emerged on the internet with the name PKZIP300.ZIP, so named as to give the impression that this file is a new version of the PKZIP software used to "ZIP" (compress) files.

DO NOT DOWNLOAD this file under any circumstances!!! If you install

or expand this file, the virus WILL wipe your hard disk clean and

affect modems at 14.4 and higher. This is an extremely destructive

virus and there is NOT yet a way of cleaning up this one.

REPEAT: DO NOT DOWNLOAD ANY FILE NAMED PKZIP300  
REGARDLESS OF  
THE  
EXTENSION!!!

Thanks,  
John Scheible



Regards,  
Bill

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207. **Henry Gould**

***Re: stop breathin', breathin' for me now***

*Wed 10 Apr 1996*

---

On Wed, 10 Apr 1996 01:46:12 -0400 Chris Stroffolino said:

Thus, I disagree

- > with Gould on the point of trying to find a "lost paradise" or
- > some primordial Wordsworthian childing dancing on the shore--but
- > I am interested in "dwelling in possibility" (as well as in prose)

Well, I been accused of bein a meister-reductivizer too, so I guess I can take it. Everybody's got their own vocabulary for it, whether it's Platonic (humankind naturally seeks "the good") or Dante (direct your will toward the true good) or Poe (mankind naturally seeks the perverse just to be perverse) (all these mally-blanche authorities again, sorry), or real democracy & the Amurrican way - but I say we ALL looking for it. But what I was really interested in was the connection between dream & poetry - that poetry in english, for one example,

starts in "dream-vision" - & that sleep dreams have a linguistic texture - and that dreams are riddles or wishes - & that poetry "fabricates" vision in a related way. Prose fiction tends to "solidify" the dream in a realistic manner (I know I'm being reductive now) - whereas I see poetry playing back and forth in a more concentrated way between dream and act, script and performance. - Henry Gould

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208. **Emily Lloyd**

***darkly wise***

Wed 10 Apr 1996

---

I remembered, in a weird flashbacky way, a line from the first poem that ever really got me...I was 5 or 6 and it was in some anthology of, I assume, dead white boys, and there was a line in it that went: "And if you be wise, be you darkly wise, darkly wise as a" <something something>...or something like that. At the time, I was so affected I tore it out of the library book, got in deep kimshi, etc...now I don't remember who wrote it. Does anyone recognize those lines? I've never come across them since. em

~~~~~  
~~~~~

Emily Lloyd [REDACTED]

"It takes time to make queer people"--gertrude stein

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209. **Joe Amato**

***Re: Poetic Briefs***

Wed 10 Apr 1996

---

yeah, please sign me up for a pair of poetics briefs... i'm a 32...

joe amato

5040 s. woodlawn ave. #3N

chicago, il 60615

thanx!...

joe

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210. **David Kellogg**

**Re: Poetic Briefs**

Wed 10 Apr 1996

---

same same. please send poetic briefs to the address below.

Cheers,

David

~~~~~  
~~~~~

David Kellogg                      Duke University

██████████              University Writing Program

██████████              Durham, NC 27708

FAX ██████████

There is some excitement in one corner,  
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

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211. **Daniel Bouchard**

**Re: darkly wise**

Wed 10 Apr 1996

---

Emily:

You wrote the poem. Don't you remember?

~~~~~  
And if you be wise be you darkly wise  
Darkly wise as a dead white boy.  
I assume there was a line in it  
Something something, or something like that.

Affected so was I at the time  
It tore out of the library in deep kimshi, etc.  
I've never come across them since  
I've never come across em since.

~~~~~

It really got me too.

██████████

"Has anybody seen my girl?" -- Bob Dylan

To: POETICS @ UBVM.CC.BUFFALO.EDU (Multiple recipients of list POETICS)  
@ SMTPIN

cc: (bcc: Daniel Bouchard/College/hmco)  
From: emilyl @ EROLS.COM (Emily Lloyd) @ SMTPIN  
Date: 04/10/96 09:01:19 AM  
Subject: darkly wise

I remembered, in a weird flashbacky way, a line from the first poem that ever really got me...I was 5 or 6 and it was in some anthology of, I assume, dead white boys, and there was a line in it that went: "And if you be wise, be you darkly wise, darkly wise as a" <something something>...or something like that. At the time, I was so affected I tore it out of the library book, got in deep kimshi, etc...now I don't remember who wrote it. Does anyone recognize those lines? I've never come across them since. em

~~~~~  
~~~~~

Emily Lloyd [REDACTED]

"It takes time to make queer people"--gertrude stein

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## 212. **David Columbia**

### ***Re: stop breathin', breathin' for me now***

*Wed 10 Apr 1996*

---

Steve Carll wrote:

>

> At 02:29 PM 4/9/96 -0400, Chris S. wrote:

> > or that so and so is REALLY good in bed

> whose work simply doesn't, should it? (But since you brought it up, who IS

> really good in bed? Never mind, knowing can only torment me :-)

As in, so good that the QUALITY itself of the bed they give, not the degree of one's attraction to them, makes them worthy of poetic favors? I'm itchin to know.

"But a good mind does not a good fuck make." (A recent poetics noted).

--

[REDACTED]

David Columbia

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213. **Charles Alexander**  
**Re: Happy national poetry month**  
*Wed 10 Apr 1996*

---

*So, like if I break out Von Hallberg's american poetry & culture will I find an answer to the question: What does which poetry have to do with whose idea of culture anymore...??*

Here's somebody's minnesota-ish idea of culture, verbatim from flyer:

---

POETRY

ALIVE

at Mall of America

A Celebration of National Poetry Month

Friday, April 12th, 2:00 - 8:00 p.m.

Sears Court at Mall of America

Highlights Include

\*A diverse collection of poets and performers will give staged poetry performances, including a Cacophony Chorus of area high school students called "Gen X-10," and jazz poet Debra Marquart with her band The Bone People. \*A giant-sized, movable version of the wildly popular "Original Magnetic Poetry Kit"™ will be on hand for Mall visitors of all ages to create enormous and ever-changing poems. \*Poetry Karaoke will feature local celebrities and Mall visitors reading from a diverse selection of poems. \*Computer hook-ups will allow participants to contribute to a community poem that will grow throughout the day, and to interact with poetry fans nationwide through the Internet.

Performance Schedule for Poetry Alive!:

2:00 Mick Veck of the St. Paul Saints baseball team and poet Carol Connolly

2:30 Poetry Karaoke with local celebrities and mall visitors

4:00 Christopher Edwards interprets the work of Beat poet Bob Kaufman

4:30 Poet Diane Glancy

5:00 Poet Mary Moore Easter

5:30 Poets Jim Moore and Deborah Keenan

6:00 Gen X-10: A Cacophony Chorus of Twin Cities High School Students

7:00 Debra Marquart and the Bone People: Jazz Poetry

Poetry Alive! at Mall of America grew out of meetings sponsored by LitLink Minnesota, a unique collective of literary organizations that works together to create major educational and public awareness initiatives

POETRY ALIVE! Sponsors Coffee House Press, Graywolf Press, The Loft, Milkweed Editions, Minnesota Center for Book Arts, New Rivers Press, Original

Magnetic Poetry Kit, S.A.S.E.: The Write Place, Shout! Magazine, Writer's Voice  
Project of the Metropolitan Minneapolis YMCA

---

No comment. Culture with a capital Q.

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---

214. **Jordan Davis**  
***seven tapes of ambiguity***

*Wed 10 Apr 1996*

---

what screws up ambiguity  
(for instance the song Steve's quoting in his subject line  
sounds really great until you figure out it's about tennis..)  
is how quickly it slides into ordinary meaning  
or you don't go back and reread where's waldo  
--Jordn

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---

215. **Emily Lloyd**  
***Re: darkly wise***

*Wed 10 Apr 1996*

---

At 09:25 AM 4/10/96 EDT, Daniel Bouchard wrote:

>I've never come across em since.

like AT&T...You Will <snap!>

Thanks Daniel. That was darkly <something something>.

~~~~~  
~~~~~

Emily Lloyd [REDACTED]

"It takes time to make queer people"--gertrude stein

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---

216. **Bill Luoma**  
***Tim Davis Reading in NYC***

*Wed 10 Apr 1996*

---

Subj: Re: pardner

Date: Tue, Apr 9, 1996 5:13 PM EDT

From: [REDACTED]

To: [REDACTED]



TD RIDES...AHEM...READS AGAIN!!

THIS BLOODY FRIDAY, THE 12th

Segue Performance Space

303 E. 8th (betw. B & C)

7:30 PM

plus thirsty

love, timothymichael"phanerocodonic"davis

billiam, can you post this on the thinggy everyone reads and obeys? love t

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217. - **Kim Tedrow**

***Culture with a "Q"***

*Wed 10 Apr 1996*

---

Charles Alexander writes:

| *Here's somebody's minnesota-ish idea of culture, verbatim from flyer:*

----snip-----

No comment. Culture with a capital Q.<<<<

Please explain "minnesota-ish" and "Q". I read it as non-complimentary.

First, Deborah Keenan, Jim Moore, Carol Connolly, and Diane Glancy are well respected poets. The list of sponsors, including the Minnesota Center for the Book Arts and Graywolf Press, is impressive.

Second, although I left Minnesota before the "Mall of America" was completed, and have never been there, I can well bet that hundreds of people that would \*not\* be inclined to seek out a poetry reading at a coffee house, University, or night club are going to get a good dose of it at the "Mall of America" that day. If the audience for poetry is broadened, \_who\_ loses?

Third and last, Poetry Karaoke sounds like \*fun\*, and a helluva lot more palatable than the floor-shaking-beer-soaked-karaoke renditions of Beatles songs sung in Vietnamese by my neighbors all weekend. (I think I'll head to Radio Shack for my karaoke system this weekend!)

Minnesota-ish (whatever that means) still, altho in D.C.,

Kim



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218. **Mark Wallace**

***DIU release***

*Wed 10 Apr 1996*

---

I hope some of you have seen the hilarious satire on the intentions of the recent NYC Poetry Talks conference that was just released on Chris Funkhouser's Description of Imaginary Universe's listserve.

It's an incredibly subtle move--now, the avant garde is free to endlessly satirize its own intentions, while the rest of the world goes about its business, completely oblivious to our existence. And rightly so, since we're an amazing bunch of pompous windbags who have no business getting involved in serious matters. Thank goodness someone finally is speaking up about the incredible pointlessness of taking avant garde poetry seriously. And thank god we realize now that there are so few of us, since it saves us the trouble of thinking we might have some sort of positive effect on anybody's life.

Even better, we can now all go to permanently closed parties where we can each endless make fun of each other without having to worry that other people will show up. That way, we don't have to worry about social context at all, but can simply speak to those of us already in the know about our own foolishness. After all, it's incredibly frustrating to have to talk to people who haven't been wasting their time reading Charles Olson. Maybe we can even have sexual affairs with each other, and talk about them behind our own backs!

What I want is to be locked forever in a room (like in the original Star Trek episode) with the writer of the DIU satire. The two of us could undermine our own pretensions for all eternity, without fear of intervention, or any stupid stuff about how to balance the need to survive with the desire to behave ethically.

Here's an idea--let's go to Newt Gingrich's office and do a sit-in protest where we'll prove to him the irrelevance of all literature and humanistic activity, especially that of the avant garde. We could even wear funny hats while we mock ourselves! And maybe, while we're at it, we could get a few Republicans to mock us too. Wouldn't that be really radical and satirical? Wouldn't that really screw things up? We'll make plenty sure that no one ever takes us seriously again, you can bet!

I feel so free.

Mark Wallace

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219. **chris daniels**

***Caesura at copan***

*Wed 10 Apr 1996*

---

Caesura at copan

eighteen-rabbit  
put the voynich-  
worm in your brain  
from too much kissing trepha dogs  
  
comforted by pariahs  
weeping you woke trephinated  
in dark stone arms  
curling round yggsdrasil's  
foliaten hands to guide  
sternufrage phaistoscion its warp through  
to your radical head

2

werewarp hound's  
distended muzzle  
strangely  
and the throated lungs  
flap singed by shards of black fire  
  
red pillar rising  
from your spasmodic crown

3

o harrier of swifts!

4

you who built mountains  
with brontother jetsam  
in the mezhirist forest  
  
smoke rears  
from ichor-bowls  
in the peak's gullet  
where you dance  
your swidden  
point-a-flechette  
  
pierced for tlalocuedjet  
spewing venom

godbones' truth  
speaking      nothing  
    for jake berry  
    at the witz monster's mouth

\*\*\*\*\*

komments, anyone?  
must run to "woik"  
th sun has jes pipped troo th kokoninan "winda"  
"pottin" is such switt "sorra"  
later

-----  
christopher daniels <[REDACTED]> 4.10.96 8:34:20 am

q: "how can you be revolutionary when 20 years ago they  
    said anything goes?"  
    --- charles wuorinen

a: "free yr mind and yr ass will follow."  
    --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa  
voice: [REDACTED]  
http://users.lanminds.com/~kunos/ (constructing)

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220. **Daniel Bouchard**  
**Re: DIU release**  
*Wed 10 Apr 1996*

---

Mark Wallace wrote:

I hope some of you have seen the hilarious satire on the intentions of the recent NYC Poetry Talks conference that was just released on Chris Funkhouser's Description of Imaginary Universe's listserve.

<cut> we're an amazing bunch of pompous windbags  
<cut> Thank goodness  
<cut> And thank god

-----  
Mark,

Is this for real? Where does one find it?

[REDACTED]

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221. **Joe Amato**  
***Re: Poetry video***

*Wed 10 Apr 1996*

---

bob's and chris s.'s posts tweaked me into considering that there's a language issue (and more than this, again) buried in this discussion of poetry vs. performance that's mebbe worth pulling out some... and it has to do with why, for example, whenever i try to 'explain' poetry to folks who're used to using language in a more scholarly way (like, say, most philosophers), i end up talking about the 'performative' aspects of poetic language...

i mean, for many people, poetry as a language art is \*already\* a performance... it's already, that is (and here i'm avoiding various complications of varying aesthetics, or for that matter austin's remarks re 'performatory' utterances) \*coming to you\* as a poem, i.e., embodying a subject-presence that's quite a bit different than, say, that of research reports, or for that matter of most novels... and i don't mean at all to privilege poetry here---just to try to get a hold of its---is it telos of presence only? (no)---which tends methinks to complicate the subject(ivity) inherent to such writing, as an 'act'... which is complicated further by variations in language practice (dia or idiolectal) which presume more or less upon various such presences, be they aural or what have you...

when poetry comes at us in-the-flesh, or in the representation (or as the case may be, non-representation) of flesh (as in video), the performative is incarnated a step further... and this is kind of interesting again from the pov of what the invention of writing, as havelock put it, tended to do---separate the "knower from the known," over and against oral culture, say... which suggests perhaps that those of us keyed to the written word---which itself glosses distinctions twixt pixel and print---value performance in terms of---is it the control? or lack of same?---that authorial 'absence' (death?) implies... in fact i would argue that pixel reintroduces, as a result of literal and figurative connectivity with other on(the)line bodies (that's you folks) a virtual presence... it's the collective ghost in our machines (whatever the platform) that appears whenever we boot up, b/c our word processors work side-by-side with our network connections (not to mention the formal differences twixt pixel and, say, ink, depending on your sensitivities)... and the resultant screen blur blurs in fact even our literacies, b/c we can use, e.g., the 'talkier' aspects of ascii to communicate such, uhm, sophisticated thoughts (see footnote 2a, above)...

just thinkin aloud, is all...

joe

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222. **Joe Amato**

**Re: DIU release**

Wed 10 Apr 1996

---

well it seems to me, anyway, that satire works best when it's accomplished with reform (at least) in mind... it's not that we (i mean all 130 of us, or 400 of us, or whatever) don't have our shelleys, our gadflies... to say so, as i see it, is to miss the point entirely... the problem right now is the tendency to regard \*any\* agenda as inherently self-serving...

and this just ain't so... not unless you're ayn rand... which is not to say that everybody doesn't \*have\* an agenda, but that there are those who would like to make a positive contribution to something outside of themselves..

so my problem with the diu piece---and with the edgar allen poe pieces in fact, and with some of the news blurbs that came out a year or two back on this list--- is not that they ask for a sense of humor (i hope to hell mine has remained intact), but that they ask for a sense of cynicism.. which in fact, right now, is all too ubiquitous... and i say this w/o any rancor, and certainly not to demean in any way chris funkhouser or anybody else... but it's the reason i stopped reading that piece in particular after about the third para... and in all fairness to diu, the general drift of that ezine would seem at times to be to indicate the relative futility of various poetic agenda in the face of more global desperations... and yet in doing so, it seems to me that diu occasionally merely adds to despair... esp. wrt the political climate we're, many of us, experiencing...

so i have to observe with mark w., though mebbe i'm observing it a little differently, that such pieces in fact ask me to consider only my own hopelessness... as hacker culture would have it, a 'fuck me harder' sentiment (sorry if i'm offending here, but it's an appropriate reference)... and i see this not only as in part a response to academic job woes, but a reflection of public helplessness... and i guess i'd rather be working in a more constructively critical or creative mode, in my own little semicircles (which overlap with this poetics list), to make a different sort of contribution---which i trust is and is not a utopian sentiment... but which is less a critique of the diu piece, perhaps, than simply to say that i'm looking for other ways to provide for meaningful critique...

best,

joe

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223. **Chris Stroffolino**

***Re: seven tapes of ambiguity***

Wed 10 Apr 1996

---

but jordan, i thought you played tennis with ron padgett

[↑ Contents](#)

224. **Douglas Messerli**

***Re: New Sun & Moon Press titles***

Wed 10 Apr 1996

---

Dear Gwyn McVay,

You may order directly from our website:

www.sunmoon.com or through E-Mail.

We don't yet accept credit cards, so  
if you order the Mathews, I'll send the  
book and bill you.

Douglas Messerli

At 09:01 AM 3/25/96 +0000, you wrote:

>Dear Douglas,

>

>I'd love to order the Mathews--do you prefer to deal with e-people via

>credit card or check?

>

>Regards,

>

>Gwyn McVay, a big Sun & Moon fan

>

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225. **Henry Gould**

***Re: Poetry video***

Wed 10 Apr 1996

---

On Wed, 10 Apr 1996 10:47:59 -0500 Joe Amato said:

>do with why, for example, whenever i try to 'explain' poetry to folks

>who're used to using language in a more scholarly way (like, say, most

>philosophers), i end up talking about the 'performative' aspects of poetic

>language...

>i mean, for many people, poetry as a language art is \*already\* a

>performance... it's already, that is (and here i'm avoiding various

Barbara H. Smith's definition is still relevant: "poetry is the imitation of a speech act"  
- H. Gould

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226. **David Baratier**

***oops***

*Wed 10 Apr 1996*

---

Available now from Pavement Saw Press

Oops by  
Chris Stroffolino

Features poems which have appeared in Sulfur, Talisman, Lingo, TO, Caliban, New American Writing, American Letters & Commentary and others.

64 pages, perfect bound in attractive purple cover with smiling picture of the author on the back.

The book is \$6.95 including postage and handling.

Checks made out to Pavement Saw Press / 7 James Street / Scotia, NY 12302

Thanks



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227. **Michelle Roberts**

***Re: contrasimilacrum***

*Wed 10 Apr 1996*

---

On Sat, 6 Apr 1996, David Baratier wrote:

- > Been off line for a bit, so ...
- >
- > As far as reading a poem or poet due to a book of criticism
- > That's nice. Albiet rare. It's been my experience
- > that recent criticism includes such a sparsity of quotes,
- > such a poverty of experience to rely upon, only the barest minimum
- > necessary to validate the particular critical lens.
- > That has become the net value of poetry for most critics.
- >
- > I find a few mentions of a text hardly enough to pick it up, rather
- > it's comparisons, mentions of the subject material, and the passion of



- > another reader that lend my eye to any book's pages.
- > Unfortunately the binary dicotomy of much of the criticism hinges on
- > one strand:

>

- > You either create the work or insult it.

>

David,

I really think it's too bad that criticism takes that turn, the turn where it's getting too far away from the work considered, becomes too self-referential or self-conscious of it's frame/lens/whatever. Now, I realize that my phrase "too far away" is disgustingly vague, but I think that criticism, like poetry or fiction or visual arts, goes through periods or phases. I think that our current phase is one in which criticism is looking more to philosophy than to poetry. I think that's one source of the tension. The other, as Hank Lazer pointed out to me, is academic -- in lots of schools CW and English are seperate departments and they have to compete for funds, thus they bash each other. But this gets bigger, I think that the culture of academe is one that operates through contention, competition and general nastiness because as a collective "we" don't seem to want imagine another "form of life" for ourselves. And unfortunately, if you really think that one "either creates work or insults it" then I suspect that there's too much poorly rendered and poorly thought-out criticism. But there's a whole lot of really bad poetry too. As far as I'm concerned, and I used to argue hard with my grad-student-would-be-critic-non-poet friends, poetry and criticism and philosophy and art and the "world" are all interdependent at some level and feed each other over time. It may just be a matter of personal temperament -- I tend to think that all tensions that share this sort of "academic structure" and that therefore handicap productive, fresh, interesting thought and practice are really very "MLA" in the sense of being showy, distracting, and superficial. I'm indicting persons here, so please don't read me that way, I'm indicting the practice of empty animosity.

Should I stop repeating myself?

Meaghan

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## 228. **Charles Alexander**

### ***Re: Culture with a "Q"***

*Wed 10 Apr 1996*

---

*Charles Alexander writes:*

*Here's somebody's minnesota-ish idea of culture, verbatim from flyer:*

---snip---

*No comment. Culture with a capital Q.<<<<*

*Please explain "minnesota-ish" and "Q". I read it as non-complimentary.*

Q just because I take it to be curious, as the letter is, although I love the letter. Minnesota-ish because it seems in keeping with the populist bent in the state in a couple of ways, first that it's at the Mall of America, which is about as populist as it gets. Also that the activities themselves are certainly designed to reach/please as wide an audience as possible. After living in Minnesota for almost three years, I am struck that to many involved with arts organizations and philanthropy, the most important thing about the arts seems to be the number of people they reach. And clearly that is extremely important, although I wish it were mixed with an equal amount of talk about the content of the art in a variety of ways. While I can go along with making poetry into a mass cultural event (actually that sounds like a very good idea), I do sometimes worry about the ways in which this might happen. But I'm aware that such is my point of view, and I don't mean to insult anyone else's.

And yes, the poets themselves are fine. I am particularly interested in Diane Glancy's work. It's more the gigantic poetry kit & the karaoke which I find somewhat overboard in terms of making poetry into a pop culture item (and I like quite a lot of pop culture). I would probably prefer the karaoke Beatles which you found unpalatable.

But you're right, Kim. If the audience for poetry is broadened, no one loses.

charles

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229. **Rod Smith**

***Re: Deadly Virus !!!***

*Wed 10 Apr 1996*

---

This was sent to me by a friend I forwarded the warning to:

\*\*\*\*\* From the Data Fellows

(<http://www.datafellows.com>) virus database (Data Fellows is the company that distributes F-Prot Professional)

Computer Virus Information Pages

NAME: PKZ300

ALIAS: PKZIP300

This is not a virus but a trojan. Warnings about this trojan have been exceptionally widespread and have been circulated since early 1995.

This is a trojan, so it does not spread: it can not be considered a realistic threat. PKZ300 trojan is not widespread but the warning is.

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230. **Jeff Hansen**

***Poetic briefs***

*Wed 10 Apr 1996*

---

I posted an ambiguous message a few days ago. I'm sorry. Poetic briefs is a snail mail publication in the midst of a promotion. We are sending a copy to anyone who would like to see what it's like. If you like it, you can subscribe. We've been around since 1992, and we have published poetic theory, manifestoes, and reviews. I've been told that some have tried to reach my e-mail and been rebuffed. Either keep trying or send to Mark Wallace, [REDACTED], and he'll forward to me.

Also, we are looking for articles of 1,000 words or fewer on the issue of "vision" or on Alice Notely for issue 21. The deadline is June 5. Send article by e-mail.

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231. **Sheila E. Murphy**

***Re: Happy national poetry month***

*Wed 10 Apr 1996*

---

At 12:28 AM 4/10/96 -0400, you wrote:

>So, like if I break out Von Hallberg's american poetry & culture will I find  
>an answer to the question: What does which poetry have to do with whose  
idea  
>of culture anymore...??

What a question!!!! We were just thinking/talking about you! Received a most welcome mystery sort of call from Changing Hands Bookstore, letting us know that something is arriving in the mail from you for "me birthday." Bless you, bless you, dear one! You need not be doing these extra things. Your presence itself is a gift.

Yours truly's off to take care of relevant and pressing errands relating to work this afternoon. Been a busy morning, too.

Getting wildly busy. Presented for two straight days (well, two days, anyhow!) for the University, to a group of state agency managers. This is an ongoing effort/relationship I have with the University. A lovely and rewarding one.

There are segments of "Letters to Unfinished J" to be entered into the computer, too. THings done by hand.

How do you like this delicious modem stuff????

Love,

me

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## 232. **Christopher L. Filkins**

### ***Deadly Virus!!!***

*Wed 10 Apr 1996*

---

Ron et all gang

It should be noted that pkzip has not been released above 200. Hence any pkzip above that version is to be suspect.

christopher

*Poetics gang,*

*The following is an internal IBM communique about a virus (thus I would presume this to be real and not a variation of the Good Times hoax).*

*Forewarned is forearmed.*

*Ron*

*\*\*\* Forwarding note from RADFORD --RHQVM14 04/09/96 13:42 \*\*\**

*To: TSS Service Planning - Raleigh*

*From: B. L. Radford*

*Information Center Analyst*

*8- [REDACTED] / [REDACTED]*

*SUBJECT: Deadly Virus !!!*

*FYI - be sure to read !!!*

*From: R. L. Bond, Consultant Liaison*

*SystemView Information Bureau*

*Dept/H15 Bldg/503 Loc/B324*

*Subject: FYI - DO NOT DOWNLOAD PKZIP300*

*fyi*

*DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF THE  
EXTENSION!!!*

*WARNING!!!!!! Read the following and take note for those of you who  
access  
the web and ftp sites. . . BE WARE!!! Notify your friends and family  
and  
total strangers too!!! We don't want to deal with anything like this  
what-so-ever!!!*

*Hi all,  
We work closely with the military and received this message from a very  
reliable source in DC this morning.*

*A NEW Trojan Horse Virus has emerged on the internet with the  
name  
PKZIP300.ZIP, so named as to give the impression that this  
file is  
a new version of the PKZIP software used to "ZIP" (compress)  
files.*

*DO NOT DOWNLOAD this file under any circumstances!!! If you  
install  
or expand this file, the virus WILL wipe your hard disk clean  
and  
affect modems at 14.4 and higher. This is an extremely  
destructive  
virus and there is NOT yet a way of cleaning up this one.*

*REPEAT: DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF  
THE  
EXTENSION!!!*

*Thanks,  
John Scheible*



*Regards,*

Bill

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233. **Dan Machlin, Segue**  
***Segue Space Reading This Friday***

*Wed 10 Apr 1996*

---

Just a reminder that the SEGUE PERFORMANCE SPACE, which has survived the out-of-control party celebrating the New York City Poetry Talks the other Saturday, will be featuring a wonderful poetic happening this Friday, 4/12/96 @ 7:30 p.m. s harp. Poet TIM DAVIS will be reading (a noted photographer himself) in conjunction with JEFF PRANT, New York Postcard Magnate, who will be showing a series of his new slide photographs and discoursing on them in that amazing radio jock keyesque voice of his. SEGUE is once again located at 303 EAST 8th STREET (bet w B&C) and refreshments will be provided. Admission Free!! Hope you can join us.

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234. **Mark Roberts**  
***AWOL new magazines at the Virtual Bookshop***

*Wed 10 Apr 1996*

---

The following magazines are now available (along with lots more) at the AWOL Virtual Bookshop. Point your browser to <http://www.ozemail.com.au/~awol/bookshop1.html> and order away!! (All prices are Aust dollars but can be converted. Price covers sea mail. Air mail prices on application).

**Going Down Swinging 15**

One of Australia's leading independant literary magazines, Going Down Swinging, is now available at the AWOL Virtual Bookshop.

The latest issue, GDS 15, is dedicated to Barrett Reid. Highlights include an interview with Yevgeny Yevtushenko by Melbourne journalist John Doggett-Williams; a fascinating essay/story by Stephen J Williams on the conection between the 'eye' and the 'I'; and the photo art of Heather Winter, accompanid by her essay on the subject. There is also work by new and exciting writers such as Emma Lew, Anthony Macris, Bernadette Creechan and Alan Wayman (to name a few) together with new work from better knwon writers such as Kerry Scuffins, pi0, kevin Brophy, Eric Beach and Lauren Williams.

"The fifteenth issue of Going Down Swinging is, then a celebration....it is a glimpse of a healthy literay culture that continues to flourish." from the editorial.

Aust\$10.00

#### OVERLAND 142

Australian Writing On Line is pleased to announce that it is now distributing Overland magazine. Overland has been one of Australia's leading literary and cultural magazine's for decades.

Issue 142 contains fiction by Merv Lilley, and CC Mitchell; poetry by Bruce Dawe, Diana Fahey, Stella Turner, Susan Hawthorne, Stephen J Williams, Peter Murphy, Sandy Jeffs and Emma Lew; graphics by Vane Lindsay, Chester Eagle, Jiri Tibor, Wes Placek, John Copeland, Zofia Nowicka, Donald Greenfield, Bev Aisbett and Lofo; The features section features a tribute to Barrett Reid which includes pieces by John Philip, Rick Amour, Shelton Lea, Rona Arndt, Vida Horn (with Thea Astley), Eric Beach, Stephen J Williams together with three poems by Barrett.

Aust\$8.00

#### TINFISH 2

The second issue of this US (Hawai'i) based magazine is now available through AWOL. Tinfish concentrates on publishing invovative writing from around the Pacific. Contributors to the second issue include: Joe Balaz, Charles Bernstein, Mary Burger, Steven Bradbury, Jonathan Branned, Don Brunn, Eric Cook, Leslie Davis, Murray Edmond, RM Ernest, Alison Georgeson, Richard Hamasaki, Hank lazer, Carolyn Lei-Lanilau, Sean Macbeth, Sheila E Murphy. Tony Quagiano, Stephen Radcliffe, Red Flea, Joan Retallack, Laura Ruby, Chris Stroffolino, Carolyn Steinhoff Smith, Terese Svoboda, Mark Wallace, Rob Wilson and Zhou Yaping. (distributed by AWOL in Australia and New Zealand readers from the US should contact Susan Schultz at [REDACTED]).

Aust \$5.00

Posted on behalf of AWOL ([REDACTED])

---

Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia

[REDACTED]  
PH:(02) [REDACTED]

FAX:(02) [REDACTED]

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235. **Maria Damon**  
***Re: Culture with a "Q"***

Wed 10 Apr 1996

i must say, kim, with all due respect to your minnesota-ishness, i share chax's dismay at what passes for culture in MN. it was a wrenching transition for me, coming from boston, then san francisco, to the supposed cultural mecca of the midwest to find that people from his own home state didn't know bob dylan was jewish, and who thought everything from new york was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic word like "acquisitive," they'd say "grabby,") --not too hard to see through that set of adjectives as "too Jewish" "too ethnic," etc. --i'd get critiques on student evaluation forms like: "she has opinions," in a context that made it clear that that was a terrible thing to have. you yourself had to go through the delightful u of mn bureaucracy where getting an education was an uphill battle --meanwhile, minnesota imagines itself to care deeply about education. etc., etc. point made. nuf sed.--xo, maria

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236. **Charles Bernstein**  
***Harper Conference Call***

Wed 10 Apr 1996

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

Announcing...

-----  
| Celebrating Harper: |  
| | |  
| A Conference and Festival | |  
| in honor of | |  
| | |  
| Michael S. Harper | |  
| | |  
| October 24-27, 1996 | |  
| Bowdoin College, | |  
| Brunswick, Maine | |  
| | |  
-----

*Soul and Race  
are private dominions,  
memories and modal  
songs, a tenor blossoming*



*from "Here Where Coltrane Is"*

---

*Featured Presenters*

*Seamus Heaney*

*Russell Banks*

*John Callahan*

*John Wright*

*a special musical performance by  
Don Byron*

*and*

*a concurrent exhibition  
at the Bowdoin College Museum of Art:*

*THE STUDIO MUSEUM IN HARLEM:  
Twenty-Five Years of African-American Art*

---

*Call for Papers*

*We invite abstracts, panel proposals, or  
completed papers on any aspect  
of his life and work by June 30, 1996*

---

*Registration information*

*Elizabeth Muther  
Anthony Walton  
Department of English  
Bowdoin College  
Brunswick, ME 04011  
phone: [REDACTED]*

fax: [REDACTED]  
email: [REDACTED]  
URL: <http://www.bowdoin.edu/~harpercf/>

---

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237. **Curt Anderson**

***Re: Poetry video & Performance***

Wed 10 Apr 1996

---

At 12:24 AM 4/9/96 -0700, tosh berman wrote:

>One should look into "throwaway lyrics." Frank Black is really good at  
>this type of writing, and so are any artist that has an active b-side  
>career. They get loose, strange, and of course very odd. Down with  
>Masterpieces and up with the odd b-side recording!

>

>tosh

>

Tosh,

If you want to hear great b-side "throwaway lyrics" try Guided by Voices. I'm totally hooked on these guys. They're from Dayton, Ohio and apparently record with cheap slightly out of tune instruments on a four track in someone's basement. A CD typically boasts 20 to 24 songs, almost all impossible to extract from your mind once you've heard them, and lyrics like: "the ancient ideas are on fire, my love". How can you not like a band with a song titles like "The Lord of Overstock" and "Man Called Aerodynamics"? I may have to start a fan club.  
Curt Anderson [REDACTED]

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238. **Charles Alexander**

***Re: Culture with a "Q"***

Wed 10 Apr 1996

---

and to me, the Mall of America is so much about buying/selling/marketing/advertising, in ways that are, to me, pretty dehumanizing. working to create that mass market. and that poetry needs to attach itself to this to reach that wide audience, I find sad.

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239. - **Kim Tedrow**

***Re: Culture with a "Q"***

*Wed 10 Apr 1996*

---

Hmmmm, Maria, point well taken.

However, I knew Bob Dylan was Jewish (I partied at his old frat-SAM- in the late seventies), the uphill battle at the U of MN for a single mother to get an education is probably an uphill battle in every state in the nation, and many of my fellow students, single mothers, poets and writers at Minnesota hold, share, and vociferate strong opinions such as yours, and I noticed I'm no more well received on the East Coast in the mainstream with my strong opinions than you were in the U of M English Department. Perhaps we'll have to share war stories some time, (I esp. with regard to the male self-proclaimed feminists), but I'll bet that experience can be re-created in any number of English Departments across the country--the point I'm trying to make is that maybe there isn't such a thing as Minnesota-ishness. I just didn't see the point of being snide about what a group of dedicated, respectable people are trying to do to \*celebrate\* (gasp--have fun) poetry in an otherwise hyper-commercial arena. NPR is reading poetry every night on it's "All Things Considered" this month. There are readings galore in DC all through April. So, someone decided to plop poetry into the MegaMall in Minnesota--if I were there I might break my solemn vow never to set foot in that mall to attend it. Who can possibly \*lose\*? (By the way, they're trying to raise one of those damn malls in Silver Spring near where I live and I am voting NO NO NO). xo back -Kim

>>>>>i must say, kim, with all due respect to your minnesota-ishness, i share chax's dismay at what passes for culture in MN. it was a wrenching transition for me, coming from boston, then san francisco, to the supposed cultural mecca of the midwest to find that people from his own home state didn't know bob dylan was jewish, and who thought everything from new york was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic word like "acquisitive," they'd say "grabby,") --not too hard to see through that set of adjectives as "too Jewish" "too ethnic," etc. --i'd get critiques on student evaluation forms like: "she has opinions," in a context that made it clear that that was a terrible thing to have. you yourself had to go through the delightful u of mn bureaucracy where getting an education was an uphill battle --meanwhile, minnesota imagines itself to care deeply about education. etc., etc. point made. nuf sed.--xo, maria<<<<

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240. **Michael Boughn**

**Re: Culture with a "Q"**

Wed 10 Apr 1996

---

*i must say, kim, with all due respect to your minnesota-ishness, i share chax's dismay at what passes for culture in MN. it was a wrenching transition for me, coming from boston, then san francisco, to the supposed cultural mecca of the midwest to find that people from his own home state didn't know bob dylan was jewish, and who thought everything from new york was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic word like "acquisitive," they'd say "grabby,") --not too hard to see through that set of adjectives as "too Jewish" "too ethnic," etc. --i'd get critiques on student evaluation forms like: "she has opinions," in a context that made it clear that that was a terrible thing to have. you yourself had to go through the delightful u of mn bureaucracy where getting an education was an uphill battle --meanwhile, minnesota imagines itself to care deeply about education. etc., etc. point made. nuf sed.--xo, maria*

Hey, Maria, have you seen \_Fargo\_ yet?

Ho ho,

Mike

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241. **Alan Sondheim**

**Poem**

Wed 10 Apr 1996

---

Fictitious Clara

Clara fictitious, fictitious Clara, you are not my friend! You do not exist, you have not written anything to be read with song!

HELP THE BURNED and wounded child,  
The infant drowned or injured mother,  
The open wide-eyed girl defiled,  
The sister murdered by her brother,  
The scalded boy, the father's hate,  
The mother's knife and tortured skin,  
The sex of death, the young girl's fate,  
The battered boy, his life of sin,  
The blinded babe, the woman's rage,  
The body bruised with leather strap,  
The mother old beyond her age,  
The daughter's jeers, the father's slap.

You live in your big cars, fast cars.  
You live in your white lanes, fast lanes.

Fictitious Clara, you are no longer part of me. Fictitious Clara, I cast you out  
before you turn your eye on me. Fictitious Clara, you have one eye, one leg, one  
arm, one eye. Fictitious Clara, you have one eye.

Girls are wary when they walk down the alley and think of Rilke.  
Wary girls carry volumes of Rilke's poems.  
Riot girls have nothing to say to me.  
I have nothing to say to riot girls.

Clara, you have betrayed me by your transparent skin.  
You have betrayed yourself by wires running from the thin skull-threads.  
What does it mean to have broken your connections?  
What does it mean, to have broken your grammar?

Clara, fictitious Clara, you are not my friend!  
You do not know me, and you have never known me!  
You have not known the six seasons nor red moon doubled for my pleasure!  
You have not come naked to my door, you have no body and no voice!

Clara, fictitious Clara, I am so alone!  
Clara, fictitious Clara, you have no voice!

---

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## 242. **Christopher L. Filkins**

### ***Re: Culture with a "Q"***

*Wed 10 Apr 1996*

---

Actually, (i just sent this same sentiment to Charles so please excuse the redundancy) the post concerning MN struck me as being applicable to anywhere USA. When reading his post I was inserting all the various malls and various middle amerika places i've ever been, lived in, read at, shat at, etc. and actually it was quite pleasing.

It's all malls - whether you're refering to New York or New Mexico. Minnesota doesn't have a lock on Minnesotaish behavior, I experience the same thing here in LA where the Barnes & Nobles has Pound and a selection of dead german and french symbolists as its come hithers for national poetry month (not an actual live poet to be found - i hear they hide in the bush during the daylight hours jules - well we'll just wait till dark when they come out and then we'll shoot em).

Since Charles lives in MN and access to that great architectural wonder of wonders it's appropriate that he speak to the events there. I think I would be disappointed if in the name of being kind to a problematic stance - the marketing of poetry to a pop audience - Charles had to post the event in MN without any sort of nod to the difficulties inherent in any popularization.

I only wish that those of us who live in the hinterlands had such wonderful events to look forward to.

But I digress, i'll just go back to playing with my magnetic words on the refrigerator.

christopher

*Hmmmm, Maria, point well taken.*

*However, I knew Bob Dylan was Jewish (I partied at his old frat-SAM- in the late seventies), the uphill battle at the U of MN for a single mother to get an education is probably an uphill battle in every state in the nation, and many of my fellow students, single mothers, poets and writers at Minnesota hold, share, and vociferate strong opinions such as yours, and I noticed I'm no more well received on the East Coast in the mainstream with my strong opinions than you were in the U of M English Department. Perhaps we'll have to share war stories some time, (I esp. with regard to the male self-proclaimed feminists), but I'll bet that experience can be re-created in any number of English Departments across the country--the point I'm trying to make is that maybe there isn't such a thing as Minnesota-ishness. I just didn't see the point of being snide about what a group of dedicated, respectable people are trying to do to \*celebrate\* (gasp--have fun) poetry in an otherwise hyper-commercial arena. NPR is reading poetry every night on it's "All Things Considered" this month. There are readings galore in DC all through April. So, someone decided to plop poetry into the MegaMall in Minnesota--if I were there I might break my solemn vow never to set foot in that mall to attend it. Who can possibly \*lose\*? (By the way, they're trying to raise one of those damn malls in Silver Spring near where I live and I am voting NO NO NO).*

*xo back -Kim*

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243. **Wystan Curnow**

**Re: Poetry video**

Wed 10 Apr 1996

---

Hey Joe,

Is what you mean that plain folks have poetics, too?

That's all for now.

Wystan

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244. **Peter Quartermain**

**Re: Poetic Briefs**

Wed 10 Apr 1996

---

I had the same problem as Rae, Hank, Carl, and who all else. Please send me Poetic Briefs too.

Peter Quartermain  
128 East 23rd Avenue  
Vancouver  
BC  
Canada V5V 1X2

Thanks.

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245. **Eryque Gleason**

**Re: Poetic Briefs**

Wed 10 Apr 1996

---

| *Sane problem*

i don't have a problem with my sanity, or lack thereof, but i'd like a copy too.

Eryque Gleason  
325 Western Ave. Box 64  
Albany, NY 12203

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246. **Thomas Bell**

**Re: Culture with a "Q"**

Wed 10 Apr 1996

---

What percentage of poets became interested in poetry by seeing mediocre or even atrocious poetry in the hinterlands in the equivalent of the Minnesota mall?

What percentage began by hearing or reading poetry in the latest in venue in the poetry capital of Amerika?

I, for one, am old enough to admit seeing a Sandburg in the hinterlands. i now am back spending most of my time in the hinterer lands so I may be unique but I don't really think so.

tom

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247. **Tenney Nathanson**  
***can't help but how about***

Thu 11 Apr 1996

---

Date: Wed, 10 Apr 1996 09:01:19 -0400  
From: Emily Lloyd <[REDACTED]>  
Subject: darkly wise

*I remembered, in a weird flashbacky way, a line from the first poem that ever really got me...I was 5 or 6 and it was in some anthology of, I assume, dead white boys, and there was a line in it that went: "And if you be wise, be you darkly wise, darkly wise as a" <something something>...or something like that. At the time, I was so affected I tore it out of the library book, got in deep kimshi, etc...now I don't remember who wrote it. Does anyone recognize those lines? I've never come across them since. em*

Can't help with this one. But it reminds me: I have vivid recollection, from about age 7 or 8 or 9, of being at Eddie Dingilian's house (which you can see from the #1 as it approaches Dykman St) and reading a really scary Classic Comic: /The Man with the Thayed Hand/.

Thayed?

classic?

any clues?

Tenney

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248. **Eryque Gleason**  
***Re: Poetic briefs***

Thu 11 Apr 1996

---

Jeff Hansen wrote:

>I posted an ambiguous message a few days ago. I'm sorry.

don't apologize for ambiguity, i just love

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249. **Kenneth Sherwood**  
***politicizing like a poet***

Thu 11 Apr 1996

---

Chris:



Politician, you don't sound that bad. In case you want to sometime though, "Make no mistake about it" is a more stentorian phrasing. From the Bush years, right around the time he'd synched up the cadence with the hand gesture. How's that for a poetry slam; say who's the ventriloquized poetry champ in Philly?

Ks

---

Kenneth Sherwood | Dept English  
[REDACTED] | 618 Clemens Hall  
[REDACTED] | SUNY @ Buffalo  
| Buffalo, NY 14214

RIF/T mail: [REDACTED]

Electronic Poetry Center (Web address): <http://writing.upenn.edu/epc>

---

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## 250. **Kenneth Sherwood**

### *satire and cynical*

Thu 11 Apr 1996

---

Joe et al: Haven't happened yet on most recent DIU, but am struck by the sense (in relation to POE and Anti-Heg) of critique sliding into 'cynicism'. Which is to say, I don't read these works as cynical at all. But I'm hearing alarm bells to the tune of "don't be so negative" which, if there's anything any "we" needs lately its MORE of that. What strikes me about poetry/literature's presence in culture-wide is that only its pretty side gets shown. cf Bill Moyer's: "how did you feeling when you wrote that poem, were you remembering your dead mother?" etc.

Looking forward to seeing USOP and hearing Linebreak etc. These are valuable attempts to get poetry out of its crease. BUT given that it's not in the lime-light (Bob Hass excepted)--one valuable aspect of this putative outsideness is possibility of critique. Perhaps the work of Ginsberg, Baraka, Brathwaite et al has a more obviously engage' poetic but c'mon. Were Rabelais, Cervantes, Loy, Swift, cynics?

Ks

---

Kenneth Sherwood | Dept English  
[REDACTED] | 618 Clemens Hall

██████████ | SUNY @ Buffalo  
| ██████████ Buffalo, NY 14214 ██████████

RIF/T mail: ██████████

Electronic Poetry Center (Web address): <http://writing.upenn.edu/epc>

---

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251. **tosh berman**

**Re: Poetry video & Performance**

Thu 11 Apr 1996

---

Tosh,

*If you want to hear great b-side "throwaway lyrics" try Guided by Voices. I'm totally hooked on these guys. They're from Dayton, Ohio and apparently record with cheap slightly out of tune instruments on a four track in someone's basement. A CD typically boasts 20 to 24 songs, almost all impossible to extract from your mind once you've heard them, and lyrics like: "the ancient ideas are on fire, my love". How can you not like a band with a song titles like "The Lord of Overstock" and "Man Called Aerodynamics"? I may have to start a fan club.*

Curt Anderson  
██████████

Go for it Curt! I will for sure give them a listen! Thank you,

tosh

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252. **mikl-em**

**Re: contrasimilacrum**

Thu 11 Apr 1996

---

Michelle,

| *realize that my phrase "too far away" is disgustingly vague, but I think*  
sometimes 'too vague' or AWK-wordz is exactly-exactly and more of      accu-  
rate than the polysyllabidinal and over cool-inical,

that is it Municates : couldn't criticism try to approach poetry in      a po-  
etry approach ? as poetry's a-prose philosophy

I think it is sobriety in prose in criticism witch trials me. (vials me?)

I can find mice elf in them idst off poems, if i could find a criticism which casts  
an imperfect net over an imperfect net that is a poem then I could find even

more about the grounds they would mutual lie [also truth] on then, rather than this random bursts vs. pronouncements which is too often the relation [and often with a negated or conversely flaunted lust of the prosaic for the verse], um, that is that

I don't know that poets Know any more or know any More than Critics and those in either camp who suggest such I tend to suspect the spikes which hold their flap-tents down [by Jobe].

| *Should I stop repeating myself?*

neh.

[this language is like any other, arbitrary  
and dying.]

alrite, this is it.

-----  
michael                "Raw Onions/Hot and/or Sweet Cherry  
mcelligott            Peppers/White American or Provolone Cheese"  
[REDACTED]            --the Cheese Steak Shop takeout menu

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253. **Ron Silliman**  
***Fwd: Re: Poetic Briefs***  
*Thu 11 Apr 1996*

---

---- Begin Forwarded Message  
(8.6.13/SMI-4.1/Netcom)

id UAA25699; Tue, 9 Apr 1996 20:39:34 -0700  
[128.205.7.35]) by listserv.acsu.buffalo.edu (8.7.5/8.7.1) with SMTP id  
XAA23443; Tue, 9 Apr 1996 23:35:04 -0400 (EDT)  
release

1.8b) with NJE id 8223 for [REDACTED]; Tue,  
9 Apr  
1996 23:32:54 -0400

(LMail  
V1.2a/1.8a) with BSMTP id 3495; Tue, 9 Apr 1996 23:32:33  
-0400  
with TCP;

Tue, 09 Apr 96 23:32:32 EDT

All our problems should be sane, Tom. It would be a great world. I too got a "bounce back" message, but my server (like the little engine that could) promised to keep trying. I think maybe that Jeff's server has been down over the weekend. Anyway, be sure to add me to that list:

Ron Silliman  
262 Orchard  
Paoli, PA 19301-1116

---

Sane problem  
Thomas Bell  
2546 Hibbitts Rd.  
Nashville, TN 37214

On Tue, 9 Apr 1996, Carl Lynden Peters wrote:

*I had the same problem as Rae. Please send me Poetics Briefs:*

*Hank Lazer  
2945 N Hampton Dr  
Tuscaloosa, AL 35406-2701*

*ditto. -- i'd very much appreciate this, too:*

*c. peters  
dept. of english  
simon fraser univ.  
burnaby, BC canada  
V5A 1S6*

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254. **Ron Silliman**  
***Poetry City, April 11***  
*Thu 11 Apr 1996*

---

Tonight at Poetry City  
Thursday, April 11

Teachers & Writers Collaborative  
5 Union Square West, 7th Floor  
NYC

6:30 PM

Lewis Warsh  
&  
Yours truly

(we promise Culture with a Q)

Ron Silliman

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255. **Henry Gould**  
***Re: Culture with a "Q"***

Thu 11 Apr 1996

---

On Wed, 10 Apr 1996 17:02:02 -0400 Maria Damon said:

>i must say, kim, with all due respect to your minnesota-ishness, i share  
>chax's dismay at what passes for culture in MN. it was a wrenching  
>transition for me, coming from boston, then san francisco, to the supposed  
>cultural mecca of the midwest to find that people from his own home state  
>didn't know bob dylan was jewish, and who thought everything from new york  
>was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic

This kind of stuff is nothing new to us transplanted midwesterners. We hear cracks about the wasteland of the midwest at least once a week, if not every day. I'm sorry, but this is cheap snobbery. From a Loyal Son of Brainerd (& the other godforsaken benighted villes of the loon state) - Henry Gould

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256. **Maria Damon**  
***Re: contrasimilacrum***

Thu 11 Apr 1996

---

meaghan roberts and david baratier: on t he subject of "criticism"/"creativity" -- tho theoretically i strongly believe that one can be primarily a "critic" and yet be one "creatively," as is my (i hope) practice, i also had an interesting experience recently in trying to switch from one mode to the other and back. i've been participating in the range quabal (formerly renga cabal), writing extemporaneous collaborative poems thru the e-mail. i was totally into it, and then had to focus on writing a "critical" piece on Stein for modern fiction studies. i found it a tormenting experience to have to construct a coherent argument, etc., and plunged into deepest despair that is probably more familiar to us than we like to let on ("my best work is behind me, i've forgotten how to think, i'm a fraud, thank god i have tenure cuz i can't produce anymore, uh-oh i'm living proof that the tenure system subsidizes the braindead, nothing to live for, it's all over," etc). i forced a series of paragraphs out. my favorite parts were the playful close readings of stein, which i downgraded in my mind cuz everone knows close readiang is passe and untheoretical, etc.. so. article finished, mailed in, appreciated by editor (esp the close reading parts), and guess what, when i turn to the ranges, they look again to me like a foreign element. "what did i ever see in these? who did i think i was, contributing to these? i can't do this creaetaive kinda stuff." granted, this self-talk is part of the process, my own

internalized split which i'm trying to dismantle or dissolve. but phenomenologically it was interesting to find out how diff. these discourses seem to be, despite my position to the contrary. bests, maria

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257. **Maria Damon**  
***Re: Culture with a "Q"***

*Thu 11 Apr 1996*

---

mike boughn on fargo: haven't seen it yet, but listened w/ great glee to an NPR interview w/ Coen brothers in which the first shot of the movie was described as a "pure, flat whiteness." uh-huh, i thought, and promptly put that detail into a paper i was revising. also, the coen bros. grew up in st. louis park, a suburb of mpls known locally as "st. jewish park," and i couldn't help but hear their remarks about mn being a place where "everything's polite on the surface, but underneath there's a seething something or other" as reflecting the experience of anyone who's the least bit "different" --a favorite mn word used, with halting, pejorative puzzlement to describe anything that has an iota of vitality or distinguishability from the great white flatness. i don't even mean eccentric. i mean dark-haired, or short, etc. i'm looking forward to seeing the movie. don't mind me, folks. i really enjoy criticizing minnesota. jack spicer was right: there is no magic in minnesota.--md

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258. **Maria Damon**  
***Re: DIU***

*Thu 11 Apr 1996*

---

hey chrissie, how come i didn't get a posting from DIU, which i always mis-see as DUI as in driving under?  
md

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259. **Maria Damon**  
***Jewish Encyclopedia***

*Thu 11 Apr 1996*

---

hey everyone, i need to clarify a misunderstanding. i thought that the encyc. of J-American poets and playwrights had decided not to cover stein and antin, as i reported here a few weeks ago. well, i misunderstood their message to me that they had "decided against stein and antin." they meant that they had decided against assigning stein and antin to me, since richard kostelanetz was already "doing" them. i thot it meant that they were not to be included. wanted to

clarify, since i don't want to be spreading false info or misrepresenting others' efforts. i'm hypersensitive to these issues these days after my experience w/ coffee house press. so, i'm "doing" ginsberg.

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260. **Maria Damon**

**Re: Poem**

Thu 11 Apr 1996

---

gee allan sondheim, i don't know what it means but i luv it.--md

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261. **Henry Gould**

**Re: Culture with a "Q"**

Thu 11 Apr 1996

---

On Thu, 11 Apr 1996 08:48:18 -0400 Maria Damon said:

>remarks about mn being a place where "everything's polite on the surface, but  
>underneath there's a seething something or other" as reflecting the  
>experience of anyone who's the least bit "different" --a favorite mn word

Yeah, why be polite. Let's just be up front and further the balkanization of the universe. Have you ever read Rebecca West's travel book about the Balkans (Black Lamb & Grey Falcon)? She critiques every city and town in an extremely opinionated judgement moral/historical/ sociological/almost biological (unnerving, since it was the end of the thirties) way - but she's consistent, incisive, deep, and she critiques everybody (though she's especially tough on the Germans she meets). And she is also in love with the place. Why bring this up? Well, instead of giving the old Minnesota jive why don't you tour the whole country? Evry place has its dominant vices & pathetic problems. - Henry Gould

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262. **Jordan Davis**

**this week in poetry ny addendum**

Thu 11 Apr 1996

---

John Yau / Mitch Highfill

Sunday April 14

5 p.m, Biblios

---

Maria--you put the detail of nothing but flat whiteness onto a paper? a piece of paper?

---

Chris--(nothing in that drawer). I don't play tennis, though David Dinkins used to. I think Ron's sparring partners include Galway Kinnell, Geoff Young, Chris Edgar, Curt Lamkin, Daniel Shapiro et alia.

---

Curt--somebody to talk to about a GbV fan club is Albert Mobilio, who may or may not be lurking now. (Albert, if you're out there, I'd love to see this Gary Burghoff piece everyone keeps telling me about. PS Congratulations on your review in the Newsletter.)

---

Steve--who died and made the music of 1994 king? And for the other Steve, does \_The Hum Is Coming from Her\_ really exist? No store in NY has heard of it.

---

Jd

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263. **Joe Amato**  
***Re: Poetry video***  
*Thu 11 Apr 1996*

---

wystan, yeah, i would say that ordinary folks have poetics... but i'm not certain which of the four-gazillion of these posts you're responding to!... in any case, what i'm saying is, ordinary or no, fact is that the first set of language practices to get side-stepped in more pop culture venues tend to be those that have to do with writing per se... whereas in the humanities side of the academy, writing tends to rule... and i'd hate to advocate a more peculiarly academic reality...

so when you make poetry a more public or publicity-laden act, folks tend to come to those aspects of it that appeal to the aural or the visual (which is fine in itself) while not necessarily knowing, or caring to know, about many of the various writing traditions of this past, say, century (which is not fine by itself)... there are other less visible practices that get forgotten too, some having to do with performance art in general, but it seems to me that writing can take a real beating when it 'competes with' aural/visual form... i've seen this happen time and again... so i'm trying to think through ways to retain an orientation toward such writing traditions while holding onto the value of video etc... b/c its in this coupling that i see the possibility for alternative practices, structures, institutions...



still, some would see this perhaps as a desperate attempt to cling to alphabetic technologies...

joe

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264. **Joe Amato**  
***Re: satire and cynical***  
*Thu 11 Apr 1996*

---

ken, dunno about rabelais, cervantes, loy and swift, though yes, i'm certain there was at times a current of cynicism running through their heads when they penned some of their stuff...

but in general, for me, there's a difference twixt satire---which in my view has a moral basis---and cynicism... and i mean to indicate by 'cynicism' not the original greek version, and i understand that there's at times a need for some cynicism too... that is, places and times for cheering & sneering... but criticism does not methinks reduce to cynicism...

in any case, if one hopes to make a positive change of any sort, in any scene, then in my view one needs at least to be thinking in ethico-moral-political terms... i hope this doesn't come off as sounding itself quaylish---which such sentiments generally do... my comments about diu, as much as i enjoy aspects of this latter, have primarily to do with an implicit sense i get at times that someone is being one-upped... ironically, i guess i wish that this were in fact more explicit... and whereas you can one-up me till the cows come home (in minnesota or in upstate new york) i yet question the value same has in communities that are only too good at ripping each other (forgive me this male-ism, puh-leez) new assholes...

which critique in general needs to be fully absorbed by those of us on who see ourselves on the left side of things political... i mean, while we need to be able to conduct (even harsh) self-critique (at ALL costs), this doesn't necessarily translate to (i won't say ad hominem) a cynicism of practice... what was it charles b. once quoted me by way of gramsci?---"pessimism of the intellect, optimism of the will"... and pessimism, again, is not cynicism...

all best,

joe

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265. **Joe Amato**  
**Re: satire and cynical**  
*Thu 11 Apr 1996*

---

oh and i s'pose i should add that this criteek of mine re diu i'd be more than willing to apply to mine own efforts three years back with nous refuse...

i mean, simply to say that the innovation was the medium, and the voices pulled together... and methinks this was a good thing, all said and done, in the same way as diu (or poetics) is a good thing b/c it pulls together (certainly not w/o criteek) different voices in this medium and provides some glue w/solvent for wide(r) consideration...

so no (w)holier-than-thou stuff going down here, and i mean my remarks to contribute, in fact (optimist that i hope to be), to an even better glue/solvent... but as with nous, my sense is that we need to continue to ask what we're doing with these our voice/voices (to paraphrase patricia hill collins)...

joe

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266. **Jeffrey W. Timmons**  
**Re: Culture with a "Q"**  
*Thu 11 Apr 1996*

---

Maria,

What states \_do\_ have magic? I nominate Nebraska, strangely enough. And I have a predisposition to Oregon. Living in Phoenix I can't speak for Arizona, but I know that there is a spirituality \_somewhere\_ to be found here. DC has some magic tucked away here in there in little pockets--which I might disclose if prompted--but that may be my own creation. Thinking of other states, and where there magic is. . . .

Jeffrey Timmons

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267. **Maria Damon**  
**Re: Culture with a "Q"**  
*Thu 11 Apr 1996*

---

henry gould --look, i'm not a cheap snob. i went to mpls expecting to love it, populism, culture, etc.; these are not pre-judices in the sense of my having formed an opinion a priori. it never would have occurred to me to poke fun at the midwest until i went thru hell there. i've met a lot of cool people FROM the midwest, but they're not there anymore. i haven't met that many cool people IN

the midwest. or rather, that's not true, there are some interesting people, but there isn't the kind of atmosphere i'm used to --there's not a critical mass of "my" kind of people sufficient to affect the culture at large. i'm not interested in being ghetto-ized. there are plenty of alternative cultures in mn, but they are put on the defensive and develop a counter-productive us/them thing, which often devolves into pointless extremism just to combat the everyday lethargy. i understand it to some degree --life is hard there, it's not an affluent state, it's austere as hell, and people want to expend the minimum energy on "superfluties" like enjoyment, expressiveness, shallow things like "lifestyle," etc. but after having worked very hard in california to increase my tolerance for pleasure, self-expression, belief in my capabilities, etc., I experienced mn as cruel. md

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268. **Susan Schultz**

**Re: Minnesota**

*Thu 11 Apr 1996*

---

Dear Jeff--Thanks for including TINFISH among new Minnesota journals! I was in Minnesota once on a canoe trip, which I quite enjoyed--except for the mosquitos and foot rot. But the journal comes out of Honolulu (#2 just launched from the EPC, by the way). The graphic designer, Suzanne Kosanke, is very much a Minnesotan, however, so the mistake is apt.

Susan

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269. **Charles Alexander**

**Re: Minnesota**

*Thu 11 Apr 1996*

---

as to jeff hansen's words about what's very good in minnesota

I have to say, it's true what he said

and jeff's energy here is most welcome

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270. **Chris Stroffolino**

**Re: Minnesota**

*Thu 11 Apr 1996*

---

Dear jeff hansen--- Well, sounds that more is happening there than here in your old stomping ground (certainly in terms of presses). Is there really a magazine called TINFISH there? Do they know about Susan "The Tribe Of

John" Schultz's magazine of the same name??????? And what ever happened to Gary Sullivan? When he signed off the list, there was rumours he was going to leave MN. Also, question for Maria D., are you returning to MN? I had the impression that you had a tenure track position there, and were just a visiting prof. or something on the cape this year.... just curious. Love to all, cs

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271. **Chris Stroffolino**

***Re: symmetry***

*Thu 11 Apr 1996*

---

This is for Laura Moriarty-- I received a note from your address about my comments on your book, and I tried to respond but ended up accidentally deleting your message. Could you please backchannel me your address (though you don't have to repeat the message---even though I'm really upset about having lost it)... Thank you, Chris Stroffolino

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272. **Jeff Hansen**

***Minnesota***

*Thu 11 Apr 1996*

---

This is to reply to my good friend Charles Alexander and to Maria Damon who point out the cultural vapidty of Minnesota's Twin Cities, discussing, among other things, an absurd poetry reading at the Mall of America. I sympathize with their need to vent, but great things are happening here. A couple months ago Mark Nowak-who is in the process of getting a new mag, "Cross-Cultural Poetics," off the ground--organized a conference for micro presses. The Twin Cities' major small presses --Milkweed, Coffee House, New Rivers-- did not show up. But about thirty of us did. There is a wonderful new magazine called Disilluisioned Guillotine -- don't know address-- another by the name of Tinfish and a few that escape me. The journal Rag Mag continues to publish beat style writing after twenty years strong years. A few miles up north in Morris is Jonathan Brannen (██████) who runs a fantastic chapbook series entitled Standing Stones. I was informally associated with LEAVE books of Buffalo in its infancy, and Brannen's project is every bit as good. The books are well produced and carefully chosen. In addition, Gary Sullivan's fine Detour Press just came out with a stupendous book of experimental stories entitled Star Fiction by Minneapolis writer Eric Berglund (sp?), who is also starting an audio press that is soon to release Steve McCaffery's Panopticon on audio cassette. Plus Poetic Briefs, Charles' very own Chax, Maria Damon's fine book of criticism on "outsider" poetries etc.

Yes, the Mall of America scene is a joke from our perspective. (Although I do agree with those who say, "What's the harm?") But we have so much good coming out of here. Could an innovative poetry scene be waiting to happen in the midst of Bly territory? I think so. All we need are a consistent reading series (which Nowak is starting to supply) and some organized energy.

Happy in the so-called hinterlands,

Jeff Hansen

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273. **Maria Damon**

**Re: Minnesota**

*Thu 11 Apr 1996*

---

jeff hansen --i agree that exciting things are starting to happen. ask gary sullivan how he feels about mn. ask chax. ask mark nowak. they're all transplants, and they have worked hard for several years, getting discouraged, etc. Now it looks like something real might start to happen, cuz there's a critical mass of "us." i personally have no problem w/ some of the populist lit scene in MN. sase is okay, and the loft, tho' it fairly drips w/ righteous whitebread piety, has potential (tho they've always given me the cold shoulder when i've tried to network.) i'm not crazy 'bout the Mall, but have no trouble, in principle, w/ the idea of a populist, multicultural (which in fact in mn is often an oxymoron) lit scene, as must be obvious from my posts and my tastes. but for me, in an iron-clad, tradition-bound university english department, i never knew about the alternative lit scene here until charles bernstein put me on the poetix list. i met nowak cuz he reviewed my book for "skyway news", a business community rag, and called me up. part of the problem is that, being affiliated w/ the U, i've been shunned, until recently, by the locals who perceive the U as "elitist" (would that it were more so); at the same time, i definitely don't fit in to the university's --and esp. my dept's --intellectual conservatism. and most important, even when and if a strong alternative lit scene devleops, i just don't fit in to the midwest. sorry. i guess it;s me. i LIKE to hear different languages when i walk down the street. I LIKE seeing people confront each other over parking spaces --not violently, but with colorful invective. I LIKE being able to say "acquisitive" instead of "grabby" when I feel like it, and not have eyebrows raised and a subtle ostracism take people away from me. i'm not exclusively a "high culture" type person, so it's not that there aren't chamber orchestras --there are plenty of those. i think you get the picture. but i must say, i'm heartened by developments in my absense, both in the local scene and in my dept. Now as long as the Univ doesn't abolish tenure, as it would like to...and as long as we import an

ocean, and about half a million more new yorkers and californians, i'll be ahppy as a clam. actually, i adore my apartment. maria d

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274. **Maria Damon**

***Re: this week in poetry ny addendum***

*Thu 11 Apr 1996*

---

jordan, no , not onto a piece of paper, but that too, into a paper. ie i further de-  
filed its flat whiteness by writing about flat whiteness.--md

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275. **Joe Amato**

***regional differences...***

*Thu 11 Apr 1996*

---

well you can argue where's best to be till (again) the cows come home (again,  
whether in upstate ny, minnesota, or---)

i'm from syracuse (ny) originally, or more precisely, the liverpool suburb  
(though my dad was born & raised in the city)... and after 29 years in a row in  
that city, whatever fondness i have for it will not, methinks, induce me to re-  
turn... that fucking climate'll drive you NUTS... i'm sure in fact it affects one's  
mind (ergo, moi)... but in any case, i hail from there and feel somewhat entitled  
to pass judgment so (and after all, many of my buds stayed)... and yknow, i  
\*know\* what the best aspects of the place tend to be... and feel quite safe in  
characterizing the surrounding rural region as tres redneck (and tres repub)...  
and the area itself, up till about a decade back, as revealing a very much blue-  
collar working class base (which my folks were)... though there are signs of  
wanting (and having) to change these days...

but of course there's nice folks out in the sticks, too (having worked for over  
four years in fulton ny, to the north mebbe 25 miles), and in fact my suburban  
upbringing was a quasi-rural upbringing, at least by \*chicago\* suburb stan-  
dards...

so there's a rural/urban/suburban thang goin on here...

i detest the racial segregation and economic disparities here in chicago... and i  
generally attribute a midwestern, even southern complacency to the---well,  
what strikes me as the complacency re same... albeit chicago has no special sta-  
tus when it comes to poverty or racism... still, for me, the midwest is quiet when  
i'm noisy, and noisy when i want it to be quiet... quietly macho, sorta... so nei-  
ther chicago nor champaign-urbana cuts it for me... though at least i could see  
the stars in the evening sky in central illinois... but the lack of hills---

what i'm struggling for here is a sense that regional differences are so complex, and so bound up with what we, each of us, know (by which i don't mean knowledge per se)... idaho, where my wife kass fleisher taught for two years, is absolutely goddamn beautiful... but the mormon presence there is a problem---for us... which is not to say there're no nice mormons... only that the degree of saturation of same, in conjunction with what kass likes to call 'the unbearable whiteness of being,' will drive you NUTS (i'm presuming on y'all, i know---so those of you in the intermountain west, please feel free to rush to its defense... but none a you 'salt city' folks---that's \*syracuse's\* nickname---oughtta try arguing with me bout \*that\* place, or---)

i'm sure there're healthy things goin on in the state of minnesota, as there are in the state of idaho... and that white supremacist groups are making more headway, according to npr (according to ?), in pennsylvania than anywhere else in the states oughtta teach us "easterners" a thing or two about pointing (if not goin) west...

personally, i prefer a smaller urban environs, nice country, HILLS fer chris-sakes etc... where was it i read that most americans would like their front yards to open to a busy city street, and their backyards to open to an alpine meadow?... or some such... but already this is a class-based, property-owing assertion...

here's to the best of all worlds, g'luck in finding same///

joe

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276. **Steve Carll**

***Re: contrasimilacrum***

*Thu 11 Apr 1996*

---

"Philosophy finds itself, \*rediscovered\* itself, in the vicinity of the poetic, indeed of literature. It finds itself there, for the indecision of the limit is perhaps what most provokes it to thought. It finds itself there, it does not necessarily lose itself there as those who believe, in their tranquil credulity, who believe that they know where this limit is situated and timorously keep within it, ingenuously, although without innocence, stripped of what one must call the \*philosophical experience\*: a certain questioning crossing of limits, unsureness as to the border of the philosophical field--and above all the \*experience of language\*, an experience always as poetic, or literary, as it is philosophical."

--Jacques Derrida, \*Shibboleth For Paul Celan\*

When a poem traces a thought that arises and finds its source in the work of another poet, no one seems to have a problem when the creative process causes a

move away from the source material off on a tangent that has to do with what we might call the poet's "poetic lens". Why then is there such offense taken when a work of criticism does the same thing due to the writer's "critical lens", assuming of course (and perhaps hastily on my part) that one agrees with Derrida that the experience of language is equally poetic and philosophical?

Steve

At 01:03 PM 4/10/96 -0500, Meaghan wrote:

>On Sat, 6 Apr 1996, David Baratier wrote:

>

>> Been off line for a bit, so ...

>>

>> As far as reading a poem or poet due to a book of criticism

>> That's nice. Albiet rare. It's been my experience

>> that recent criticism includes such a sparsity of quotes,

>> such a poverty of experience to rely upon, only the barest minimum

>> necessary to validate the particular critical lens.

>> That has become the net value of poetry for most critics.

>>

>> I find a few mentions of a text hardly enough to pick it up, rather

>> it's comparisons, mentions of the subject material, and the passion of

>> another reader that lend my eye to any book's pages.

>> Unfortunately the binary dicotomy of much of the criticism hinges on

>> one strand:

>>

>> You either create the work or insult it.

>>

>David,

>

>I really think it's too bad that criticism takes that turn, the turn

>where it's getting too far away from the work considered, becomes too

>self-referential or self-conscious of it's frame/lens/whatever. Now, I

>realize that my phrase "too far away" is disgustingly vague, but I think

>that criticism, like poetry or fiction or visual arts, goes through

>periods or phases. I think that our current phase is one in which

>criticism is looking more to philosophy than to poetry. I think that's

>one source of the tension. The other, as Hank Lazer pointed out to me,

>is academic -- in lots of schools CW and English are seperate departments

>and they have to compete for funds, thus they bash each other. But this

>gets bigger, I think that the culture of academe is one that operates

>through contention, competition and general nastiness because as a

>collective "we" don't seem to want imagine another "form of life" for



>ourselves. And unfortunately, if you really think that one "either  
>creates work or insults it" then I suspect that there's too much poorly  
>rendered and poorly thought-out criticism. But there's a whole lot of  
>really bad poetry too. As far as I'm concerned, and I used to argue hard  
>with my grad-student-would-be-critic-non-poet friends, poetry and  
>criticism and philosophy and art and the "world" are all interdependent  
>at some level and feed each other over time. It may just be a matter of  
>personal temperament -- I tend to think that all tensions that share this  
>sort of "academic structure" and that therefore handicap productive,  
>fresh, interesting thought and practice are really very "MLA" in the  
>sense of being showy, distracting, and superficial. I'm indicting  
>persons here, so please don't read me that way, I'm indicting the  
>practice of empty animosity.

>

>Should I stop repeating myself?

>

>Meaghan

>

>

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277. **Steve Carll**

***Tennis With/out A Net, Anyone?***

*Thu 11 Apr 1996*

---

Chris:

The question of hierarchies can of course be linked to questions of taste. The more firmly we hold onto taste and prevent it from changing, the more closely related to hierarchy it is. Acknowledging that our taste changes--that, to the extent all of us have to "dwell in possibility", different phenomena "out in the world" resonate differently with our ever-changing moods (to paraphrase a great Style Council song) at different times (a process which is NOT ARBITRARY)--is I think an important step in, maybe not forever dismantling an aesthetic hierarchy (maybe that would be too optimistic), but maybe creating a kind of hierarchy which is itself more organic, in which any given phenomenon really does have a chance to command our attention and be allowed to resonate for a time and leave whatever residue we allow to accumulate. I fully agree with you about democracy really being about what has moved "us"--but how big that "us" is is the historical failure of democracy (it hasn't ever really gotten big enough, right now in USA it's growing smaller every hour). What moves "us" straight white American males may be kind of interesting anthropologically, but that means that what's really crucial is what moves "us" human beings, of

which straight white males are only a local subset to be invoked for descriptive purposes only.

Steve

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278. **Steve Carll**

***Re: seven tapes of ambiguity***

*Thu 11 Apr 1996*

---

At 09:53 AM 4/10/96 -0500, you wrote:

>what screws up ambiguity  
>(for instance the song Steve's quoting in his subject line  
>sounds really great until you figure out it's about tennis..)  
>is how quickly it slides into ordinary meaning  
>or you don't go back and reread where's waldo  
>--Jordn

I still think that song sounds great. But this is something to think about. But lots of kids reread Where's Waldo, don't they? And isn't it because they forget where Waldo was?

Which makes me realize that there's some ambiguities that slide into EXTRAordinary meaning. Like the line in REM's "Harborcoat": "They shifted the statues for harboring ghosts", or Celan's:

THE TRUMPET PART

deep in the glowing  
lacuna  
at lamp height  
in the time hole:

listen your way in  
with your mouth.

Steve

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279. **Maria Damon**

***Re: Minnesota***

*Thu 11 Apr 1996*

---

chris s, i will be returning to the pure flat whiteness, can i get a witness. in early july. i've been there 7 years, so these are not superficial impressions of a tourist. bests, maria d

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280. **Jordan Davis**

***flat night***

Thu 11 Apr 1996

---

Okay then!

(I was afraid you were going French, or Elizabeth Bishop or something)

--Jd

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281. **Loss Glazier**

***Re: DIU release***

Thu 11 Apr 1996

---

For those who are interested, these items are at the EPC:

the DIU issue is located at:

<http://writing.upenn.edu/epc/ezines/diu/diu34>

Mark Wallace's essay is at:

<http://writing.upenn.edu/epc/authors/wallace>

--Loss Note: Maria, DIU is now mailed via a listserv and you can subscribe.

(Though it's always instantly (or nearly instantly) available on the EPC) Info is at: <http://writing.upenn.edu/epc/ezines/diu/diulist.html>

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282. **Keith Tuma**

***Re: regional differences...***

Thu 11 Apr 1996

---

Well Joe says

"Well you can argue where's best to be till (again) the cows come home. . ."

which reminded me that an Irish friend told me recently that these days the Irish are making a killing selling THEIR beef. . . .

renga assignment, advanced poetry workshop: begin "Irish beef is better beef"

and on another note, Amiri Baraka once looked sideways at me and said--don't know if it was his--"Cynicism's the playground of the middle class."

setting sail for lurkerdom,

kt

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283. **Steve Carll**  
**Re: Culture with a "Q"**  
Thu 11 Apr 1996

---

Charles Alexander writes:

*It's more the gigantic poetry kit & the karaoke which I  
find somewhat overboard in terms of making poetry into a pop culture item  
(and I like quite a lot of pop culture). I would probably prefer the karaoke  
Beatles which you found unpalatable.*

Oh, I don't know...they had one at the Seattle Art Museum when I visited recently to see the \*In The American Grain\* exhibit (featuring Georgia O'Keefe, Alfred Steiglitz, Marsden Hartley, and other members of their circle whose names escape me but whose art was just as, if not occasionally more, fascinating), and John Olson and I had a great time rearranging the words, although we were frustrated by the dearth of "weird" words (lozenge, aporia, cranny, you get the idea) and were tempted to go create our own and sneak them back in someday.

Steve

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284. **FUNKHOUSER CHRISTOPH**  
**DIU piece**  
Thu 11 Apr 1996

---

Mark, Really, there is little subtlety in the recent imaginary universe (broadcast). Definitely Nothing\_personal\_against you, though. To suspend (as opposed to enacting) self-reflexive scrutiny of ourselves and our texts is proper, or something? What sort of decorum does this "avant garde" require anyway? Is it possible your "woof" might need (or at least make use of) "our" warp (in cookieland)? But, what I really want to know is, What makes you think you aren't already locked in a room forever with the author of the diu piece? 2ndly, Joe: diu, the ahp, Edgar Allen Poe--I'm not sure this stuff emanates from cynicism. Poe isn't writing satire, but literary criticism (read it as exaggeration if that makes y'all feel better, but it ain't). & he's not cynical, but gothic. "He"'s afraid of being buried alive, & wants to make sure the coffin is in the ground while he himself stands in the sunlight! All for now. Out here learning & listening so "fire away" (aye! Pat Benatar finally makes it to POETICS),

Chris

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285. **Curt Anderson**

**Re: Minnesota**

Thu 11 Apr 1996

---

As a fellow transplant to Minnesota, I think I should probably put my two cents in. I agree with the assessment that, although Minnesota is a pretty pale light in the cultural sense, it really isn't much different than anywhere else. As a native San Franciscan, I moved away partly to get away from the incessant provincialism, the "aren't we the greatest" attitude. There's lots of room for improvement, no doubt, everywhere. Maybe the difference is that in a city like New York or San Francisco you can find enough like-minded people to buffer you from the bozos.

As for inquiries about Gary Sullivan, he's off-line and apparently readjusted to reality. There is talk of moving back to SF in the fall. I think some of you (Charles and Jeffrey) do his partner Marta Deike a disservice by neglecting to note that both she and Gary do Detour Press, which I have been loosely associated with as the editor of a little newsletter called Exile. Finally, as someone who came out here expecting to find an experimental writing or quartblatt community and instead found a roaring silence, I think the really interesting discovery is that community may not have as much to do with geography as technology -- this thing here.

Sadly in St. Paul,

Curt Anderson (that's John Smith in Swedish)

Curt Anderson



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286. **Charles Alexander**

**Re: Minnesota**

Thu 11 Apr 1996

---

*...and as long  
as we import an ocean, and about half a million more new yorkers and  
californians, i'll be ahppy as a clam. actually, i adore my apartment.  
maria d*

and may I request some mountains and some desert.

sorry, i know i ask for the moon

but some things one just needs . . .

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287. **Aldon L. Nielsen**

**Re: Nappy Hational Poetry Month**

Thu 11 Apr 1996

---

Does anybody on this list live in or near Boulder, Colorado? Will be spending some considerable time there late Summer thru Fall, & need some advice -- Haven't been there since 1963!

& that Steel Pulse album, by the way, is a killer -- Listen to TRUE DEMOCRACY -- one of their best

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288. **Eryque Gleason**

**Re: Jewish Encyclopedia**

Fri 12 Apr 1996

---

| so, i'm "doing" ginsberg.

but maria, i heard he prefers men!

eryque

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289. **Chris Stroffolino**

**Re: Minnesota**

Fri 12 Apr 1996

---

Maria---I was not accusing you of superficial impressions of a tourist... In fact, the way you describe Minnesota sounds quite a bit like Albany. I wish the big city colleges weren't so damn uptight, but, alas.... cs

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290. **Chris Stroffolino**

**Re: Tennis With/out A Net, Anyone?**

Fri 12 Apr 1996

---

Dear Steve---

So, white straight male #1 is more like white straight male #2 than either of them are to black bi female #1.....

the implication that black can not MOVE (or COMMAND the attention) of white...is that what you're saying? Chris

[↑ Contents](#)

291. **William R Howe**

***Re: Minnesota***

*Fri 12 Apr 1996*

---

jeff the question in some respects is not nec weather there is a possibility for an avant whatsit in oh vader a tive poetics to congeal underneath the bly blind-ness but rather within the context convexness of middle amtrak hinter lands it is possible to perform any transfiguration of culture whatsoever i recently was asked to read in my home town of lubbock tx (which in itself was rather wierd) and was amazed by the interest i was shown in my oddness but i am not at all convinced that poetry for the mass micky-d mall kulturni allows us (as eno elevators) any kind of voice what hinterlanders see are the blynders and not the <<underground>> if only because of their true faith in the market and what the mall represents (arrival) do you look behind the toilet in a rfast food feeding traugh to see if it is clean

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292. **Gabrielle Welford**

***(Fwd) Mumia alert (fwd)***

*Fri 12 Apr 1996*

---

>I just got a call from Dr. Mark McClain Taylor, founding member of Academics for Mumia Abu-Jamal. He is in Harrisburg with hundreds of supporters of Mumia Abu-Jamal, including foreign dignitaries from France and other countries. They are attempting to deliver a petition with 60,000 signatures, collected from France to Governor Ridge.

>THE GOVERNOR'S OFFICE REFUSES TO ACCEPT THE PETITIONS ... Only sending out security personnel. Meanwhile, the foreign dignitaries and other Mumia supporters are holding their ground and refuse to leave.

>The situation is very tense and an international incident is in the making. Please forward this message as far and wide as possible. Please forward it to news sources and to as many distribution lists as possible. Please also, call/fax Governor Ridge's office and demand that the petition be accepted.

| Voice: [REDACTED] Fax [REDACTED]

>This is a public service announcement, courtesy of Bob Witaneck, moderator of [REDACTED], [REDACTED] and one of the coordinators of 1000 VOICES AGAINST THE NJ DEATH PENALTY April 20 march

and rally at NJ State Prison for the NJ Coalition to Abolish the Death Penalty. > >Bob Witaneck

-----end-----

----- In protest of the censorship of the Internet by the United States Government I am including the words "fuck you" in my .sig file and will include the words "fuck you" in all my letters and articles on the Internet. For more information see the Electronic Frontier Foundation's web page at <http://www.eff.org>.

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293. **Henry Gould**  
***Re: Culture with a "Q"***

*Fri 12 Apr 1996*

---

On Thu, 11 Apr 1996 16:04:14 -0400 Maria Damon said:

>hell, and people want to expend the minimum energy on "superfluities" like  
>enjoyment, expressiveness, shallow things like "lifestyle," etc. but after  
>having worked very hard in california to increase my tolerance for pleasure,  
>self-expression, belief in my capabilities, etc., I experienced mn as cruel.

I'm sorry I was cruel in my response. I guess I was having a bad day & it brought out the snarl. Some of the things you said sounded like things I'd heard (a lot) before, and what seemed your cliches collided with my nostalgia. It's amazing how diverse perceptions can be. I live in RI, whose economy is much more scrawny & austere than MN, despite the beaches & all. When I go back to MN, it seems like a place where people understand "the good life" - and the problem is not austerity & cruelty but complacency & caution. It's not that they don't like pleasure & expression - it's that they're idea of these things is maybe different from yours? Pleasure & expression are all "up at the lake." I hope you'll accept my apologies for the shrill loon honk. - H. Gould

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294. **Henry Gould**  
***Re: DIU piece***

*Fri 12 Apr 1996*

---

On Thu, 11 Apr 1996 21:01:21 -0400 FUNKHOUSER CHRISTOPH said:

> 2ndly, Joe: diu, the ahp, Edgar Allen Poe--I'm not sure this stuff  
> emanates from cynicism. Poe isn't writing satire, but literary criticism  
> (read it as exaggeration if that makes y'all feel better, but it ain't).

One motive for the Poe disguise might be to protect Poe's freedom to be as impartial and objective as possible in a very small poetry village. In a way it's kind



of a power play, but s/he plays a good act! (though sometimes a bit picayune(did I spell that right?) & petty. But the whole idea of Poe's ghost setting sepulchral standards for "verse" in 1996 is great. - H. Gould

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295. **Joe Amato**

**Re: DIU piece**

*Fri 12 Apr 1996*

---

chris, it's not quite fair for me simply to slam diu w/o giving some indication that i like it, of what i like... i \*do\* like the odd blend of extracts from hither & thither, the music pics, the idea that it's being distributed for free to so many folks... it's a provocative zine, in part b/c it doesn't appear to be taking one side...

but what i find myself resisting is perhaps most evident in the poe pieces... they're not quite 'gothic,' not least b/c that term can't simply be appropriated from some past presumed moment and set down in mid-90s american electronic culture w/o some interesting if not altogether successful deformations... which is evident in all modern and contemporary attempts at 'gothic' work (southern, american, etc)... i mean, what sort of 'gothic' do we have \*here\*?...

for one, the poe pieces seem to be distinctively male, or at least male-identified... yeah, poe's a male, but this isn't quite what i mean... what i mean is that by conducting critical scrutiny through an---well, let's say an 1850 stylistic lens, one of the first things to go out the window is the sense that there's been a transformation in women's roles... however clever or self-modulated, poe passes judgment with an incredibly omniscient 'voice,' with little concern for otherness... such wit, for example, generally doesn't compensate for race considerations, at least not as we are accustomed to seeing same displayed... which is where the remarks poe makes as to physical (un)attractiveness leave me feeling uncomfortable... which seems, at least, to seep over (in tone?---not quite sure) into the various "taste"-driven evaluations of a given poet's work...

in other words, i get this feeling that poe is a device/persona that effects, in addition to some perceptive critique, a reintroduction of some of the less savory aspects of 19th discourse into the current scene, w/o always taking responsibility for the resulting complications... "but this is poe, he's gothic" etc. strike me as a---well, to borrow from past parlance, chris, as a bit of a cop-out... and i know you well enuf to know this isn't what you intend...

this is too too harsh, chris... i know it takes a lot of effort to put together and distribute diu... wish i could find a nicer way of putting things---my apologies, and i hope again i'm not sounding like a stuffy bastard in posting this... after all, i'm not being very precise here myself, only giving you my residual impressions

of a number of diu's---at a distance, as it were... so let's say, as i said before, and if you'll permit me the conceit, that this is meant to help make diu a better zine...

one more thought: if you and i had to dance through any additional personae to understand each other here---you playing 'poe' and me my erstwhile 'tomato'---we'd probably find it that much more difficult to reach any sort of understanding... and this latter is necessary methinks when dealing with public remarks that can \*hurt\*, regardless one's sense of humor...

thanx for listening...

all best//

joe

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296. **Henry Gould**  
***Re: poetr cit boo offe***

*Fri 12 Apr 1996*

---

On Fri, 12 Apr 1996 10:55:45 -0500 Jordan Davis said:

>Remember, it's National Poetry Month. You're supposed to buy some books  
>that you've actually wanted to read.

It's national poetry month, but only one person on this list of supposed poets, publishers, & po-promoters has come through after my request for book or mag donations to the Poetry Mission's new resource center on the Cranston-Prov RI line. And thanks to Schurin for reminding me that's Ted Berrigan's native home - I'm leaning toward voting for "Things to Do" as the name of the joint (after his poem "Things to Do in Providence").

So here's to Tim Wood for the generous donation, may I return the favor someday. And to the rest of you "poets" out there, well, perhaps it's my own abrasive motormouth fault - but it's not too late to send us that old obscure journal duplicate or extra book sitting around. We will be very grateful. The assistant librarian at Hall (where the center's located) just contributed a gorgeous enclosed bookcase to hold the mags - you can add to it. Send to: The Poetry Mission, PO Box 2321, Prov RI 02906. Hope you can all come & read/perform/listen/visit someday. - Henry Gould

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297. **David Baratier**  
***contrasimilitude***

Fri 12 Apr 1996

---

While philosophy may "rediscover itself in the vicinity of the poetic" what we are talking about here is how folks such as Derrida perform the negative critical work of demystification instead of offering a positive model where assimilation (or some aspect thereof) can be located in culturally perserved forms of idealization. I'm talking about some form of a critique where a dialectic between demystification and idealization emerges, one where the critic allows the audience to understand what passion was found by one person within the impact of the words and the words themselves.

Take the passage quoted from Derrida for example. Presently, there is no language in his lungs which has caused me to start being attentive to Celan. Similar to the rest of the book Celan is hardly mentioned or should I say: Celan is a prop, an artifice, a screen for Derrida to freely espouse on philosophy.

Why then is there such offense taken when a work of criticism does the same thing due to the writer's "critical lens...?"

Because it assumes the retardation of the writer's thinking process and does so through a false appropriation or under a faux banner of support for a text which they refuse to write about. The creative writer isn't as smart, is less than the profound philosopher, is not blessed with the intellect of destruction apparent in the embedded criticism of furthering oneself.

The overthrow of the current foundational metaphor for criticism is not accepting the experience of language as constrained, as equally poetic and philosophical.

David Baratier

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298. **David Baratier**  
***poetics briefs***

Fri 12 Apr 1996

---

Hey Jefferson: Could you send an issue.

David Baratier  
716 Pine Street  
Philadelphia, PA 19106

Haven't seen one since doing the article. I think the O-books of Notely arrived recently if you want something on that. Hope things are well there, we

might be moving to chicago the end of august. The largest mall in the USA is just outside of Philadelphia, sans roller-coaster, called the King of Prussia Mall. The just added about five or ten ft of space so they could advertise it as such. Be well.

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299. **Jordan Davis**  
*poetr cit boo offe*

*Fri 12 Apr 1996*

---

BOOKS BOOKS BOOKS BOOKS

The Prose of Lewis Warsh: *\_Agnes & Sally\_* and *\_A Free Man\_* through Poetry City for just \$15 ppd. *\_Agnes & Sally\_* drew the famous "Mr. Warsh should be our next president" blurb from Mr. Creeley; *\_A Free Man\_* is stoked with Warsh's trademark wit, drama, and sympathy. Send an email message with your name and address to [REDACTED], and I'll bill you. If you respond today, I'll add *\_Avenue of Escape\_*, Warsh's most recent book of poems, for another five bucks. That's midnight by the stamp on your email message.

The Maria Damon/Walter Lew offer is still good for a few more weeks, kids, *\_The Dark End Of The Street\_* and *\_Premonitions: the Kaya Anthology of New Asian North American Poetry\_* for just \$30 ppd.

Alas, the 10 book Ron Silliman offer has elapsed. We have a very limited four book deal--*\_Tjanting\_*, *\_Xing\_*, *\_Jones\_* and *\_What\_*--for \$25 ppd.

Remember, it's National Poetry Month. You're supposed to buy some books that you've actually wanted to read.

-Jordan Davis

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300. **Jordan Davis**  
*not not jote*

*Fri 12 Apr 1996*

---

Notley.  
N=O=T=L=E=Y.  
(Not, not note).

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301. **David Baratier**  
***Permutations of the gallery***  
*Fri 12 Apr 1996*

---

Pavement Saw Press

proudly announces the winner of our 1995-1996 chapbook award:

*Permutations of the Gallery*

by Joshua McKinney

Poems from this collection first appeared in publications such as the Columbia Poetry Review, Denver Quarterly, Situation, Santa Barbara Review, and Willow Springs.

Publication, a prize of five hundred dollars and ten percent of the book run are awarded to the winner of the annual prize. *\*Permutations of the Gallery\** was selected by Naton Leslie as the 1996 winner of the Pavement Saw Poetry Chapbook Award.

About the book:

*Permutations of the Gallery* is an ambitious collection, even if recklessly so. Joshua McKinney's poems struggle against the confines of syntax and literal sense, in order to arrive at a uniquely clear grasp of the truces we must maintain with time and spacial existence. To attempt to paraphrase these knotty and paradoxical poems would be akin to stating that Wallace Stevens wrote about the weather. Don't search for narrative threads here, poems about Queen Anne's Lace or cicadas, or paeans for our humdrum, domestic lives. And don't expect to read this book once. Naton Leslie

Joshua McKinney knows that philosophy is not an abstract matter, nor in anyway separate from our everyday lives. His poems show that to engage the world intimately, we need to think it in the most particular ways. In *\*Permutations of the Gallery\** family friends, nature, and a troubling social world are not givens, but rather questions by which we explore the twisting, disruptive, estatic, sometimes even annihilating terms of our existence.

Mark Wallace

A poetry held taut, that revels in economy and clarity, is filled with insights and syntactical compassion. I highly recommend *\*Permutations of the Gallery\**. Simon Perchik

Published in a limited edition of 250 copies,  
perfect bound, 6 by 9 size

Available April 17th. Price \$5.00, includes p&h.

Checks payable to:

Pavement Saw Press

7 James Street

Scotia, NY 12302

Thanks



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302. **Maria Damon**  
***Re: Jewish Encyclopedia***  
*Fri 12 Apr 1996*

---

bi eryk of the north writes:

| so, i'm "doing" ginsberg.

but maria, i heard he prefers men!

yes and i hear he would have preferred to be written up in the J encyc. by some man in montreal. but the editors ran the options by r kostelanetz (who died and made him God?) and he "okayed" me, tho he'd written me a sharp note when my book came out, didn't like the way i referred to his take on "avant garde", felt i misrepresented him as a meritocratic aesthete. or something. if you're out there, rk, greetings. glad to have passed muster on ginsberg, having fun w/ it.--md

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303. **David Baratier**  
***Re: contrasimilacrum***  
*Fri 12 Apr 1996*

---

maria

I never found a shift, the one you found between working on the renga and writing criticism. Granted a large portion of the reasoning behind this may be the fact that my fiscal livelihood does not depend on publication, therefore the writing is an unpressured situation, a favor for someone if you will.

David Baratier

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304. **Chris Stroffolino**

**Re: contrasimilacrum**

Fri 12 Apr 1996

Well, David---Your "smiling author" has found the same shift Maria spoke of, and at times it's maddening, at other times it's a great fall back strategy of roatating crops since "after all it isn't every day the world arranges itself into a poem" (as Stevens said)...cs... (hey, good luck in chicago---with hoover gone, the town is in dire need of you....as is phila., but oh well one less incentive to want to move there.....

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305. **Robert Drake**

**Re: DIU piece**

Fri 12 Apr 1996

*for one, the poe pieces seem to be distinctively male, or at least male-identified... yeah, poe's a male, but this isn't quite what i mean... what i mean is that by conducting critical scrutiny through an---well, let's say an 1850 stylistic lens, one of the first things to go out the window is the sense that there's been a transformation in women's roles... however clever or self-modulated, poe passes judgment with an incredibly omniscient 'voice,' with little concern for other-ness... such wit, for example, generally doesn't compensate for race considerations, at least not as we are accustomed to seeing same displayed... which is where the remarks poe makes as to physical (un)attractiveness leave me feeling uncomfortable... which seems, at least, to seep over (in tone?---not quite sure) into the various "taste"-driven evaluations of a given poet's work...*

*in other words, i get this feeling that poe is a device/persona that effects, in addition to some perceptive critique, a reintroduction of some of the less savory aspects of 19th discourse into the current scene, w/o always taking responsibility for the resulting complications... "but this is poe, he's gothic" etc. strike me as a---well, to borrow from past parlance, chris, as a bit of a cop-out... and i know you well enuf to know this isn't what you intend...*

joe, one of th valuable points the poe pieces/persona makes (to me) is exactly how little has changed re womens roles, dominant discourse style, etc... i'm pessimistic that those qualities are "reintroduced" by the posts into the dialogue, rather that they continue & poe's satire points that out... always the difference between re-presenting a stance and advocating it... which line, in diu generally, i believe is straddled, transited & transgressed in ways i find useful, as (self)critique & gentle poking fun...

sincere  
lbd

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306. **William M. Northcutt**

***That wot rules:***

*Fri 12 Apr 1996*

---

That whut rules:

Silliman's Xing

What

Toner

abc etc

Taj Mahal's Phantom Blues

Page 214 of Peter Hoeg's Miss Smilla's Feeling for Snow (flamingo edition)

Willie Walsh's unpublished dissertation: Loose Talk

The suspected Unabomber's hair

That which inspired the laughter on "And Your Bird Can Sing" Beatles Anthology 2

end of message:

Chicken-House Willie's minimalist school of literary theory and poetrythathelenvendlercantread

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307. **Kevin Killian**

***Minneapolis***

*Fri 12 Apr 1996*

---

This is Dodie. I wish I'd been able to read more of the Minneapolis discussion here, but most of the messages were deleted before I got to them. However, I did read Maria Damon's valient defense of her criticisms of Minneapolis and the Midwest.

Last weekend I had a Minneapolis experience. There was an Eckankar seminar here in San Francisco, and since I wrote a cover story on them a year and a half ago or so, and the seminar was only 7 blocks from my house, I went to the Friday night session. Eckankar used to be located out here in Menlo Park, but sometime in the past ten years moved to Chanhassen, which, reading between the lines, I'm assuming is a suburb of Minneapolis. In other words, according



to this group, Minneapolis is the spiritual center of the physical world. And some of you are griping about it there!

Anyway, since cult members tend to mimic their leaders, and since the head guy is as Midwestern conservative as you can get (for instance, people on welfare are "undeveloped souls" who eventually will have to pay bigtime for what they're taking but haven't earned), the seminar was like having a chunk of the midwest lifted out whole and plopped down in the basement of the Marriot--affect, styles, values. One woman in a dayglo blue business suit got up there and told this elaborate story about the spiritual lessons she learned from slipping on the ice. Detail after detail of Minneapolis life was served up and fetishized. It was awesome.

Since all this was happening in San Francisco, there were, of course, comparisons between California and Minneapolis--basically California has great weather, but Minneapolis is Real Life. I think that this categorization is something I've internalized myself, especially since I'm now working as an arts administrator--sometimes, especially during PMS, I question my lack of connection to Real Life--like I don't know anybody who isn't a writer, visual artist, or a dreaded arts administrator. Saturday night I got together with my ex-husband, who is a member of this cult, used to live in Minneapolis and loved it, and who definitely has a Real Life. Since he's Spiritual he never complains about anything, but I was moved to tears by how horrid his Real Life was. He's a regular working class guy struggling to survive. I ran home to Kevin determined to remain a spoiled princess forever.

Since I'm from the midwest I'm always trying to resolve something about it. I know I would never in a million years developed as a writer if I stayed there--and it wasn't like I was living in the middle of nowhere--I was in Chicago before I came here. But I can't tell if it would be workable for me now. My experience of the midwest is that of a working class person--I have no idea what middle class people's lives are like in the midwest, just as I have little idea what working class people's lives are like in California. When I was first getting involved in the Bay area writing scene a mentor told me that writing was a middle class occupation (Marxism was still very much part of the Talk back then), and I was really resistant to this idea, but now I'm pretty much convinced it's true. I think that my development as a writer was just a contingent upon leaving my class as leaving the midwest. Sometimes I feel like an immigrant, sometimes I feel like an expatriot. But there's always this aura of living outside. The midwest is seen as this lost Eden of inside.

Enough!

Dodie

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308. **Henry Gould**

**Re: Minneapolis**

Fri 12 Apr 1996

---

On Fri, 12 Apr 1996 10:44:07 -0700 Dodie Bellamy said:

Eckankar used to be located out here in Menlo

>Park, but sometime in the past ten years moved to Chanhassen, which,  
>reading between the lines, I'm assuming is a suburb of Minneapolis. In  
>other words, according to this group, Minneapolis is the spiritual center  
>of the physical world. And some of you are griping about it there!

Actually the center of the world, or omphalos, is in Hopkins, MN,  
another suburb, in a backyard on Arthur St (a mid-working class  
neighborhood at the time) at a certain point by a picket fence  
where a 2-yr old handed a dandelion to Heidi Johnson in 1954.  
Eckankar is way off (it's Chanhassen, by the way. Also home to the  
Chanhassen Dinner Theater, another avant-garde showplace).

Dodie, you're getting good at ringing some changes on the  
Knock the Midwest genre, which is a pretty well-worn rut.

- Henry Gould

>Since I'm from the midwest I'm always trying to resolve something about it.  
>I know I would never in a million years developed as a writer if I stayed  
>there--

sometimes it takes more than a million years to develop - like the glaciers which  
once turned prehistoric Minnesota into an enormous lake - some of that water  
is still there, going to writing workshops.

| *scene a mentor told me that writing was a middle class occupation (Marxism  
was still very much part of the Talk back then)*

when are Neruda & Vallejo going to learn?

| *midwest is seen as this lost Eden of inside.*

they don't call it "the heartland" for nothing. - Henry Gould

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309. **Michelle Roberts**

**Re: poet/critic**

Fri 12 Apr 1996

---

Maria,

The going back and forth from creating mode to critical mode is a rough transi-  
tion to make in like 5 minutes. It takes me anywhere from a couple hours to a  
whole day, and I never go from one mode of writing directly to another. I read

for a while in the middle, and usually something related to the next bit of writing -- it helps to give the mind time to shift gears. I'm not trying to say that creating and critiquing are THE SAME activity -- only that I think they are intricately interrelated -- both for some individuals and historically.

As to fear that you're braindead -- you don't seem to be -- as to braindeath after tenure: I'm still getting my doctorate and I'm not sure my head is up to speed these days either. I think that people who really think just get insecure about their ability to think because it's important to us. That you are concerned seems to show me that you're the sort of prof. who is not resting on tenured laurels, and I'm thrilled to see that.

Lastly -- I don't think that a discussion of a literary text from or withing a theoretical frame (and I really mean ANY frame) is worth beans unless it also uses or is based in a close reading. That's one of the problems that so many poets seem to have, is that without close reading, critics seem to discuss a particular text, but they offer that text none of its specificity. The specificity of the text is what close reading maintains, not the author's intentions or any of that. I personally never rely on any critic's reading of anything that doesn't use at least a semiotic close reading (in the case of visual texts, I think semiotics is close reading.) Never! Without close attention to that particular text, the critic could be talking about almost anything.

Anyway -- stop stressing and enjoy your work,  
we are of the few people who get to do what  
we like to do. And if you're tired, try to rest  
a little.

Meaghan.

Meaghan Roberts | ... in our interpreted world...  
Ph.D. Candidate - Ethics and Literature |  
The University of Texas at Dallas |  
[REDACTED] |

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310. **Bennett Cerf**  
***thoroughbreds (is: sensitive)***

*Fri 12 Apr 1996*

---

Joe Amato is right. The 19th century can't be superimposed over the 20th without certain deformations of vision occurring. The surprise, first of all, is how few, and second, how little light shows through from OUR end of the tunnel. Strictly in translation terms Joe is also right that one of the biggest shift has been in gender roles--though Joe misunderstands the problem. Poe's chivalry

(he was, after all, a Southerner) means he is much kinder to the ladies than the gents. For this reason our 20th century Poe (Poe with a difference, Edgar AllEn Poe) has sometimes had to alter the genders (we moderns having freed ourselves from the patronizing prejudice of chivalry). The \_political\_ content of the Poe pieces thus lies in the friction between the two versions. (See, e.g., Poe's as yet unpublished review of Joe Brainard's *I Remember*, in which an 1842 essay on John G.C. Brainard gives E.A.P. a chance to ruminate on gay pride.) Race is another matter. Poe I's Margaret Fuller may bear \_some\_ resemblance to Poe II's Lyn Hejinian, but his Tennyson is a distant forebear indeed to Nate Mackey. Other matters: Only an academic could POSSIBLY say that beauty is a male concern. Lastly: Poe the First was America's first serious literary critic; his work remains both acute and funny. He was also, alas, a thug (see, e.g., Poe's as-yet-untranslated Longfellow attacks). Poe II's nastiest moment is his Lew Daly review, but of course the most damning aspect of that piece is the quotes.

--Baltimore Raven

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### 311. **Steve Carll**

#### ***Re: Tennis With/out A Net, Anyone?***

*Fri 12 Apr 1996*

---

At 11:52 PM 4/11/96 -0500, Chris S. wrote:

- > Dear Steve---
- > So, white straight male #1 is more like white straight male #2 than
- > either of them are to black bi female #1.....
- > the implication that black can not MOVE (or COMMAND the attention)
- > of white...is that what you're saying? Chris

No, not at all. I'm trying to point to a problematic in the relationship between a politics of identity and the democratic ideal. If we emphasize the commonness of our HUMANITY, and ignore color, gender, sexual orientation, class, religion, etc., democracy is possible. If we emphasize the UNIQUENESS of every human being, despite the fact that each one is the same gender as roughly half the others, the same color as X% of the others, the same orientation as Y%, etc., democracy is possible. It's when we pick a few of those factors and overidentify with them, while letting both the things we have in common with those who have different factors and the things that make us unique from those who share these few factors slide that the energy needed to sustain a true democracy tends to really dissipate. It's not that black CAN'T move white, but that too many whites won't allow themselves to BE moved.

Steve

312. **Steve Carll*****Re: contrasimilitude****Fri 12 Apr 1996*

Well, David, I have to ask, are we talking about the same book? *\_Wordtraces: Readings of Paul Celan\_*, edited by Aris Fioretos, 1994: The Johns Hopkins University Press? Because I'm not quite halfway through it, but every essay I've read so far is DRIPPING with passion for Celan's work. The passage I quoted from Derrida wasn't specifically geared to make you attentive to Celan, it was to refute your implicit claim that philosophers have contempt for poets: Derrida says pretty clearly that philosophy and poetry are to be considered equally important as investigations of language. I don't see how any assertion of "retardation of the writer's thinking process" or attitude that "creative writer isn't as smart, is less than the profound philosopher" can be extrapolated from that. Maybe you're just looking for a different kind of idealization from the critics, one that puts the poets above the critics and doesn't tell us anything new about the poetry, just serves as an advertisement for the poetic commodity, instead of acknowledging the value of criticism as a potentially enlightening activity in its own right. Which, I hope you won't be offended by my saying so, is kind of a funny attitude for someone with such a big vocabulary. :-)

Steve

At 09:36 AM 4/12/96 CST, David Baratier wrote:

- > While philosophy may "rediscover itself in the vicinity of the poetic"
- > what we are talking about here is how folks such as Derrida perform
- > the negative critical work of demystification instead of offering a
- > positive model where assimilation (or some aspect thereof) can be
- > located in culturally perserved forms of idealization. I'm talking
- > about some form of a critique where a dialectic between
- > demystification and idealization emerges, one where the critic allows
- > the audience to understand what passion was found by one person within
- > the impact of the words and the words themselves.
- >
- > Take the passage quoted from Derrida for example. Presently, there is
- > no language in his lungs which has caused me to start being attentive
- > to Celan. Similar to the rest of the book Celan is hardly mentioned or
- > should I say: Celan is a prop, an artifice, a screen for Derrida to
- > freely espouse on philosophy.
- >
- > Why then is there such offense taken when a work of criticism does
- > the same thing due to the writer's "critical lens...?"

- >
- > Because it assumes the retardation of the writer's thinking process
- > and does so through a false appropriation or under a faux banner of
- > support for a text which they refuse to write about. The creative
- > writer isn't as smart, is less than the profound philosopher, is not
- > blessed with the intellect of destruction apparent in the embedded
- > criticism of furthering oneself.
- >
- > The overthrow of the current foundational metaphor for criticism is
- > not accepting the experience of language as constrained, as equally
- > poetic and philosophical.
- >
- >
- > David Baratier
- >
- >

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313. **Henry Gould**  
***Re: contrasimilitude***

*Fri 12 Apr 1996*

---

On Fri, 12 Apr 1996 12:04:00 PDT Steve Carll said:

Derrida says pretty clearly that philosophy and  
>poetry are to be considered equally important as investigations of language.

It's nice to know we can swim together with the philosophers in the same authorless, self-referential goop. Thanks, Jacques. In an essay in Nedge #1 a couple years ago, the late Henry Ghoull wrote: "The French philosophes have buried Plato's God and the Author, together, phoenix & turtle, with solemn Sorbonnean rites. We can relive that poignant moment, again and again, in Language Poetry." [Then he went on to make witty mincemeat of all other literary schools, except those of the Unread Generation] - HG

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314. **David Baratier**  
***Re: contrasimilacrum***

*Fri 12 Apr 1996*

---

Hey Smiley,

Sorry to hear the news about academia. I hope DK called you about the reading in Brooklyn and you agreed. Rake your strange leaves, your strange leavings, poor brooklyn soil. I do implore you to stop quoting that populist

poet just because he's from your home town. So the house was quiet and the world was calm. So the quiet was part of the meaning the mind hooked on classics, the access of perfection to the page. Perpetuating the myth of meaning's multitudinal monkified access. Nothing sucks like success. Why not quote Byron Vassakis.

Val at blvd has Jim Tate coming down next month if you'd like to rollick with us.

Francois (La Salon) Bacon

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315. **Jordan Davis**

***oetry ity ook ffer***

*Fri 12 Apr 1996*

---

BOOKA BOOK BOOK BOOKA

Hey! Thanks for your enthusiastic response to the book offers! I'm out of Silliman books. I have a few more Warsh triads (\$15! cheap) and a couple of Damon/Lew combos (\$30! double cheap).

Okay!

Jordan

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316. **Aldon L. Nielsen**

***Re: Smurfing U.S.A.***

*Fri 12 Apr 1996*

---

"How did you feel your dead mother while you were writing that poem?"

--Bill Moyers

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317. **Matthew S Sackmann**

***Re: Culture with a "Q"***

*Fri 12 Apr 1996*

---

On Thu, 11 Apr 1996, Jeffrey W. Timmons wrote:

> Maria,

>

> What states \_do\_ have magic? I nominate Nebraska, strangely enough. And

> I have a predisposition to Oregon. Living in Phoenix I can't speak for

> Arizona, but I know that there is a spirituality \_somewhere\_ to be found

> here. DC has some magic tucked away here in there in little

> pockets--which I might disclose if prompted--but that may be my own  
> creation. Thinking of other states, and where there magic is. . . .

 $\succ$ 

> Jeffrey Timmons

 $\succ$ 

States with magic...hmmm... Let me list mine= Northern California (should be it's own state), Washington, and that's about it. There are a few magic cities too= 'Frisco, N'Awlins, Key West, and Quebec City.

Well, that's all i have to say.

~~~~~  
~~~~~ Matt Sackmann- counting  
down the days 'till summer.

"The soul is born old but grows young. That is the comedy of life. And the body is born young and grows old. That is life's tragedy." -Oscar Wilde

"Society often forgives the criminal; it never forgives the dreamer."  
-OW

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318. **MAXINE CHERNOFF**

## Re: Culture with a "Q"

*Fri 12 Apr 1996*

What is this disgusting talk about "no magic in Minnesota"? I think it's time for "us" to consider how small-minded such statements of regional prejudice are. So all midwesterners are hicks, all southerners are racist, and all christians are fundamentalists. Keeps it right simple, don't it? The poetry festival in Minnesota that Charles Alexander describes could have happened anywhere in the country--it's not a reflection of midwestern values but rather the obsessive marketing of everything in this country including poetry. That seven-year-old aviatrix, Jessica Dubroff, died because her parents were marketing her as the next Amelia Earhart. And what's this crap about the "hinterlands"? I thought "we" were supposed to be sensitive to "difference." Saw FARGO, by the way. Clever, violent, ultimately hollow--rather like a Quentin Tarantino movie. The ethnic stereotype is of white midwesterners as bland hicks. But I loved the pregnant sheriff.

Paul Hoover

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319. **Jordan Davis**  
***motivational training seminars***  
*Fri 12 Apr 1996*

---

[Then he went on to make witty mincemeat of all other literary schools, except those of the Unread Generation] - HG

—  
Gee, why'd he do that?  
--Jordan

PS the winner of the 'free tjanting' contest was Tim Davis, whose answer to the question, "what are those black things under seals' eyes"--"Nepalese kleenex"--was selected by the invisible power brokers who say whose work we have to read and like.

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320. **Joe Amato**  
***Re: DIU piece***  
*Fri 12 Apr 1996*

---

luigi, could well be, i'm probably sensitive most to the 'straddling' you refer to... anyway, i'm eager to hear what others may think of this... no way do i see mself as 'right' here, but i do know when i'm feeling uncomfortable...

not that good writing is meant to yield only comfort or some such... but there are some unpleasanties i'd just as soon pass on... it's sometimes difficult in those poe pieces to know whether the writer(s?) isn't taking cheap shots through the persona... and i guess i'd feel more comfortable without this particular uncertainty...

oddly enuf, i never feel this way reading, say, kathy acker... go figger...

best//

joe

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321. **Robert A Harrison**  
***Provincialism***  
*Fri 12 Apr 1996*

---

A few comments in response to the recent comments on the midwest, since I'm living in Milwaukee. There are lots of times I feel that maybe the midwest isn't the best place, but I've lived outside the midwest, in several places, most of my life, and have had the same feeling about those places. As far as poetry goes,

Woodland Pattern is a far better place to find anything I'm looking for than Beyond Baroque, SPT, or St. Marks, for example. I know there are lots more poets interested in writing similar to what I'm interested in in say places like SF or NYC, so sometimes I think I'm missing being part of a scene. But, more and more I think that the fact that I don't have to hassle as much with finances, crowding, etc., makes up for this. Besides, now that we're all in cyberspace, isn't this the most noplac of places? A question for Maria D, how many of the outsiders you've written about are from outside California and NYC?

Bob Harrison

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### 322. **Franklin Bruno**

***Elmslie***

*Fri 12 Apr 1996*

---

Okay, a comment before my question this time:

A poet that should be named in any discussion of the interface between song lyrics and poems is Kenward Elmslie, who's done extensive work in the musical theater as well that has clearly informed his highly condensed, highly musical, Tin Pan O'Hara-ish poems.

So my question is this: I'm sure that I saw a long interview w/ Elmslie in some journal in the last two or three years. I thought it was -Conjunctions-, but I haven't been able to turn it up. Can anyone help with this? He's a somewhat mysterious poet to me (as in, info about him is hard to come by), and such poets usually end up being the ones I dig the deepest into.

And heck, another comment: Guided By Voices are fine, but there's something of the low-rent Surrealist about their work (see also everything Robyn Hitchcock's done since about '85). Although, they were being characterized as 'throwaway,' so why complain? Pavement have, I think, a more nuanced lyrical stance, although they're often misread by their numerous fans (who, unfortunately, all form bands of their own and put out bad singles--I've exaggerating) as being absurdists of some kind. (I'm convinced that several of their songs are about Robert Smithson.) I'm going to try to think of a few rock lyricists whom the people who are interested in such things on this list might find intriguing, but in the meantime, someone help me with Elmslie.

fjb

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323. **Tim Wood**

**Re: poet cit boo offe**

Fri 12 Apr 1996

---

I find this annoying to say the least. I can't keep up with the flow of what too often seems like... well anyway... it seems particularly annoying for a group this verbal and active about poetry not responding to your offer. If you'll send me a short paragraph this weekend on the Poetry Mission, I'll include a blurb in the next issue of the arts magazine I publish.

I can't make any guarantees about issues such as quality, but I believe we can roust up a few books (at least) for you. Hmm... idea. I'll try and turn it into a poster and put it up around town and talk to a few people. We'll see what happens.

Tim

*On Fri, 12 Apr 1996 10:55:45 -0500 Jordan Davis said:  
Remember, it's National Poetry Month. You're supposed to buy some books that you've actually wanted to read.*

*It's national poetry month, but only one person on this list of supposed poets, publishers, & po-promoters has come through after my request for book or mag donations to the Poetry Mission's new resource center on the Cranston-Prov RI line. And thanks to Schurin for reminding me that's Ted Berrigan's native home - I'm leaning toward voting for "Things to Do" as the name of the joint (after his poem "Things to Do in Providence").*

*So here's to Tim Wood for the generous donation, may I return the favor someday. And to the rest of you "poets" out there, well, perhaps it's my own abrasive motormouth fault - but it's not too late to send us that old obscure journal duplicate or extra book sitting around. We will be very grateful. The assistant librarian at Hall (where the center's located) just contributed a gorgeous enclosed bookcase to hold the mags - you can add to it. Send to: The Poetry Mission, PO Box 2321, Prov RI 02906. Hope you can all come & read/perform/listen/visit someday.  
- Henry Gould*

in space no one can hear you scream                      in Dallas no one  
cares...

---

Check out the Voices new poetry website at    <http://www.connect.net/twood/>  
the Word, Dallas' monthly arts guide: <http://www/connect.net/twood/word.html>  
poetry & video poetry ---- graphic design & database development

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324. **Sheila E. Murphy**

***psychic geography***

*Fri 12 Apr 1996*

---

It was enormously engaging to watch FARGO'S pregnant chief of police this past Sunday.

It seems impossible to paint the Midwest in any way that people would agree upon. Or any other part of the US. But one thing DOES seem certain: Some geographic locations tend to be conducive to one's OWN physique, temperament, and God knows what else. And if I knew more about psychic geography, I'd quote chap and verse. In any case, the West is a gift for me. It's a good thing it exists. That most familiar Midwestern fragrance I grew up in never really worked for me on any count. The desert DOES. And along with my theory that one should "Stay far enough from people or places that you can still love them" parts of the world and the collective psyche are very very nice just where they are. Away!

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325. **Robert A Harrison**

***diu***

*Fri 12 Apr 1996*

---

About DIU, I'd like to add my two cents. I think its basically pretty much a waste of time, all due respect to the editors/authors. I never get the sense from it that it goes beyond any sort of deadening cynicism, which seems to me common enough. I don't ever find it funny in the least. Quite different than something like say, EXHILE, which I think is often hilarious. And, speaking as a Panamanian-American, English my second language, and wanting as much as anyone for there to be more space for difference, I don't quite see the point in ending every issue with acknowledging "the final days of the white race."

Seems to me that race based reasoning is what needs to be finalized, not any particular race.

Bob Harrison

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326. **main**

***Re: Minnesota***

*Fri 12 Apr 1996*

---

On Fri, 12 Apr 1996, William R Howe wrote:

> jeff the question in some respects is not nec weather there is a possibility  
> for an avant whatsit in oh vader a tive poetics to congeal underneath the

> bly blindness but rather within the context convexness of middle amtrak hinter  
> lands it is possible to perform any transfiguration of culture whatsoever  
> i recently was asked to read in my home town of lubbock tx (which in itself was  
> rather wierd) and was amazed by the interest i was shown in my oddness but i am  
> not at all convinced that poetry for the mass micky-d mall kulturni allows us  
> (as eno elevators) any kind of voice what hinterlanders see are the blynders and  
> not the <<underground>> if only because of their true faith in the market and  
> what the mall represents (arrival) do you look behind the toilet in a rfast food  
> feeding traugh to see if it is clean  
>

william--

curious: does lubbock figure into this "culture" that's to be transfigured by "avant whatsit" poetry? i'm asking this because it seems there is a lot of ambivalence toward the mass culture audience among the "avante garde": on one hand, an ironic dichotomizing between "high" and "low" audiences (while simultaneously trying to blur the high/low art distinction in the work) and exclusionary attitude, and, on the other hand, a feeling of responsibility to "transforming culture" en masse (\_including\_ lubbock and Minnesota). i think that some of the most powerful art and philosophy of this century have come out of this so-called low-culture matrix; arguably, it puts the \_post\_ in modern. as far as "context...of middle...lands" goes, i would argue that geography is being superseded by more complex models of communal space/ place (or, as Wallace

points out, experimental poetics isn't-- for good or bad --as anchored to geography as it was, say, thirty years ago). i'm wondering whether this exclusivity between the "avant garde" and "lubbock" is mutual. if so, what does it mean about the role of the avant garde in "transforming culture." \_avant\_, in other words, of what?

dan

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327. **Schuchat**  
***Re: Provincialism***  
*Fri 12 Apr 1996*

---

This anti-Minnesota thread is fascinating. I have lived in the mid-West as well as up and down the east coast, but mainly the Far East (forgive the Britishism).

I can assure you that (excepting New York City, America's Hong Kong) most foreigners won't distinguish midwest from west coast from south from east coast, except for the weather and natural scenery.

doesn't it extend one to live in different places and rub/bump up against the local culture? or is that too alienated a way to live?

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328. **Patrick Phillips**  
***Ziolkowski's "Our Son the Arson" is out***  
*Fri 12 Apr 1996*

---

Thad Ziolkowski's *\_Our Son the Arson\_* is out from what books and is available.

Given the great changes in my life recently, I just cannot be expected to remember who responded to my earlier announcement and would like for -anyone- who is interested, in purchasing the book for \$5 (\$9 cover) to pass on a message (back channel) to me. I'll send the books, you send the bucks.

All what books, including my own, *\_Ruin\_*, are available from SPD - just contact Steve Dickison if you want to stock them in your stores, or you can arrange something with me directly.

Thanks putting up with duplicate requests if you've made them.

Patrick



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329. **Jonathan Brannen**  
***Re: Culture with a "Q"***  
*Sat 13 Apr 1996*

---

Maria & Mike,

*\_ Fargo \_* was reviewed on the editorial page of the Minneapolis Star-Tribune rather than in the entertainment section. The editor described the film as "immature" and suggested that it takes more than a few cheap shots at Minnesota. He (and, you bet, I mean he) then expressed sadness because of the "lack of artistic growth" demonstrated by Minnesota's "native-sons" the Coen brothers.

This reaction is so Minnesotian, that I had to share it with you. Personally, I can't wait to see the film!!!

Henry,

Balkanization of the universe? All I want is a colorized Minnesota!

Cheers,  
Jonathan

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330. **Maria Damon**

***Re: Provincialism***

*Sat 13 Apr 1996*

---

bob harrison:

two of my outsiders were frm boston, one (bob kaufman) from new orleans.

bests, maria d

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331. **Gabrielle Welford**

***May Day Poetry in L.A. (fwd)***

*Sat 13 Apr 1996*

---

For any of ye so inclined... Gab.

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

On May 1st at Sam's Book City in North Hollywood a poetry rant and chant will occur. It is titled "Wobblies, Pilebutts and Other Heroes: Words and Songs of Social Struggle". Featured are Robert Chambers (of the Homeless Writers Coalition), Obi (from the Peace and Justice Center), Dirk DeGeyndt (from Minds Matter), Andrew Willett (Wobbly troubador) and Miguel Sanchez (agitator). There is an open reading to follow. All are invited except bosses, scabs, and other agents of repression.

amor y solidaridad,  
miguel

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332. **Joe Amato**

***Re: thoroughbreds (is: sensitive)***

*Sat 13 Apr 1996*

---

br, or bennett, or whoever: on the matter of beauty: "beauty" is not strictly a "male concern," no, but how it's addressed certainly is (wasn't it fred turner,

whose name i saw around here recently, who penned some relatively recent and imho awful(ly) academic ideas re same?)... critique of the concept of beauty is not quite the same thing as rendering judgment based on, let's say, arbitrary and motivated 'standards'... and i have many non-academic friends who would understand same put in precisely such terms...

now as to the rest: i really don't know about poe's work "remain[ing] funny"... but i'm not going to write myself into a box here, esp. b/c there's always an interpretive way out of any such bind... i'm expressing my discomfort, again, at certain of allEn poe's judgments... it's a feeling, and it's based of course on my interpretive tendencies... but you don't sound too willing to allow for these latter... i guess you're telling me, br, or bennett, or whoever, that in fact allEn poe is juggling the distances?... i mean, the sociocultural distances twixt poe's earlier incarnations and the contemporary scene?... and that i'm to interpret 'him' as self-consciously doing so, or as a self-conscious construction that works so (another blurring)?... ergo anything that seems nasty i'm to s'pose is not nasty by poe's or his creator's (s') intentions/motivations, but is meant to problematize (there's a nice academic word), again, the aforesaid distances?...

ok... here's the catch: the interpretive given here is being given to me by you, br, or bennett, or whoever, whom i assume is (or are) poe's creator(s)... presumably i'm a little slow here...

i take it back---i'm NOT slow!... but presumably you are nonetheless providing an apologia for allEn poe, or at the very least a method or way of understanding 'his' motivations... so not only do allEn poe's creators create poe, but they argue for the effect of his discourse?... to folks like me, i mean, who don't quite 'get' it, or if they do, don't quite like what they're getting?...

honestly, now, i'm feeling a bit imposed upon, hermeneutically speaking... i mean, you can't really account for the way i'm feeling... i mean, why not bend a bit, br, or bennett, or whoever, and accept the fact that allEn poe IS leaving open the possibility of the response you're getting---from me and, judging by poetics, a few others?...

a final note: i refer you, most academically, to book three, section xvi of augustin's *\_on christian doctrine\_*... a logic of interpretation similar to what you propose is to be found there... to wit, re the scripture: "if a locution is admonitory, condemning either vice or crime or commending either utility or beneficence, it is not figurative. but if it seems to commend either vice or crime or to condemn either utility or beneficence, it is figurative"...

peace, out//

joe

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333. **Joe Amato**

***poet/critic, provincialism, etc...***

Sat 13 Apr 1996

---

yknow, the poet/critic discussion and the provincialism discussion come together for me at this idea of place: seems to me that there ARE negative factors just about every place one goes, though what we're each willing to put up with varies... that said, i don't really see why it's beyond the pale (a phrase whose etymology comes from anglo domination of dublin, no?) to consider that there may be an entire region whose \*general\* political tendencies are loathsome... while at the same time allowing for a certain u.s./mall-ish homogeneity, and the fact that said loathsome politics may be regarded by said inhabitants as LESS loathsome than other such realities (such as traffic, or pollution, or whatever---again you can hear that rural-(sub)urban distinction)...

at the same time: having spent some time permitting my head to wander OFF the page and the sentence whilst composing 'criticism' (i call it that, anyway), i can assure anybody who desires such assurance that there's a real sense of freedom comes in working through discourse using writing practices that are often thought to be discrete---poetry and criticism, if you like, provided each term is construed broadly... and that this unorthodox gesture will most assuredly complicate one's publishing potential... hence complicate one's "sense of freedom," raising to the surface the economics of publishing and writing... and i mean, whether or no one writes 'for a living,' b/c a steady stream of rejections (which we've all seen, i'm sure) has some effect regardless...

now for me this latter constitutes a certain conception of place too... i mean, one's community is prefigured by place, traditionally, though perhaps virtual place is now prefiguring (or at worst, serving as a pretext for) community... once you shift or mix places around, denying a simple metaphysics of place, say, you shift, well, the where's and perhaps how's of readership... and it strikes me that (really reaching now) the politics of form may thus be seen as related to a politics of fora through this altered conception of place... put simply: when you shake & bake as on this list, you're bound to be shaking & baking regional differences that are a complex of aesthetic forms and geographic predispositions... which is not to suggest a direct link twixt geographically-discrete culture and form, or cognition (though i've always suspected same), but that there ARE nonetheless cultural gradients that shape the places of our writing practices, and that writing through \*these\* electronic places is bound to result in a shift in same, altering the basis for said (writing) practices... hell, just look at that word 'basis,' and all words having a foundational, subStantive 'base' (kenneth burke writes about this latter someplace or other, no?)...

too fast, ssorry, just running through...

joe

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334. **Maria Damon**

***Re: Provincialism***

*Sat 13 Apr 1996*

---

schuchat writes:

doesn't it extend one to live in different places and rub/bump up against the local culture? or is that too alienated a way to live?

theoretically, i agree. in addition to growing up in new england, i've spent a lot of time in rural denmark (w/ my mother's family), a year in paris (on high school scholarship), and 7 years in palo alto (grad school) preceding these 7 years in minnesota. culturally, i resisted the move from MA to CA but ws not traumatized. going to mn i was Deeply traumatized. this may also have been cuz my department was so not what i'd expected. apparently my obvious depression was a topic of discussion among my colleagues (even wd come up at my annual review) but the few times they asked what could be done, at the departmental level, to make me happier, i'd say, whatever (forge closer bonds w/ interdisciplinary depts, foster a more intellectually supportive environment for incoming faculty, etc) i was told that this was impossible. so and so in english had a fight w/ so and so in comp lit 20 years ago, so even tho both so and sos have retired or moved to other universities, of course we can't do anything w/ comp lit, etc). meanwhile, in my attempts to find community outside the U, at my women's support group, for example, i was mistrusted cuz i was professional, single, emotional, used "big words," etc. people were afraid of me cuz i was "different." i think it's true that it can stretch one to live in other environments, but in this case, i was stretched to far, and snapped. bests, maria d

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335. **Bob Holman**

***(no subject)***

*Sat 13 Apr 1996*

---

s from a couple days ago so I try again...

Subj: Michael Smith

Date: 96-04-10 01:26:48 EDT

From: Nuyopoman

To: [REDACTED]

"Michael Smith was on the threshold of consolidating a rapidly rising international reputation as a poet when he was murdered by supporters of the

Jamaican Labor Party on 17th August, 1983" writes Linton Kwesi Johnson on the back cover of "It A Come: Poems by Michael Smith" (Race Today Publications: London, 1986). Smith's first LP, "Mi Cyaan Believe It," had just been released by Island Records.

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336. **Bob Holman**  
**National Poetry Month**  
*Sat 13 Apr 1996*

---

Subj: National Poetry Month  
Date: 96-04-10 01:25:09 EDT  
From: Nuyopoman  
To: [REDACTED]

Thanks, David Bartier, for the Hass scoops. I have taught from his River of Words curriculum, and enjoyed esp. his essay re: Duncan and spawning salmon. I had a pleasant enough chat with him 3-4 weeks ago and set up an interview for iGuide (<http://www.iGuide.com/music/poetry>) which he blew off, just up and disappeared. I finally roused his assistant yesterday (three weeks later), when I left a message I'd composed questions \_and\_ answers myself ala Berrigan-Cage and wondered if Bob would like to see the thing before I publish it....

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337. **Michael Boughn**  
**Re: Minneapolis**  
*Sat 13 Apr 1996*

---

I've noticed that people living in California are particularly subject to that form of imaginative disability which limits magic to some place the sun shines all the time. I've actually found magic in Buffalo, of all places. Although Lorraine Niedecker writes from Wisconsin rather than Minnesota, the magic is much the same. The problem with the mall thing is endemic to America, no? Certainly not one state or another. Maria's disenchantment seems to me deeply personal, and hence neither refutable nor generalizable. The magic, folks, is where you live. If you can't see it, maybe you're not living there.

As for \_Fargo\_, how is it hollow? I thought it beautifully addressed American culture without slipping into Tarrantino's slick emptiness.

Mike  
[REDACTED]

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338. **Michael Boughn**

***More on Malls***

*Sat 13 Apr 1996*

---

Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?

Mike

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339. **Kevin Killian**

***Re: Minneapolis***

*Sat 13 Apr 1996*

---

At 2:25 PM 4/13/96, Michael Boughn wrote:

>I've noticed that people living in California are particularly subject to  
>that form of imaginative disability

Michael,

I know there's a word that applies to people who make these kinds of pissy generalizations--it ends with "ist" I'm sure, but I just can't figure out what that word is.

Dodie

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340. **Mary Rising Higgins**

***Re: More on Malls***

*Sat 13 Apr 1996*

---

of course! one of my perfectly crazed heroes.  
mrh

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341. **Lisa Samuels**

***Re: More on Malls***

*Sat 13 Apr 1996*

---

hmm hmm i'd like to answer you but hmm hmm  
i'm playing the piano.  
ls

*Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

Mike

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342. **Aldon L. Nielsen**

***Re: Abu-Jamal***

*Sat 13 Apr 1996*

---

for any who are interested -- a new journal out of the Comp. Lit. department at UCLA titled *Suitcase* includes a translation into English of the short article Derrida published in France last Summer as a plea for Mumia Abu-Jamal -- a couple of other worthwhile articles as well, though the fiction & poetry in this new mag. leaves much to be desired --

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343. **Aldon L. Nielsen**

***Re: braindeed***

*Sat 13 Apr 1996*

---

Can't say that I've experienced such a startling shift while passing back and forth between the writing of verse and the writing of criticism --

On the other hand -- trying to make the shift from publishing one to publishing the other is quite likely to give you whiplash --

yours,

the injured party  
(the inured partie?)

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344. **Aldon L. Nielsen**

***Re: self-reverential authorless goop***

*Sat 13 Apr 1996*

---

Ah, but Pirandello swam those seas long before Foucault, as did Quixote (see Book II), as did friend Shandy, and for that matter, Homeless Homer --

six citations in search of a quote --

Tell me, Ramon Fernandez, if you can,  
Why this blessed rage for authors?

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345. **Charles Alexander**

***Re: More on Malls***

Sat 13 Apr 1996

---

*Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

Mike

yes

and a good friend of mine years ago in oklahoma (to me more magical, but who can say why we think such things?) was writing a dissertation on malls as the gathering places of america, socially meaningful, what that said about us, etc. (this in 1976 or 1977, when such an idea was a little more novel than it is today). But it strikes me that at that time, and perhaps still now, part of their representation of america was right on specifically because malls did not have poetry events. Can a mall be a mall, or should it be a poetry mall? I don't have the answer to that one. The huge Mall of America in Mpls has a large amusement park (Camp Snoopy) in the middle, and as the father of two less-than-ten-year-olds, I went through the entry and to the rides several times before I ever went into a store there. I think the poetry readings should be under the large inflated snoopy dog.

with glenn gould playing

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346. - **Kim Tedrow**

***Re: More on Malls***

Sat 13 Apr 1996

---

Years ago, I heard Louise Erdrich lecture on America and its "sense of place"--in essence (altho I couldn't quote verbatim), she put forth that we are essentially nomadic, going where the jobs are, and it's brand names and chain stores/restaurants that give us a sense of place--i.e. a MacDonalds in Minnesota looks just like a MacDonalds here in Maryland. I can also think of Malls in the same way.

More specifically, for example, was how brand names can also tell a lot about character's (she was speaking mostly of fiction, but I am reminded of Joe's script and his use of generic Cheerios <grin>) class, disposition, etc. The difference between a guy who orders a Pabst beer and a guy who orders a Heineken.

All this talk about regionalism and culture takes on an interesting twist in this light, at least to me. What things are the same, what things can we \*really\* attach to a specific place? Does it mean anything that I and "SPAM" have the

same home town? Am I now a part of the mainstream because last weekend I went into WalMart for the first time in my entire life? Or that my daughter point blank refuses to accept generic Cheerios?

Happy Saturday,

Kim

██████████

>>>>>and a good friend of mine years ago in oklahoma (to me more magical, but

who

can say why we think such things?) was writing a dissertation on malls as the gathering places of america, socially meaningful, what that said about us, etc. (this in 1976 or 1977, when such an idea was a little more novel than it is today). <<<<<

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347. **Sharon DiMaria**

***Re: psychic geography***

Sat 13 Apr 1996

---

On Fri, 12 Apr 1996, Sheila E. Murphy wrote in part:

*It seems impossible to paint the Midwest in any way that people would agree upon. Or any other part of the US. But one thing DOES seem certain: Some geographic locations tend to be conducive to one's OWN physique, temperament, and God knows what else. And if I knew more about psychic geography, I'd quote chap and verse.*

I find the relationship between psyche and landscape compelling. Barry Lopez in *Crossing Open Ground* writes that "the interior landscape responds to the character and subtlety of an exterior landscape; the shape of the individual mind is affected by land as it is by genes." I agree with Lopez in many of the ways landscape affects the individual. However, I think it too simplistic to assume that landscape alone affects psyche and that a "cold and flat" landscape (as some have decribed Minnesota) could equate only to "bleak and banal." Would terms like turbulent, immense, mysterious, profound, extensive, & concealed be accurate as well? Don't some define the great plains as an expansive inland sea?

I have spent most of my life in the southwest and remember a time, not too long ago, when the SW was considered an intellectual desert, inhabited by naive peons (de albanil) (of course, in may case, that was true). I suspect Minnesota suffers some of the same misunderstanding.

I also understand that the rumor is being circulated that FARGO was actually filmed in Iowa (probably advanced by Garrison Keillor).

I know I'll hear from MRH on this one.

SAM

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348. **Michael Leddy**

***Re: Elmslie***

*Sat 13 Apr 1996*

---

The Kenward Elmslie interview you're thinking of might be the one that appeared in New American Writing several issues back.

Michael Leddy / Charleston IL (East-Central Illinois, or, Out of Nowhere)

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349. **Schuchat**

***Re: More on Malls***

*Sat 13 Apr 1996*

---

On Sat, 13 Apr 1996, Michael Boughn wrote:

*Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

*Mike*

Yes

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350. **Steve Carll**

***Re: More on Malls***

*Sat 13 Apr 1996*

---

At 02:29 PM 4/13/96 -0400, Michael Boughn wrote:

>Glenn Gould loved to hang out in malls for their magic. Do americans  
>know who Glenn Gould is?

A few of us do, but we're ostracized as "Canadian wannabes" if we admit it.

Just kidding,

Steve

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351. **Kevin Killian**

***Re: Minneapolis***

*Sat 13 Apr 1996*

---

So this afternoon I went to SF's upscale farmer's market down by the Bay. This one stand had these beautiful strawberries for a whopping \$2.00 a basket. As I was guiltily paying for mine this guy appeared beside me with this giant 35 mm camera and photography paraphernalia around his neck. He balked at the price of the strawberries, as I did, then also decided to buy some, exclaiming, "You never see them that red in Minnesota." I replied, "They're not at their peak, but they're pretty good." (They could have been a bit sweeter.) He then said to me quite passionately, "In Minnesota they would kill for these."

I appreciated his passion, and yes, his magic. But at the same time I felt like the poetics list was trailing me through the streets of San Francisco.

Dodie

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352. **Wystan Curnow**

***Re: malls***

*Sat 13 Apr 1996*

---

:

MALLS! MALLS! MALLS!

.

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353. **Stephen Galen Cope**

***malls***

*Sat 13 Apr 1996*

---

It All Began in Minnesota...

"The Architect. In July of 1938, Victor Gruen came to America from Austria with \$8 in his pocket and little more than his architect's T square as his luggage. In his homeland he had championed innovative public housing and had just begun to get good architectural commissions from Vienna department stores when Hitler's army invaded. Fleeing to the United States, he brought an idea inspired by the markets of medieval Austrian and Swiss towns he had visited as a young man and by the stately Galleria Vittorio Emanuele II in Milan: the covered shopping mall. It all began in Minnesota in the mid-50s, when Gruen was commissioned to build a shopping center. He constructed a central courtyard equidistant from two department stores. The result, Southdale, opened on October 8, 1956. Its one giant roof meant that construction costs for individual stores

could be reduced, making the whole complex cheaper to build. So many developers hired Gruen that his firm soon had offices in six major cities. He was called in to replan whole downtowns. At the height of his influence, the Shah of Iran hired him to redesign Teheran. Soon a new generation of developers was building on Gruen's ideas, combining the mall with historical themes in old Eastern cities--Quincy Market in Boston, Harborplace in Baltimore and South Street Seaport in New York."

-Stephen Cope

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354. **MAXINE CHERNOFF**

**Re: More on Malls**

Sat 13 Apr 1996

---

Dear MB: Of course Americans know who Glenn Gould is. Do Canadians know who Frank Sinatra is?

Cheers,  
Maxine Chernoff

On Sat, 13 Apr 1996, Michael Boughn wrote:

*Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

*Mike*

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355. **MAXINE CHERNOFF**

**Re: Elmslie**

Sat 13 Apr 1996

---

Dear Michael Leddy: You're right. A very good interview of KE appeared in NAW #8/9, a double issue. It's still available for \$8 from NAW, 369 Molino, Mill Valley CA 94941. Did you know that Kenward Elmslie's song "LOvewise" as recorded by Nat King Cole was a hit?

Best,  
Maxine Chernoff

On Sat, 13 Apr 1996, Michael Leddy wrote:

*The Kenward Elmslie interview you're thinking of might be the one that appeared in New American Writing several issues back.*

Michael Leddy / Charleston IL (East-Central Illinois, or, Out of Nowhere)

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356. **Jeffrey W. Timmons**

**Re: malls**

Sat 13 Apr 1996

---

molls molls molls!

jeffrey timmons

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357. **Jeffrey W. Timmons**

**Re: Minneapolis**

Sat 13 Apr 1996

---

On Sat, 13 Apr 1996, Michael Boughn wrote:

"The magic, folks, is where you live. If you can't see it, maybe you're not living there."

been mulling this provincialism regionalism magic thing over for a few days.  
with michael's post and kims--that asked what we can attach to a specific place--  
i am still deeper. my sense of geography and magic stems from a fondness for  
thoreau and his investment in the internal and external landscape. yes magic is  
where you live probably how you live and simply in living finding magic. but  
beyond that and probably implicit in all of this is the idea that one be sensitive  
to place location landscape region etc enough to let it define itself?

i hate to admit it but ive found magic at 7-11 taco bell and borders.

with nothing profound to say  
other than thoreau is not boring  
even when he seems like it

jeffrey timmons

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358. **Sharon DiMaria**

**Re: malls**

Sat 13 Apr 1996

---

Mauls! Mauls! Mauls!

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359. **Thomas Bell**

***Re: malls or themeparks***

*Sat 13 Apr 1996*

---

Poetry Themeparks: POETRYCAL  
DIZZYPOETRYWORLD  
SIX FLAGS OVER THE CANTOS  
LANGUAGE THEMELESS CITY  
WHITMAN VILLAGE

On Sun, 14 Apr 1996, Wystan Curnow wrote:

:  
  *MALLS! MALLS! MALLS!*

.

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360. **Schuchat**

***My recent trip to Tibet (fwd)***

*Sun 14 Apr 1996*

---

For something slightly different, where there are no malls.

(from the Tibetan studies list)

Several members have requested that I report on my recent trip to Tibet. In late February to early March I made my third trip to central Tibet in the past two years. I went with a group on Marck, 1994, and by myself as an official "group of one," with guide and driver, in December, 1994, and last month. My goal is to travel in Tibet once each year, in my role as Dhief Librarian of the Oriental Division of the New York Public Library. In each case, I stay for about seven to ten days, and map out an itinerary which takes me to temples and monasteries previously not visited, in addition to returning to certain sites. My particular interest is temples, and I have written a book, *The Temple: Meeting Place of Heaven and Earth* (Thames and Hudson, 1993). I have written scholarly articles on Biblical temples, and on Borobudur. A report of my December, 1994 trip to central to Tibet appeared, with my photos, in the April 9, 1995 New York Times Sunday Travel section.

On my most recent rip to Tibet I intended to visit two of the temple covered by Vitali in his book *Early Temples of Central Tibeta*: Kachu and Chung Riwoche. I was unable to visit the former, because my guide did not know that such a place existed, and the second because we were turned back by an ice-bound road, west of Lhatse. The alternative to the first, Kachu, was

one of my most memorable Tibetan experiences, staying overnight in the Samye monastery guest house, and getting up before dawn to join Tibetan pilgrims on the journey up the mountain above Samye to the cave meditation site, Samye Chimpu. this was an extraordinary experience--both Samye; monatory, with its village, and the memitation site. All four of the great stupas are now restored and fully functional--the white, green, red and black--at the corners of the main Samye temple--the Utse. They are magnificent structures. I had to go out in the middle of the night. There was a (full?) moon. The stupa nearest to where I was standing on the third floor of the gues house was the white one. With no other surface light, on a brilliant, bitterly cold moonlit night, the structure shown like polished marble. It is one of the most unforgettable sights I have every seen. To reach Samye Chimpu, we left Samye about 6:30 a.m. in a jeep, driving one hour before reching the end of the track. From there the ascent to the chapel at the top of Samye Chimpu took me two hours--it was my first full day in Tibet. Victor Chan has an excellent description of the site--Tibet Handbook. There are about 150 Nyingma monks in the caves. One monk we met is 80 years old, his female companion 60. She said she had been there with him for 30 years. On the way down, we met a 13 year old monk (goint up) from Kham, who told us he had been a monk for one year. As an alternative to Chung Riwoche, we visited another of the famous "Kumbum" type temples in the region of Lhatse, in this case rGyang (called by my guide Gyang Kumbum--Victor Chan Gyang Bumoché Kumbum), in the plain of Lhatse, described, with early photos, by Roberto Vitali in the aforementioned book. This temple was massively destroyed by Red Guards during the Cultural Revolution. It is difficult to imagine the extent to which these people went to destroy these monuments. As I understand, they used dynamite in this case. It is a total rubble heap, the mass giving a vague resemblance to the photos published by Vitali. Everywhere there are pieces of tiles, small "Tsa-tsas," various other building and decorative elements, mostly broken or smashed, some intact. Nearby, there is a small, two-monk monastery, Gelugpa, named Gyangmar Gompa. We met and were guided around by the young, 16 year old monk who was in residence on that day. This small monastery has a wonderful Ghonkang. Otherwise, I visited Lhase, where my particular interest is the magnificent Jokhang, Gyantse, where I visited the Kumbum and Palkor Chode, in each case for the third time, and Shalu (second time). My guide took me into the home of his Barkhor merchant friends directly overlooking the Barkhor, and for my first visit, he took me to the Meru Nyingba monastery, behind the Jokhang within the Barkhor, which is controlled by monks from Nechung monastery (see Victor Chan, pp. 119-120. On each of these trips, I talk at length with my guides regarding the plight of the Tibetan people under Chinese occupation. I have many notes on these

conversations--I am constantly asking questions. I am simply going to report here several of these, with no particular order or organizing principle behind them. I have much more, but don't want to make this posting much longer. I have some doubt about some of these statements, based on my experience there, but won't go into that now: Old Tibet is intact and traditional inside the "Lingu." Geshe education is at a very high level in Tibet (reported to me by two guides, independently) The Tibetans and Chinese live totally separately. The Chinese, in general, do not bother to learn Tibetan. The Jokhang is "Tibetan", not simply a Chinese front for tourist. It is easier for young men who want to become monks to get into the Jokhnag or Potala, rather than into remote monasteries. Tibetans look forward to free elections to choose their political leaders, and view the Dalai Lama as their spiritual leader. Tibetans accept only the Dalai Lama approved Panchen lama candidate, and will never accept the Chinese candidate. There is massive unemployment among Tibetan young men. They are "last hired, first fired." Beer is made readily available to Tibetan youth, costing less to purchase than soda pop. My recent guide said that he and his friends discuss mainly only one thing: politics. I am going to stop here. I can go on and on, but don't want to tax the patience of any of you.

Sincerely,

John M. Lundquist

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361. **Stephen Galen Cope**

***Re: malls***

*Sun 14 Apr 1996*

---

Incidentally, I've heard of a mall in Montana in front of which stands a statue depicting a terrified hunter in the hands of an angry bear...

Sharon DiMaria writes:

Mauls! Mauls! Mauls!

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---

362. **William M. Northcutt**

***malls***

*Sun 14 Apr 1996*

---

Glenn Gould was a mall.

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363. **Mary Rising Higgins**

***Re: psychic geography***

*Sun 14 Apr 1996*

---

Here! Hear! i shout from a concealed...location. i've been locked in my therapist's office since viewing Fargo...i thought some of my old home movie footage had been stolen for use in the film.

mrh

Go, sam!

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364. **Christopher L. Filkins**

***Re: More on Malls***

*Sun 14 Apr 1996*

---

Charles Alexander wrote at 3:54 pm on the day that is today:

>

>and a good friend of mine years ago in oklahoma (to me more magical, but who

>can say why we think such things?) was writing a dissertation on malls as

>the gathering places of america, socially meaningful, what that said about

>us, etc. (this in 1976 or 1977, when such an idea was a little more novel

>than it is today). But it strikes me that at that time, and perhaps still

>now, part of their representation of america was right on specifically

>because malls did not have poetry events. Can a mall be a mall, or should it

>be a poetry mall? I don't have the answer to that one. The huge Mall of

>America in Mpls has a large amusement park (Camp Snoopy) in the middle, and

>as the father of two less-than-ten-year-olds, I went through the entry and

>to the rides several times before I ever went into a store there. I think

>the poetry readings should be under the large inflated snoopy dog.

>

>with glenn gould playing

Actually there is a mall south of here which contains a coffee shop which has poetry readings every night of the week. It's sort of a mallrat / punk hangout from what I understand. Never been there but I hear the vibe is cool if not the poetry. They do a lot of publication parties for local rags and every few months throw 24 hour readings to raise money for various charities.

Don't know if they play Glenn Gould between sets.

As for malls - if the industry organ can be trusted not one new mall development has been planned for almost 10 yrs now. There are a few sporadic cases

of malls being built or still to be built but these have been in the pipeline for well over a decade - held up over zoning, traffic, capitalization, etc.

The big thing now is refurbishing and redesigning the existing malls to compete with downtown revitalization centers and of course the ubiquitous Dr. Strangelove, cough (excuse me) I mean Target/Walmart, etc. which has completely revitalized the ailing strip mall industry.

your friendly spokesman for industry

christopher

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### 365. **Mary Rising Higgins**

#### ***Re: More on Malls***

*Sun 14 Apr 1996*

---

How do you buy cute throwaways while hearing someone give his LIFE to a musical composition?

I [("believe")] I'll never hear Glenn Gould in a shopping mall...

mrh

i liked that maul maul maul moll moll moll stuff!

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### 366. **Ron Silliman**

#### ***Re: More on Malls***

*Sun 14 Apr 1996*

---

I would take it that anyone who has read Benjamin on the arcades would take malls quite seriously as a social (as well as aesthetic) space. One walk through any "historic" district in a city that has been touristized -- say the Left Bank in Paris -- will show instantly how pervasive the mall is as an organizing principle. Meaghan Morris and others have done some pretty interesting work on this.

Dan Davidson used to go to Nordstroms in SF to write -- he liked the live piano, which often enough is playing something like Satie -- plus the public/private ambience as I recall. Don't know if he still does this.

I live about 15 minutes from the King of Prussia Mall (which David is quite right, loudly trumpets the fact that it has more shopping space than the Mall of America, tho not the theme park) and in fact visit it about once a week. Gene's Books there is an independent that does reliably carry Sun & Moon, Black Sparrow and Talisman productions, tho it's idea of Nat'l Poultry Month has been a single table display with Heaney, Moyers and Holman prominently figured.



Ron Silliman



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367. **Maria Damon**

**(no subject)**

*Sun 14 Apr 1996*

---

awberry anecdote. some of the minnesotans i know wouldn't buy those ripe strawberries cuz they'd feel "grabby," and buy instead the less beautiful ones! which granted, can be a charmingly eccentric trait in an individual but as a generalized cultural attitude becomes unbearably oppressive. i think it's about time to retire this POETRICKS motif (MN, i mean) but not before pointing out that the midwest's most passionate defenders on this list have coastal e-addresses, and most of its detractors seem to live in...you guessed it, the great broekn-heartland.

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368. **Maria Damon**

**(no subject)**

*Sun 14 Apr 1996*

---

s of thoreau, and i can't resist pointing out that thoreau lived in...massachusetts, and hung out in the most "elite" of intellectual circles. so if we're gonna use him as a reference point in discussions of regionalism, let's put him in proper context. i'd love to hang out w/ thoreau, in thoreau country where i grew up (walks around walden were a frequent family activity). well, i can see this subject is not a good one for me to dwell on, it was good for me to have my say but i'd like to move beyond it internally. i'd love to love the place i live...

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369. **Ron Silliman**

**Re: malls**

*Sun 14 Apr 1996*

---

A further use for malls: When I wanted to put together a collective reading of the whole of Tjanting at an underground Muni Metro site -- a New Langton Arts event of many moons ago -- I was able to get permission by having two members of the Public Utilities Commission tell the head of Muni that saying yes was not a career limiting idea, but he didn't believe it until the owner of the Cannery, Chris Martin, told him he'd be glad to have the reading there if Muni didn't want it. The Church Street Station was a much better site, and we were glad to have it (and we did better than the trains: a project ten and one half

hour event came in at just 10:32). The Muni chief actually stayed for about 2 hours and I think it may be the only poetry he's ever heard.

Ron Silliman

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370. **Herb Levy**

*Ars Longa, Collective Memory Brevis*

Sun 14 Apr 1996

---

Hey guyzies -

Now that the tax job from hell is winding down, I've taken some time to actually look at the massive stack of mail from the poetics list that's piled up over the last six weeks or so. Someday I may even get around to reading the stack of books & mags that's been accumulating for even longer. But I have to be in to work by noon, so that'll have to wait.

Anyway, I thought it was remarkable (obviously) that there seemed to be no mention of the passing of Larry LaPrise last week. As is true of many artists, composer/writer LaPrise never really received the recognition that was due him. But the lack of attention to his death here at poetics was all the more sad-denying because about a year and a half ago there was a very active dialog on one of his works on the list.

I think the discussion grew out of the context of Pessoa. Someone (Ron Silliman, I think, but I don't remember all the details) noted that a translation of Pessoa had appropriated, without attribution, one of LaPrise's best known lines. There followed a lengthy & often amusing interchange that rivaled the "renga" in its longevity, if not in the length of any single posting. (Which reminds me, does George Bowering still read the list?)

Like I said, I don't remember it all, but you could look it up in the archives if you were so inclined.

So, in consideration of his connection to the poetics list, I think it's appropriate to request a moment of silence in memory of Larry LaPrise, composer, writer, performer, whose most famous work was, of course, "The Hokey Pokey."

Bests

Herb Levy



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371. **Kevin Killian**  
**(no subject)**

Sun 14 Apr 1996

---

At 9:15 AM 4/14/96, Maria Damon wrote:

> i think it's about time to retire this

>POETRICKS motif (MN, i mean)

Never, Maria, never!

x,

Dodie

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372. **MAXINE CHERNOFF**  
**minnesota**

Sun 14 Apr 1996

---

I've lived in the midwest most of my life and probably have some sense of it. In the early days of the republic, the Ohio River Valley was the far west, thus the name Northwestern University. It was a place of adventure, romance (especially for German immigrants, who had read Karl May's novels), and wildness. But the east and west coasts were settled earlier (1600s, not 1800s) and could rightfully make a claim for their deeper culture. Unthinking bias against the region occurs all the time, especially among people who have recently abandoned it. I was at a symposium in NYC at which the film critic John Simon declaimed against Siskel and Ebert because they were from the midwest. Great leap of logic there. Siskel & Ebert are from the midwest; the midwest is mediocre; therefore their film criticism is mediocre.

Minnesota and Wisconsin of the midwest states are the most liberal by their history, often as liberal as Maria Damon's beloved Massachusetts. Minneapolis prides itself on its support for the arts, and in fact Coffee House Press, Grey Wolf, and Milkweed Editions owe some of their success (all are among the largest small presses, with in excess of \$300,000 yearly budget) to Minnesota foundations and arts councils. I would imagine that CHAX has at some point benefited from this money. Coffee House moved from Iowa City in the 1980s specifically because of such financial support.

The poetry capitals of the country are New York City and San Francisco. For the avant-garde and the rest, little else counts except for regional academic sites where creative writing jobs can be had. Of what use is it to residents of the coasts to proclaim the superiority of their region? It's no different from ethnocentrism--a small-minded bias. I saw a post recently re: "low-rent

surrealism." Let's think about that phrase, "low rent." What are we, the high-rent vanguard?

FARGO was an exercise in putting down the yokels. OK, so the Coens were raised in Minneapolis suburbs and the script was written from that experience. And the pregnant sheriff is finally so relentless that the whole culture she represents comes in for left-handed praise. But it's fashionable now to put down the simple white folks, and being of that rural kind--state college, not ivy league--I don't sympathize.

Paul Hoover

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### 373. **Sheila E. Murphy**

#### **Place**

*Sun 14 Apr 1996*

---

This discussion of place, beginning with that American alternative Tigress and Euphrates, the Midwest, suggests that there's a lot about this that resounds for people. Just another two cents on this:

I never was "much for" geography, until I'd lived here in broiler country for at least ten years (it's been almost 20 now). Never have I found a place so appealing as the desert. For years of reading work by people obviously moved by geography, I couldn't get what it was that perked them up so much about the land and the accompanying sizzles, glories, whatever.

Arizona has this splendid way of leaving one alone. I love that. Even deep in the heart of (four brisk clapping sounds) Phoenix, there's this contagious little reverence that permeates this web of surfaces. You don't get very deep into the ground. But there's an irony to that. You do because you don't. In any case, it works with this post-incubator resident quite well. Quiet and such. I did a collection many years ago that is scheduled to see print eventually - called HEAT A FORM OF PRIVACY LIKE SNOW. In that way, a resolution of sorts bringing together flavors both Midwestern and Arizonan (intentional misparallels).

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### 374. **Jonathan Brannen**

#### **Re: More on Malls**

*Sun 14 Apr 1996*

---

Glenn Gould also committed suicide.

Jonathan

*Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

*Mike*

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375. **Maria Damon**

***Re: minnesota***

*Sun 14 Apr 1996*

---

paul hoover: i know all about mn's liberalism; it's about making everyone be "equal, just like us, as long as they act like us." difference makes folks very uncomfortable. i think perhaps, as i've pointed out before, the coen brothers were jewish in minneapolis. this is different from being christian in minneapolis. bob dylan was jewish in hibbing, an even rougher place to be jewish. he wouldn't even play in the state until, i think, less than 10 yrs ago, though his brother and mother etc live here, and some of his kids went to college here. again, these folks aren't putting down mn out of some knee-jerk prejudice. they were deeply wounded by it. granted, lots of people come east or west from the midwest and feel put down by IT --i've had that experience myself recently, when friends' parents react with puzzlement and some distaste when hearing i teach at U of MN (my stanford credentials bring out their warmth and interest). but please, stop insisting that my painful experiences are due to some moral failing on my part --that moral failing being that i had the arrogance and grandiosity to have grown up in Newton MA, which shaped me a certain way, to expect certain things out of life. it resonates too closely with the vibe i've been living with for 7 years, namely, that there's something wrong --morally wrong -w/ people who feel too much, say too much, express themselves in strong terms, etc. maria d ps i hope this interaction doesn't interfere w/ any future professional contact we might have. i have no reason to hold anything against you except your conviction that i'm evil because i've had a hard time adjusting to the midwest.

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376. **Bill Luoma**

***There's a DUI heading east on route 46***

*Sun 14 Apr 1996*

---

Often I am permitted to return to Chris Stroffolino:

"Are we slumming it in form heaven." Thanks for a great reading @ ear chris.

The comments on DUI have tended to focus on its formal/cynical ironic unfunny stance. I mean they might be trying to say something (positive content). And that positive content may apply to a range of random communities. Why not apply it and see what you find.

| *bang flag*

thanks again chris

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377. **Kevin Killian**

**Re: minnesota**

Sun 14 Apr 1996

---

At 5:30 PM 4/14/96, Maria Damon wrote:

>paul hoover: i know all about mn's liberalism; it's about making everyone be  
>"equal, just like us, as long as they act like us." difference makes folks  
>very uncomfortable.

<snip>

| *it resonates too closely with the vibe i've been living with for 7 years,  
namely, that there's something wrong --morally wrong -w/ people who feel too  
much, say too much, express themselves in strong terms, etc.*

Maria,

This is Dodie here to support you. Your experiences mirror mine growing up in the greater Chicago area--even though I am as waspy as they come. In the world I grew up in anybody with difference was basically squashed like a bug. I could never get down the acceptable artsy persona of kooky but not challenging.

Most of my difference centered around gender stuff--I was a loud brassy tomboy, then a lesbian from gradeschool on. When I got to college at IU and finally met some other lesbians, they had a rigid agenda as to how lesbians should behave--I remember a group of them slashing the tires of a woman who they thought wasn't politically correct. Needless to say it soon became clear that I wasn't able to be a proper lesbian any more than I was able to be a normal high school girl. I found myself hanging out mostly with a group of wild young gay men because they seemed to have enough of a tolerance for difference that I could have a good time.

I could go on and on here. But my advice for surviving the Midwest, Maria, is to get yourself a bland husband and a couple of babies and learn to keep your mouth shut.

Dodie

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378. **Tony Green**

**Re: malls**

Sun 14 Apr 1996

---

Mells, mells, mells -- as in Pell Mell or Pall Mall, short-a Malls -- but in NZ English: mauls, mauls, mauls is correct, as in U.S. I guess. 2 in Auckland with big black grand pianos but not played by Michael Houston.

Tony Green,

e-mail: 

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379. **Wystan Curnow**

**Re: More on Malls**

Sun 14 Apr 1996

---

Dear Chris,

Good to know that. The writing is in the Mall.

But the Mall is dead? It has struck me that artists use media and technology that's either coming or going, that the economy has chucked --black & white photography, letter press etc--or is getting into--internet etc. Last night I ripped out of the newspaper, reference to the death of the man who coined the expression, or invented the concept? Have to check. The word Mall is

from Pall Mall I think. This was a grassy area in London before it became a shopping street (C18th?) where the game 'pall- mall' was played a ball game in which the ball was mauled as with a mallet but not pell-mell as with a pellet on the floor.

Its history belongs with that of Arcades, department stores, also with Expos, Panoramas, movie theatres, theme parks etc. There's a recent book by Anne Friedberg called Window Shopping, cinema and the postmodern, which has some good info. but hohum theory ( how shopping gave rise to the 'mobile' gaze--freed from the 'panoptic gaze', spawned the flaneuse, leading right along now to the 'virtual' gaze of the movie goer, that kind of thing.)

In Japan, where the art gallery is a western idea, as is art itself, galleries are often in department stores. I was engrossed some time back by a talk an Australian video artist gave of his experience as an artist-in-resident at the Tokyo department store. There was a big screen on the outside of the building and one inside as well where he could show the works he was making in the studio they provided... Wystan

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380. **Charles Alexander**

***Re: minnesota***

*Sun 14 Apr 1996*

---

Paul, I certainly appreciate what you have to say about the midwest & minnesota, & in fact on certain days I absolutely love it here. living 10 blocks from a beautiful lake, five blocks from a fine waterfall in a park which is almost as close as the urban area comes to wilderness, and just a mile from the intersection of the mississippi & minnesota rivers is pretty thrilling.

but on the following matter to set the record straight:

---

says Paul Hoover:

and in fact Coffee House Press, Grey Wolf, and Milkweed Editions owe some of their success (all are among the largest small presses, with in excess of \$300,000 yearly budget) to Minnesota foundations and arts councils. I would imagine that CHAX has at some point benefited from this money.

---

no this is not true at all in terms of chax, and in fact, in one meeting with the larger presses when I suggested literary coalition meetings include smaller organizations, one staff member from a larger press made a statement equating size with "significance." And the foundations aren't particularly interested in very small organizations with budgets under 100,000 & who can't show that their books reach thousands of people. The exception here is the Jerome Foundation, and Chax probably will receive money from that source in the future if we stay here. And eventually I think the other foundations might come around, too. The people in the art programs at the foundations are, for the most part, more open and enlightened about avant-garde (or whatever one calls it) poetics and other arts than people at the more established arts organizations (with exceptions, of course). And in some cases of course there is even overlap in aesthetics. Coffee House Press, directed by Allan Kornblum, is in the next year publishing the collected writings of Paul Metcalf in a couple of volumes, and Chax published Metcalf first more than a decade ago, and again 9 years ago.

Also, I believe that all the other organizations Paul Hoover mentions have budgets now in excess of 500,000; and Milkweed's budget may in fact be in excess of one million, or at least has in its best years of late come very close to that number.

One potential problem here is that the literary scene is, to the public mind, absolutely defined by the four largest presses (the four Paul names plus New Rivers Press) and the writers' organization The Loft; whereas there are more than 25 other presses/writers' organizations/etc., which in total have as much



(in terms of quantity) to offer as the large orgs, and in terms of quality, well, . . . that can be judged quite differently by each individual. I go into this in some detail in a two-part essay in a new review publication here called Rain Taxi. If anyone wants more information about that publication, send a query to [REDACTED]

I disagree with notions that culture is any more advanced on either coast, necessarily. But I also think that when Paul talks about Minnesota liberalism, his words are more accurate when thinking about the politics than about liberalism with regard to lifestyles, customs, and other personal/social characteristics. From where I sit the midwest, and Minnesota in particular, is a mixed bag. I don't want to or mean to put down the "simple white folk" as Paul calls them, but I also don't agree with the prevailing local sense that this is any kind of mecca, particularly for literature. But I do think lots of people are working at the art here, including at whatever avant end that art reaches toward, and I truly appreciate that work.

charles alexander

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381. **Emily Lloyd**  
***Re: Dodie's mn post***  
*Sun 14 Apr 1996*

---

Dodie, you wrote:

>Most of my difference centered around gender stuff--I was a loud brassy  
>tomboy, then a lesbian from gradeschool on. When I got to college at IU  
>and finally met some other lesbians, they had a rigid agenda as to how  
>lesbians should behave--I remember a group of them slashing the tires of a  
>woman who they thought wasn't politically correct. Needless to say it soon  
>became clear that I wasn't able to be a proper lesbian any more than I was  
>able to be a normal high school girl. I found myself hanging out mostly  
>with a group of wild young gay men because they seemed to have enough of a  
>tolerance for difference that I could have a good time.

Um, eek, that's my autobio in a handbasket. Now I'm petrified I'm going to end up married. <grin>

~~~~~

Emily Lloyd [REDACTED]

"It takes time to make queer people"--g. stein

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382. **James Perez**

**Re: Elmslie**

Sun 14 Apr 1996

---

with all this talk about the Pavemet lyrics, make sure to check out the Silver Jews, featuring two members of Pavement and the King Jew (D. Berman). If you want to see entire throw-a-way tracks (maybe a new way to say lo-fi) check out the Arizona Album. The King Jew just graduated with his MFA from UMASS, so he's a card carrying poet, not one of those poet-lyricists (you might have seen his work in the Baffler).

James Perez



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383. **Tony Green**

**art in dept stores**

Sun 14 Apr 1996

---

re Wystan's comments on art in dept stores. Australasia has a tradition of dept store art galleries. Frances Hodgkins showed in Sydney in one in 1913 (?David Jones was it?). Milne & Choyce in Auckland showed a stone replica, very coarsely carved, of Michelangelo's Moses or was it the giant David in the Lingerie Dept. in 1969. Wasn't there a gallery in Dunedin early 70's belonging to Dawson's dept store? And there must be much more of this... Now, on the way out? Is the Supermarket dying yet? Art galleries in the Supo wd be just the thing anyway, with suitable aisle-labelling (or labeling). Best

Tony Green,

e-mail:

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384. **Chris Stroffolino**

**Re: minnesota**

Sun 14 Apr 1996

---

Well, I've never been in Minnesota....I DID however try to live in Massachusetts on two different occasions (the summer of 1985, when I lived on the cape and worked for MASSPIRG and 9 months in 1992-3 in Amherst)--both experiences were fiascos....The image of great "liberal" MASSACHUSETTS (the only state that voted for McGovern, etc) turned out to be a sham. What I found on a personal daily basis (I mean basis) was more of the NIMBY type liberal, the "love me love me love me I'm a liberal"---very white, very witch burner decedents.... But, to whom it may concern, I hope

this doesn't effect any professional relationship we might have....I do like Jonathon Richman, for instance (and I love the replacements and prince too....) Chris

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385. **Chris Stroffolino**

***Re: Elmslie***

*Sun 14 Apr 1996*

---

Dear James Perez--- Are you in touch with David Berman? I knew him briefly at Amherst.... He, in fact, turned me onto PAVEMENT as well as his own band.... But I lost touch, but if you have his address, or know his whereabouts, I'd appreciate it. You may backchannel it (if you wish). Thanks, Chris S.

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386. **Chris Stroffolino**

***Often I am permitted to return to Tom Raworth***

*Sun 14 Apr 1996*

---

Tonight, in a reading available on cassette from Chris, "EAP", Funkhouser at chez Joris/Peyrafitte here in Albany, Tom Raworth read from his new forthcoming ROOF Book, "A CLean And Well Lit Place" (I think that's the title). As usual, I understand, he read very fast, very dense--- It seems quite different than the TOTTERING STATE (and pre) work.... the only line that comes to mind (I didn't take notes) was "deluded by false hopes" (again, I might be misquoting)....but it's great work, and I can't wait for the book..... cs

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387. **Matthew S Sackmann**

***New Orleans...***

*Sun 14 Apr 1996*

---

Does anyone know of any poetry readings going on in or around New Orleans? Just curious, im afraid there is some great underground society and im missing out, stuck at my boring college (Tulane). Anything will be greatly appreciated.

-An early thanx,  
matt

~~~~~  
~~~~~ Matt Sackmann- counting  
down the days 'till summer.

"The soul is born old but grows young. That is the comedy of life. And the body is born young and grows old. That is life's tragedy." -Oscar Wilde

"Society often forgives the criminal; it never forgives the dreamer."  
-OW

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388. **Susan Schultz**

**Re: New Orleans...**

Mon 15 Apr 1996

---

Matt--you might get in touch with John Gery in the English department at the University of New Orleans; I'm sure he'd know.

On Sun, 14 Apr 1996, Matthew S Sackmann wrote:

*Does anyone know of any poetry readings going on in or around New Orleans?  
Just curious, im afraid there is some great underground society and im  
missing out, stuck at my boring college (Tulane). Anything will be  
greatly appreciated.*

*-An early thanx,  
matt*

~~~~~  
~~~~~

*Matt Sackmann- counting down the days 'till summer.*

*"The soul is born old but grows young. That is the comedy of life.  
And the body is born young and grows old. That is life's tragedy."  
-Oscar Wilde*

*"Society often forgives the criminal; it never forgives the dreamer."  
-OW*

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389. **Jeffrey W. Timmons**

**Re: your mail**

Mon 15 Apr 1996

---

uh, sorry, maria, i was just expanding the tangent a bit beyond MN. some threads never die. they just strangle themselves. kidding. seriously though i was just using thoreau as my own reference point in terms of place location geography. hes an important landscapist in american lit of place.

one of the scary things about finding the unabomber was the fact of his almost thoreau-esque "lifestyle." and did yall read/hear about that 20something who went to alaska and died trying to live off the land in winter in a bus? it seems that the idealism of thoreau has been grafted on to the worst aspects of this neoantifederalism strain of american individualism and self-reliance. ug. it seems that a thoreauian (say that five times fast!) sensibility is dangerously close to a pathological or sociopathological disdain for anything that smacks of institutionality.

uh . . . far off now. . . . perhaps were in a even more dangerous landscape than brockden browns \_edgar huntley\_ ?

jeffrey timmons, sleepwalker

On Sun, 14 Apr 1996, Maria Damon wrote:

*s of thoreau, and i can't resist pointing out that thoreau lived in...massachusetts, and hung out in the most "elite" of intellectual circles. so if we're gonna use him as a reference point in discussions of regionalism, let's put him in proper context. i'd love to hang out w/ thoreau, in thoreau country where i grew up (walks around walden were a frequent family activity). well, i can see this subject is not a good one for me to dwell on, it was good for me to have my say but i'd like to move beyond it internally. i'd love to love the place i live...*

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### 390. **Jeffrey W. Timmons**

#### ***Re: Place***

*Mon 15 Apr 1996*

---

sheila

just a thought on the desert: ive always thought the real desert is phoenix: its barren and paved over with nothing but lifeless roads and (!) strip malls. it is literally a desert with no life. the other desert though--those little oasi of life--where there is life breathes with what remains of the living forms and beings belonging to the real desert. youve got to get out of phoenix to find life in the desert. here in the midst of it nothing lives. im exaggerating of course.

jeffrey timmons

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391. **Eryque Gleason**

**Re: minnesota**

Mon 15 Apr 1996

---

*But my advice for surviving the Midwest, Maria,  
is to get yourself a bland husband and a couple of babies and learn to keep  
your mouth shut.*

*Dodie*

to which i could add: get one o' them  
cut-off-above-the-shoulders-'bob'-or-what-ev-er-they-call-em haircuts every  
eight months.

oh, and find a driveway to have re-tarred every other time you cut your hair.

eryque

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392. **Kevin Killian**

**Re: malls**

Mon 15 Apr 1996

---

This is Kevin Killian speaking. I remember a few years ago, here in San Francisco, the so-called "San Francisco Center" opened downtown on Market Street to great hoopla, mostly due to the never before seen circular escalators. Cleverly, the poet and filmmaker Abigail Child persuaded the property management firm to let her shoot some scenes for her then-current project, the video soap-opera "Swamp," on the escalators. She completely bamboozled them into thinking it was some swank "independent" Sundance type picture about relationships, swore it would be good publicity for Nordstroms etc. Ha ha ha!

"Swamp," written by Sarah Schulman, uses the conventions of TV soaps and twists them all about into these sodden hilarious heaps. In the near future, the US government has created a drainage ditch to separate California from Mexico to keep out illegal immigrants. The ditch, or swamp, has gotten out of control and now hovers directly south of San Francisco. Carla Harryman plays the director of Small Press Traffic, who is told by a sinister real estate (or intelligence) agent-George Kuchar-that the bookstore is to be demolished to make room for more swamp.

Carla has many other problems, including a stormy marriage to Thor (Steve Benson), a surly film critic, author of "The Look and the Glance versus the Peek and the Stare." He owes money to a local Latina waitress, played by Marga Gomez, who he has coerced into making local TV commercials for "Working Class Hero," the emporium for those who lack working class roots but want to

pretend they have them (filmed on the circular escalators, and very Ophuls-esque).

Thor and Shelley (Harryman) visit his parents to try to beg money. His dad is played by Susie Bright, who also doubles in the role of Shelley's analyst. His mom is played by the late Tede Matthews, in this horrible frumpy drag that conceals a terrible menace. I play a celebrated conceptual artist, John Smith, whose specialty is rigging up steel beams and suspending them from the ceiling of Grand Central Station-computers time the supporting cables to snap whenever a saturation mass of homeless people underneath try to sleep. That's about all I remember right now . . . except that Tom Mandel was in it too and he and I had to wear unflattering pig snouts over our real noses and make sexist cracks about the lovely Marga Gomez. And also, Larry Ochs gets shot to death and people cheer since they now have a chance at a good apartment. (More of a New York joke than a SF joke I suppose.) And also, Carla gets into a romance with Aline Mayer, who was playing a kind of Jean Seberg type of romantic revolutionary. Gee, I guess I've written enough about "Swamp," but everybody should see it.

-KK.

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### 393. **Eryque Gleason**

#### ***Re: Place***

*Mon 15 Apr 1996*

---

Sheila,

I liked what you said: "there's this contagious little reverence that permeates this web of surfaces. You don't get very deep into the ground." My own experiences with deserts relates. I spent my early years in the midwest, a lot of time in and near Chicago, vertically oriented. My very earliest years were spent at a small airport outside of the Chicago suburbs (even now, although I'm counting the weeks until DeKalb is truly considered suburban), watching my dad go up and down thirty times a day, flying skydivers. Then when we moved to the San Joaquin valley the desert seemed absolutely horizontal. I felt that I couldn't get very far into the ground, didn't feel any of that vertical orientation I was used to until I went into the foothills. No reason to look up or down really, I thought the dry dirt was ugly and there was nothing up, just spread out wide.

"Arizona has this splendid way of leaving one alone" as did that valley. Somehow, standing just next to a close friend in the desert feels lonely to me, seems like they're thirty yards away, but where things grow tall those inches in between feel miniscule, like I'm right next to \*everybody\*.

I'd drop my two cents in the cup, but i can't blow my WHOLE paycheck in one place! I haven't even bought groceries yet.

Eryque

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394. **Henry Gould**

**Re: malls**

Mon 15 Apr 1996

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On Sat, 13 Apr 1996 18:35:42 -0700 Stephen Galen Cope said:

It all began in Minnesota in the mid-50s,  
>when Gruen was commissioned to build a shopping center. He constructed a  
>central courtyard equidistant from two department stores. The result,  
>Southdale, opened on October 8, 1956. Its one giant roof meant that

Beg to differ. It all began in Rhode Island. The Arcade in Providence, the first enclosed mall, was built in the early 19th century. That's why I left my beloved Minnesota. I grew up a few miles from Southdale, and like my namesake Glenn I just love 'em - I can pursue happiness nowhere but in the Dawn Land of Malls.  
- H. Gould

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395. **Pierre Joris**

**Re: Often I am permitted to return to Tom Raworth**

Mon 15 Apr 1996

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Chris -- it wasn't Tom raworth at all, it was Ernest hemingway, & you weren't there anyway & neither were we, as we were in massachusetts, though right now, giggling over coffee, it all comes back, & the title of Tom's new book is "Clean and Well Lit," & Tom is checking right now if he actually did write the line you quote as that way he may know better if indeed it was he & not Ernest who read here or in mass. last night, but scanning the mss he can't find the line, though its too early to be confused & so he has decided that he may very well have written that line or that he may write it some day in the future in which case you will be credited.

Pierre

PS. Tom just found the line & it goes "cheated by false hopes"

On Sun, 14 Apr 1996, Chris Stroffolino wrote:

*Tonight, in a reading available on cassette from Chris, "EAP", Funkhouser at chez Joris/Peyrafitte here in Albany, Tom Raworth read from his new forthcoming ROOF Book, "A CLean And Well Lit Place" (I think that's the*



*title). As usual, I understand, he read very fast, very dense---  
It seems quite different than the TOTTERING STATE (and pre) work....  
the only line that comes to mind (I didn't take notes) was  
"deluded by false hopes" (again, I might be misquoting)....but it's  
great work, and I can't wait for the book.....  
CS*

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396. **Mark Wallace**

**DIU**

Mon 15 Apr 1996

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I have to agree with Joe Amato, Bob Harrison, and some others on the DIU discussion. I have no objection to the fact that the DIU piece was satire, or that it was satire of the NYC Poetry Talks, which I'm sure could be effectively satirized in a thousand ways, although quite frankly I thought it was a very good conference, on the whole. Rather, the problem is with the implications of the satire--its underlying suggestion that ironical hopelessness is the only proper stance of the avant garde poet--and, also, its failure to evaluate with any accuracy what were the real limitations of the NYC conference.

First, a point of info: I'm not sure it's absolutely established that Poe and the writer of the DIU satire are the same person. The Poe satires are stylistically complex, whatever one thinks of their critical implications, whereas the DIU satire is a much cruder hatchetjob (to which, in my initial post on this subject, I thought it best to respond in kind) that approximates the manifesto form of various social movements as the basis of its critique. Perhaps the DIU was a rush job by Poe--in any case, it was certainly not meant to approximate Poe's style.

If the NYC poetry conference as a whole could be criticized for having a problematic social stance, that criticism certainly would NOT be that the overwhelming attitude there was one of messianic avant-gardism. Exactly the opposite, in fact, would be nearer to the truth. For instance, the conference was not advertised except to its participants and on poetics e-mail and perhaps a few other places--the readings at the conference (not the discussions) were also advertised in local NYC poetry info pages. This is not a criticism of the organizers necessarily--they did a wonderful job of making everyone welcome, and of putting things together, and they had a lot of difficult work to do--but it hardly bespeaks a context in which we're determined to force others to listen to what we're saying. Rather, a more common assumption at the conference was either that no one else would want to listen, or, worse, that those of us who were at the conference had no interest in having anybody else listen.

Many of the excellent papers and talks at the conference suffered from the same difficulty--the in-group nature of the audience was assumed to be known, obvious, and perhaps even a good thing. For instance, from my point of view the notion that there is no longer any important distinction between avant garde and other kinds of poetry (an implication that was the subject, indirectly and directly, of several of the talks) could only be assumed by people who never talk significantly about poetry to anyone who is not part of the avant garde context. Say in most settings in America "I feel free to borrow not only from Johanna Drucker but also John Keats" the response almost certainly will be "who is Johanna Drucker?" Many of the NYC talks seemed to me like very intriguing ingrown toenails, but ingrown toenails nonetheless.

So I would argue that the DIU satire, with its position of hopelessness, anti-audience development, and satirical insularity was far more of a dominant trend than it was some incisive marginalized commentary. Thankfully, I don't think it was finally THE dominant trend--there were too many great people there expressing too many varied positions to be generalized either in the way of the DIU satire or in the way I'm speaking here. But I think it's pretty clear that it is quietism rather than messianic avant-gardism that represents a significant danger for the poets at the conference--our tendency to the simultaneously wounded and smug notion that no one besides us could possibly care about what we're doing. The fact is that such a notion simply is not true--more people are interested in "experimental" poetry in the U.S. (and I believe worldwide) than ever before.

In fact, I did find the DIU piece quite funny, in its way, and simply meant to treat it with the rough satire with which it was treating me. So, I do understand when Chris Funkhouser says "Mark, maybe that's the world you're living in already" but in fact I think that's not so. My "community", or more specifically the group of people who care about my writing practice, simply is NOT limited to the people at the DIU conference. The assumption that we are a clearly defined group, or that we're the only ones who care about what we do, leads to a sort of social inwardness that is not only unnecessary, but also is based on an incorrect evaluation of the circumstances that many of us are in.

For me, the goal of the NYC conference was not a chance to party with the crowd that understands me. Rather, it was an attempt to learn more about the activity of contemporary poetry and its various potentials in various contexts, so that I could take what I learned there and bring it back to the various environments in which I move.

I thought it was a great conference--thanks to Rob and Kim and Stacy to organizing, to Bill Luoma for putting together the talks for possible publication, for Jordan Davis for posting about the conference, and for various people for

doing a lot of hard work to support a subject about which they care a great deal. And thanks as well to the DIU satirist for raising some key issues, and for giving me and others a chance to refute those arguments.

Mark Wallace

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397. **Maria Damon**

***Re: your mail***

*Mon 15 Apr 1996*

---

hi jeffrey timmons, i didn't take offense at thoreau-referencing at all. i love walden etc. it's just that it shd be remembered that he hardly went into seclusion --true he lived in a stone cottage on the banks of walden pond, but he had frequent visitors and frequently visited the emersons, ellery channing, etc., the intellectual luminaries of his day, of which he was one. he was very closely connected to institutions we might call "elite" (in some ways, so was the unabomber, in earlier parts of his life.) also, thoreau only lived at walden for a short time, as i recall, it was not to be a permanent arrangement but an experiment in living. a coupla years at most? md...

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398. **Maria Damon**

***(no subject)***

*Mon 15 Apr 1996*

---

and you'll dry all my tears...  
xo---maria

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399. **Maria Damon**

***Re: minnesota***

*Mon 15 Apr 1996*

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chris s --oh yes, massachusetts can be icy with regard to outsiderdom... i met a woman married to an editor of one of those big publishing houses who had orchestrated a big multi-cultural anthology, and this lady (haute WASP herself) said, "well, it is a question whether we should include these minorities in literary anthologies," i was shocked. i tried to say as non-confrontationally as possible that it wasn't a question of inclusion, but who even got to decide who the gatekeepers were. her assumption of privilege was something i'd forgotten about during my years in the midwest, where WASP means rural, kinda self-effacing shy folk who are embarrassed about being "nothing special". and

harvard, where my dad taught but was treated like shit and never promoted (he was a "senior lecturer," whatever that means), famously treats everyone with contempt and harsh exclusion. its not that people in MA are "true" liberals while folks in MN are not. there are diff. kinds and flavors of liberalism. i guess i'm just used to a certain temperament, and, equally important almost, a certain landscape and physical "feel".--md

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400. - **Kim Tedrow**

***Re: minnesota***

*Mon 15 Apr 1996*

---

Dodie writes:

>>>>I could go on and on here. But my advice for surviving the Midwest, Maria,  
is to get yourself a bland husband and a couple of babies and learn to keep your mouth shut.<<<<

EXCUSE ME BUT THAT'S NOT TRUE. But I did *\*not\** have that experience in Minnesota as a loud, brassy, mother of one with NO husband. I had kooky, opinionated, LOUD, artistic friends, and plenty of acceptance of my "personality". I MISS IT and I'll be damned if I can find it here in the DC area where you need to earn an income of over \$35K just to afford a clunker of a car. Yeah, the bureaucracy was hell. Yeah, the winters stink. Yeah, the English Dept. at the U of M is a wasteland for women. It's also a wasteland for Marxists, African Americans, Hispanics, and leftists, etc. etc. (I remember the fights about the "multi-cultural requirements" for a liberal arts degree). But then so is most of America. But the coasts, I'm sure, have their own form of "wasteland", namely for me, an economic one.

Minnesota is my home. I miss the cleanliness, the space, the quality of life, the network I spent 15 years developing, and YES, I miss friendly polite people -- even if there are stupid notions of "difference" under the surface. At least I could get through the day w/out being insulted, harassed, or ignored by sales clerks, neighbors, or people on the street.

My experiences moving to the East as a "new wife" emotionally sound very much like Maria describes her experiences going to the U of MN. My husband's attitude towards me was, "you're not unhappy, you're just *\*wrong\**". My emotional lability was viewed as a character flaw at my job. The *\*only\** thing that saved my sanity was that I got a new computer, and logged on to find like minds on AOL, which gave me the connections I needed to feel like a human being again.

PLEASE STOP BASHING THE MIDWEST--I take it *\*personally\**. We carry our unhappiness with us, if there's anything I learned in the past four years. It wasn't "DC's" fault that I was miserable when I moved out here. It wasn't *\*anybody's\** fault. Furthermore, I lived and worked in a community in Mpls. where differences and passion were supported and where I thrived. And Maria, I haven't heard one single solitary person accuse you of being morally deficient because you're unhappy in Minnesota.

Now, if I could just get forsythias to grow in Mpls., and take the wonderful father to my daughter that my *\*ex\**husband has become, as well as rumors of milder winters, I'd go back. I may go back anyway, for economic and quality of life reasons.

<grumbling>

Kim

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401. **Kevin Killian**  
*Re: art in dept stores*

Mon 15 Apr 1996

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This is Kevin Killian speaking. I have been writing the life of Jack Spicer, and have been given access to the scandal-packed diaries of Robert Berg, the librarian who had been at Berkeley with Spicer, Duncan, Blaser, etc. In a series of entries, Berg describes a show at Gump's in January 1959. Gump's is this horrid high-bourgeois Barbary Coast department store here in San Francisco. It was a show for Jess, who was Robert Duncan's boyfriend . . . Jess had delivered all his paintings in these exquisite frames, each one decorated by hand, appliqued with velvet arabesques, etc. Overnight, assiduous Gump's salespeople carefully removed all the decorations off the frames so when the opening happened, the frames were bare. I questioned Jess about this point, he smiled weakly and said, "Well, maybe the frames WERE a little overdone." (Berg: "A haughty salesman raced a lady customer though with a disdainful, 'I don't see this man at all.'")

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402. **David Baratier**  
*contrasimilitudinous*

Mon 15 Apr 1996

---

Steve

That the poet is not blessed with the intellect of destruction     apparent in  
the embedded criticism of furthering oneself seems     apparent by following

the appropriative patterns of the last 20 years. A few poets in the seventies decided to use literary theory as a shift of emphasis away from the Iowa and confessionals, as a process of utterance reclamation away from the polarity given to the utterance by the media and politicians. The problem with Derrida's assertion is that either philosophy \*or\* poetry are the primary (read: ONLY) methodologies in which to investigate language. I entirely disagree. The investigation of language does not have a designated power, one where each exponent degree is voiced purely by philosophy and/or poetry. A degree isn't necessary, in language-polarity for example, the suffix "-gate" has a negative connotation due to media uses and then the public can talk about this newly minted word. After a few years of using this suffix to the point of saturation, a poll company, such as Gannet, determines that the public has grown tired of this suffix, that white-gate has extrapolated meaning beyond the economic life-span curve of product unit-value. So "-gate" is statistically quantifiable and investigated in terms of mathematical lingo. This is just one example alternate conduits for language investigation. One consolation: I have heard that recently Gannet has been able to hire philosophers for this process in areas where the economy has disappeared such as Albany and Youngstown.

As for my own use of the inflated latinizations, an advocacy of one form of writing over another was not intended, since I am not an "academic" I believe in another reclamation available to the outside: working within to work without. :\*

David Baratier

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403. **Joe Amato**

**Re: DIU**

*Mon 15 Apr 1996*

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with mark, i'll have to go on record as saying that discussion of/critique of diu/poe (and i must admit to having conflated these latter, though i hear them similarly at times) is meant as constructive and is helped muchly by chris f.'s (and others') willingness to enter into said exchange peaceably...

best,

joe

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404. **Jordan Davis**

***low-rent mall (encroaching slack)***

*Mon 15 Apr 1996*

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The phrase 'low-rent surrealism' was used to describe the music of the Ohio rock band Guided by Voices. (Their lead singer was until recently an elementary school teacher, and some of his logic seems learned from children--not a put-down.) This band was contrasted with the Stockton, CA outfit, Pavement; Pavement was held to be more sophisticated lyrically, rhythmically, and melodically. I'd have to agree, but I'd like to note the marked lack of things to say that's encroaching in Pavement's recent work. Pavement's latest single, "Give It a Day" seems to conflate the conflict between Increase and Cotton Mather with a fight the singer had with his girlfriend's dad. The usual vague sympathy for the exploited ('The word spread just like smallpox in the Sudan' is to me an echo of 'The natives fussing with the data charts', a rocking line from the "Watery, Domestic" ep that is probably the turning point for Pavement ((from re-privatized R.E.M. to over-publicized R.E.M... last Gary Young project?) is tied in with the band's dead-white-man 'no one has a clue' refrain they've been pushing since their first big hit, "Here". That is, I think there's some class/race damage that makes Pavement's work pretty exhausting for me in the end. Even their most hummable songs, "Gold Soundz" and "Cut Your Hair", seem wrecked by a class-based guilt/urge to oppress--'No Big Hair!' may be a manifesto against arena rock, but it's probably an upper middle class attack on the lower middle class, too. Now Guided by Voices, they're cool. 'The scenario is brine/For the King and Carol', that's a pretty great couplet. Who said beauty was in sophistication? Or, there's a simplicity to Guided by Voices' work that I connect to complexly. Indie rock is my sportspage. And poetry is my news. Malls, though, are socially interesting in a way that is not yet 'appropriate.' I have always had a passion for malls and shopping centers. They're so cavernous and multiple, they carry identical merchandise aimed at almost exactly the same idea of the consumer, it's colorful and often plush, the divisibility of life into pointless specializations thrills me, the sockman is the avatar from the 80s to all time, a whole store for socks, tie-dye socks, socks with maps of the world, terry-cloth socks, the record stores are a few weeks behind and everything's two dollars too much, the roving groups of kids who hate you, the orange plastic trays, 'greek' food, the atrium, the low-ceiling parking garages, magnet stores at either end (they're the same! they're the same!), my first girlfriend and I spent all our time at the Town Center in Stamford CT, it was an 'upscale' mall, they had a Doubleday book shop, it carried Kenneth Koch and John Ashbery, the clothes were mostly terrible, how could anybody afford any of it, but there we were, the relationship ended badly, there was a Brooks Brothers, a Victoria's Secret, a Sharper Image, a Metropolitan Museum of Art, a son helping his mother shop at Victoria's



Secret, is that a surprising thing to see? and a fountain, got hit on the head by a penny once, the mall on the Danbury Fairgrounds is maybe too wide, too airy, there's a carousel on the spot where the carousel used to be, went to the Danbury Fair the year before they closed it down, there's a small airport (Brainard Field I think) right next to the mall parking lot, the Westchester, the new place to shop north of 57th St, if you're from north of 242nd St, a carpeted-through-out shopping mall, magnet store is Nordstrom's, yes there's piano, some of the clothes there are lovely (and expensive), come to think of it I like to write there, never could write in the Galleria, the big deal thirteen years ago or so, but the stabbings sort of drove people away, got my first record there, the Pretenders' "Learning to Crawl", amazing even if Rush Limbaugh uses it, maybe amazing because Rush uses it the way Reagan using Neil Young and Neil Young wanting to be used was amazing, the secret compartmentalization conceals is that it breaks down the membranes between activities, the cellular structure, dead cells (scotch-tape shop), circulatory system, the health of malls, sick building syndrome, the stories in Readers Digest about malls as ideal fitness centers, go early and take your laps, climate controlled, homeostasis as consumer ideal, the largest organism, not for orgasms, minor potassium/sodium exchanges really, not the convulsive release of going to say Books & Co, rhizome/fungus the size of Kansas? a thousand plateaus or at least five levels, max out, come again soon, well let's just look, General Tso, can't remember what stores my first girlfriend liked to go to, probably it's built to send people different ways to gather again at a rendezvous point, the Disney store, the Warner Bros store, a remapping of school, the traffic is divided around these atria, these railings, one stream goes this way, one goes that, I suppose you've done this, is it like watching tv? or like being at the beach, I think it's like the beach, water engineering, carving channels in the sand, looking at people, like a certain kind of beach, Jersey Shore or Long Island, maybe not like Cape Cod or Nantucket, the upper middle class as opposed to the lower middle class, the stores a few miles from the beach, or right on it, outlet malls, what are they, I think it's like being at the beach, boat horn, other horns, department stores are like going to the mountains? Nah.--Jd

PS Most retrospective art shows in Japan are held in department stores, no? That's the museum system institutionalized there, and sometimes in France, too, right? Also, Gannett (USA Today/network of many local newspapers where I grew up) can't have officially hired philosophers to investigate words, their head office has not yet officially recognized 'words'.

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405. **Kevin Killian**

***Re: minnesota***

*Mon 15 Apr 1996*

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At 10:40 AM 4/15/96, - Kim Tedrow wrote:

>I had kooky,  
>opinionated, LOUD, artistic friends, and plenty of acceptance of my  
>"personality".

Like I said, Kim--kooky but non-challenging =8A I never said the midwest wasn't full of arty types. And when I lived there I had wonderful friends, the kind where everybody ends up rolling around with their sides aching from laughing and screaming. An oppressive environment is great for bonding people.

Dodie

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406. **henry**

***Re: low-rent mall (encroaching slack)***

*Mon 15 Apr 1996*

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On Mon, 15 Apr 1996 11:58:27 -0500 Jordan Davis said:

Malls, though, are socially interesting  
>in a way that is not yet 'appropriate.' I have always had a passion for  
>malls and shopping centers. They're so cavernous and multiple, they carry

Mr. Davis might like to visit South Korea. Shopping en masse as an art form has been brought to great distinction there. Designer clothes are set out in mammoth piles in blocks long+wide stores; women do nothing in South Korea but buy clothes & plan large meals; the low-rent surrealist shopkeepers are rich as hell, spangled with huge rings, diamonds & flashy outfits. I'm only reporting this second-hand and this is not a regional put-down (after what I've been through regarding poor lil Minnesota I'm heading to Korea to sho till I dro). - Henry Gould

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407. **Colleen Lookingbill**

***(no subject)***

*Mon 15 Apr 1996*

---

ible to paint the Midwest in any way that people would agree upon. Or any other part of the US. But one thing DOES seem certain: Some geographic locations tend to be conducive to one's OWN physique, temperament, and God knows what else."

Think Sheila is right about the match up of geographic location and the psychic space one has a need to inhabit - read a book once called *Avalanche* by W. Brugh Joy, and he posited an interesting theory that great cities all over the world (and throughout time) were a reflection of the pattern of the basic composition of the human Unconscious from dark and malignant to most beatific and celebrated, and to live in and be reflected by the spectrum of the city meant to be exposed to very different value systems than family or rural living. As a former midwesterner (Iowa), I feel that my life in S.F. IS very different and better suited to what I wanted for my overall development, but that does not make me feel prejudiced against the Midwest, just that I needed something else.

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408. **Larry Price**  
***NYC bag (an interloper)***

*Mon 15 Apr 1996*

---

Sometimes I am permitted  
to stroll down Hudson Street on a great broad spring day from the PATH  
station to Spring Street.

On Saturday, the 13th, at the EAR INN, Tax Day minus two, Chris Stroffolino  
and Jordan Davis read to a vocal and appreciative crowd. I don't remember any-  
thing that anyone wore.

Readings at the EAR invariably begin with the ritual of the mike, its two halves  
putting our heads behind us, as we listen dutifully in order to become this sin-  
gle, unified attention of the audience. All deftly handled by Lisa Jarnot, who  
wasted no words. Chris Stroffolino read first, or rather loosened and redirected  
the intricacies of his texts, their accretions of substance and then, there, sud-  
denly Donovan (or "a" Donovan in sunshine). Always the KNOT: a single line  
cum sentence drawn through it - implying a fluidity but in fact the bits are left  
in, unfiltered, set equally apart and so a kind of masque of fluidity. Chris sud-  
denly accuses differences of collapsing - but they don't, they're realigned,  
brined, sometimes the reduction is overwhelming, but it always undermines  
redaction, won't admit of it. The END OF WINTER has never been more forcibly  
marked

"the reruns of the rainbow"

"thick political skins"

"the urge to move"

"as if integrity was a strain"

"the hidden needles I used to construct an empty haystack"

Here as so many places, the images come in reverse, the service economy to thought that WON'T foreclose us.

"somehow indicting what you can do doesn't indict what you can't do"

Always oppositions as conjunctions of experience such that the sentence is always continuant.

"reveille" into "taps"

"the universe a snubbing thumb"

(a reading of Hardy, Chris told us later)

Up to that point we laughed a lot, so much in fact we no longer heard one another, heard only Chris continuing to read. As he changed timbre, pace.

Fish Story -- "things we see are a reflection in . . ."

"never still"

There are so many things to be respected here, the bristling motion, the power of the sentence again "compelling" not "back, back" but . . .

There is an agreeableness everywhere in his energy.

After one of those great furious, loud, VERY LOUD intermissions at the EAR, Jordan Davis read. He opened with a beginning, a middle, and an end, a type-setting book from 1934. His father and mother in attendance, there is no "free money," so his father's computer sluiced us through the truth and mud of puzzlement. Here the echoes kept us all silent, the syntax a tender anarchy purveying nothing short of secrets.

The texts roamed, rolled through dreams, syntax next jettisoned in favor of the brute facts of the words themselves - not disjunct at all because coming in a quiet way in the midst of so much syntactical revelation.

ROARING SPRING COMPOSITIONS Quiet, careful, and demarcated - a "harp of purity" - liberty bent and scaled to the point where we CAN hear them - limpid and lucent, again the syntax limning the veil it the syntax likewise sheds.

The continual presence (stated at least, though I heard none, the point I suppose) of the unfinished, evoking in us that great broad equilibrium, the "other" 24 hours alongside these, these dreams. We hear him point to point, convincing us of the importance of what he's/we're doing. "A poet's flag." For precision, I think (and so much else).

We're seeing him say "The Revolution is over!" while hearing him turn (the corner) ("a desiring lake"), a clear, voltaic light. Around and again. Then: "Swift,

swift, swift, go." We pause, washed over. The Reverdy translations were exquisite.

"Young animals go shining"

"no time in time"

"Vagabond, abide with me."

We did and do.

Readings do many things for me. Sometimes, when I've gone to too many of them in a single week, they bring a distorted image of myself in relation to writing. But best of all, as this continuant reader, they send me back to the texts. I urge us all to read these writers' books carefully.

Larry Price

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409. **Maria Damon**

***Re: minnesota***

*Mon 15 Apr 1996*

---

okay okay kim, truce. i think we've about done this subject to death. i felt my "moral fiber" attacked by hoover, not anyone else, after gould apologized. i think it's clear that my experience was "personal"; at the same time, i'm not the only one who's had it, whether we're talking about a midwesterner who's left (like dodie) or those of us like me, charles, jonathan b, etc., who have moved there from elsewhere. there are nice things about mn, like my apartment, which is spacious and cheap. and now that i've met good folks there thru this list, it'll be even better. after i got tenure, i resolved to make paradise out of wherever i was. that worked for about half a year. now it's time to regenerate that feeling, i'm gearing up for a return. bests, maria d

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410. **henry gould**

***Notley***

*Mon 15 Apr 1996*

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Now about Fargo... just kiddin'. Has anybody read Alice Notley's essay in the book "Disembodied Poetics". I just read it for the first time today. On women's epics, allegory, dream, story, measure. My first reaction is this is one of the most sensible, concise, useful, & forward-looking statements from yon working poets I have seen in long time. If this has been hashed over on the list before then leave it lie, says I. - Henry Gould

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411. **Joe Amato**

**Re: NYC bag (an interloper)**

Mon 15 Apr 1996

---

thanx larry, those were great  
readings...

bst,

joe

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412. **Henry Gould**

**Re: The atmosphere of the other guy by Larry Fagin**

Mon 15 Apr 1996

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On Mon, 15 Apr 1996 15:30:03 -0500 Jordan Davis said:

>I think, Henry, I would like to go to South Korea. Also, I want very much  
>to go to Egypt, to Sri Lanka, to Italy, to Estonia, and to Nepal. What have  
>you heard about the people and the shops in those places?

I don't get out of little Rhody much - it's big enough for me. But I understand that Italians grocery shop about 3 times a day, & that's how they stay trim. But they're getting heavier now that they all drive noisy mopeds & expensive cars. About the other places I'm not nearly as well-informed - you'll have to do further research. I should have backchanneled this. Too late now. I hear the lurkers seething - "where's the f-- poetics here??" They are absolutely right, once again. Lurkers, peace, brothers & sisters. I will try to control myself & let you talk too. Hold me to it, tovaritches - HG

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413. **D. LaBeau**

**Re: Elmslie**

Mon 15 Apr 1996

---

Some more rock'n'roll lyricists with poetic skills:

Thinking Fellers Union Local 282 have some wonderful, Ashberyesque scribblings, especially on "Mother of all Saints" though its lucky they include a lyric sheet for those buried vocals.

Gastr Del Sol- I haven't heard much of them but in interviews the vocalist claims to be influenced by Zukofsky, Olson, & Oppen.

& of course Captain Beefheart. By the way, to the starter of this thread, Franklin Bruno: are you the same FB from the band Nothing Painted Blue?

Either way they're a great band, with more puns & clever twists than Elvis Costello in his prime.

--Dan

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414. **Jordan Davis**

***The atmosphere of the other guy by Larry Fagin***

Mon 15 Apr 1996

---

I think, Henry, I would like to go to South Korea. Also, I want very much to go to Egypt, to Sri Lanka, to Italy, to Estonia, and to Nepal. What have you heard about the people and the shops in those places? Walter Lew, can you tell me, is this true about South Korea, that it's as commercial as Minnesota? Brian Kim Stefans, you were in South Korea last year, right? --Jd

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415. **David Baratier**

***Re: the atmosphere of the other guy by larry fagin***

Mon 15 Apr 1996

---

Jordan & Henry

The shopping here in Philadelphia is wonderful, why when they play celebration in the navy its done with words in the Gallery one of the earliest malls by Victor Gruen right in our city grid. People won't mention his name it's said to make the upperclass spit, and so, and similarly the rain in Maine is supposed to fall gently on the plain while terrain in Spain is a bit smoother than Botswain.

Francois Baratier

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416. **Maria Damon**

***Re: Elmslie***

Mon 15 Apr 1996

---

it was you,  
walter lew  
who  
first introdu-  
ced me to  
captain beefheart, and he's remained a fave since then. i still often have  
cause to intone

woe is-a me-bop  
om bopareebop  
om.  
everybody's do-  
in it, please don't let them ru-  
in it  
om...  
thank you...  
xo md

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417. **Steve Carll**  
***Re: contrasimilitudinous***

Mon 15 Apr 1996

---

At 10:39 AM 4/15/96 CST, David Baratier wrote:

*The problem with Derrida's assertion is  
that either philosophy \*or\* poetry are the primary (read: ONLY)  
methodologies in which to investigate language. I entirely disagree.*

No, I think you're polarizing Derrida's assertion by reading ONLY. They may be the only ones Derrida himself is interested in, but I don't think he's interested in closing down any possibilities of language investigation by forcing them into one or both of these two categories. Why else would he valorize "crossing the boundaries"?

*The investigation of language does not have a designated power, one where each exponent degree is voiced purely by philosophy and/or poetry. A degree isn't necessary, in language-polarity for example, the suffix "-gate" has a negative connotation due to media uses and then the public can talk about this newly minted word. After a few years of using this suffix to the point of saturation, a poll company, such as Gannet, determines that the public has grown tired of this suffix, that white-gate has extrapolated meaning beyond the economic life-span curve of product unit-value. So "-gate" is statistically quantifiable and investigated in terms of mathematical lingo. This is just one example alternate conduits for language investigation. One consolation: I have heard that recently Gannet has been able to hire philosophers for this process in areas where the economy has disappeared such as Albany and Youngstown.*

So if I understand you, you started out defending the poets from what you feel is an attack by the critics. Now you're defending the pollsters from not only the critics but also the poets?

*As for my own use of the inflated latinations, an advocacy of one form of writing over another was not intended, since I am not an*

| *"academic" I believe in another reclamation available to the outside: working within to work without. :\**

Hmm. Sounds suspiciously like DECONSTRUCTIONISM to me. :-) But I wasn't implying that you were advocating one form of writing over another; just that, if you're using "the language of the critic" (let's call it), you must recognize some value in that language and in using that language, no?

Steve

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418. **George Bowering**  
***Re: Fargo***

Mon 15 Apr 1996

---

| *Now about Fargo...*

I was in Fargo in 1956. I could hardly wait to get to Moorhead.

George Bowering.  
2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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419. **David Carl**  
***(no subject)***

Mon 15 Apr 1996

---

| *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

Those of us who've seen the film 32 Films For Glen Gould (or is it 32 Short Films. . .?). I don't reccomend it unreservedly, but I do recommend it, for those of us who havn't (and by the way, some of my best friends are Malls, or were back in the 70's, before they "sold out" and went commercial on me).

[REDACTED]

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420. **Daniel Salmon**

**(no subject)**

Mon 15 Apr 1996

---

At 07:46 PM 15/04/96 -0700, you wrote:

>> Glenn Gould loved to hang out in malls for their magic. Do americans

>> know who Glenn Gould is?

>

>Those of us who've seen the film 32 Films For Glen Gould (or is it 32 Short  
>Films. . .?). I don't reccomend it unreservedly, but I do recommend it, for  
>those of us who havn't (and by the way, some of my best friends are Malls,  
>or were back in the 70's, before they "sold out" and went commercial on me).

>

Glenn Gould would likely have been attracted to the aural cacophony of  
malls. Muzac has changed over the last 10 years and now makes listening to  
several different conversations rather difficult.

Daniel Salmon ph/fax (649) 4191730    mob (025) 394 311

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421. **Walter K. Lew**

**Re: malls**

Mon 15 Apr 1996

---

Dear Stephen Cope,

Can you give us a citation for the passage on Gruen and malls? Thanks.

Walter K. Lew

8 Old Colony Rd.

Old Saybrook, CT 06475

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422. **Charles Alexander**

**Re: Fargo**

Mon 15 Apr 1996

---

| Now about Fargo...

| I was in Fargo in 1956. I could hardly wait to get to Moorhead.

| George Bowering.

by george

i was in morego

in 5691

trying to get to farhead  
around by ringbow  
about now

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423. **mikl-em**

***guided by payment? t(o)eacher Cale. et Richman***

*Tue 16 Apr 1996*

---

jordan I didn't think that Neil Yung wanted to get used back then,

but tell me how you go so far down hill from playing NoIzE with Sonic Youth to jelling with Pearljam... the more interestin thing is the Reagan grab of Born in the US by Bruce, which was about an alienated Viet Nam vet and RR scanned as flag day material.

i don't know if any one out there is a John Cale fan, but I thought that I would mention his Fragments for a Rainy Season album is one of my faves. It is a variation from the standard greatest hits record, as Cale transposes songs from his entire career--Excluding his Velvet Underground days but IN-cluding his projects w/ Eno, Lou Reed, and his orchestral/choral arrangements of Dylan Thomas poems--into a solo concert. He accompanies himself on piano and a few songs on acoustic guitar. Hearing Chinese Envoy which was originally a synthey bit, next to Heartbreak Hotel, which he had done as a guitar-horror piece, and the Thomas pieces which are SO much better solo --- it really gives a rare chance to experience what is at the spine of his songs and performance. And the version of Leonard Cohen's "Hallelujah" does great justice to both the artistry of the poem and the care and character of Cale's Welsh tenor.

and if that ain't literary enuf, there's a Macbeth quote on the cover.

Where rock meets poetry and the various spokes of the word, do any of you New Yorkers or anyone else for this matter seen Patti Smith or Richard Hell read? and How is it, please? I've heard good things about Hell's readings at least, but not yet reviews from more literary sources. OFcoursealso Rosanne Cash 'pparently has a book out now...

and Chris S. or anyone else interested, Jonathan Richman is going to be on Hot Wired's Feedback thing on Friday at 5 --but I think you hav to hav real audio (tm) to enjoy it. [the King and Knave of naive: "I go to bakeries all day long/ there's a lack of Sweetness in my life"]

bye.mikl.

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424. **mikl-em**

**Re: Elmslie**

Tue 16 Apr 1996

---

- > & of course Captain Beefheart. By the way, to the starter of this thread,
- > Franklin Bruno: are you the same FB from the band Nothing Painted Blue?
- > Either way they're a great band, with more puns & clever twists than
- > Elvis Costello in his prime.

with all due respect to FB and NPB:  
maybe as many as...maybe.

EC is formidable, witness:

falling for you without a second look  
falling out of your open pocket book  
giving you away  
like Motel Matches

"Motel Matches"  
from \_Get Happy\_

I'll stop there, or els I'd go on.

mkl.

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425. **James Perez**

**short films**

Tue 16 Apr 1996

---

forget glen gould, did you see 22 short films about Springfield on the Simpsons.  
It was great, sends up of Tarrantino abound

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426. **chris daniels**

**elvis costello/capt beefheart/malls**

Tue 16 Apr 1996

---

>EC is formidable, witness:

>  
>

falling for you without a second look  
falling out of your open pocket book  
giving you away  
like Motel Matches

"Motel Matches"

> from \_Get Happy\_  
>  
>

yeah, i mean just take this one thing from "Beyond Belief":

get yr fingers on important issues  
w/ crocodile tears and a pocket full of tissues

elvis costello is way up there by anybody's standards, even scott walker's  
and as for beefheart (who lives in the "hinterlands" by choice), well:

the stars are matter  
we're matter  
it doesn't matter

i met him at SFMOMA in the eighties --- there was an exhibition of his paintings  
--- he was squatting against a wall w/ a huge burntout cigar in his mouth, scowl-  
ing --- seemed so frail and tired --- he noticed me recognizing him and smiled,  
wch encouraged me to approach him and say how much i'd always admired him  
--- he said "sometimes it's nice to be recognized" --- i asked him how he'd been  
and he said "well, chris, a couple weeks ago i was headless at the plaza near the  
mall w/ drones, but now i'm just fine" --- i took "the mall" to mean all of midtown  
nyc

though i was past thirty at the time, and shld have known better, i'd always (in  
spite of my utter devotion to his music) considered him to be some sort of in-  
credibly inspired primitive --- goes to show you

later

-----  
christopher daniels <[REDACTED]> 4.15.96 11:40:56 pm

q: "how can you be revolutionary when 20 years ago they  
said anything goes?"

--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa

voice: [REDACTED]

http://users.lanminds.com/~kunos/ (constructing)

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427. **Allen B. Dye**

***Purloined Letter***

*Tue 16 Apr 1996*

---

dear Dr. Tar & Professor Fether,

1. there is a contemporary usable version of "gothic" or there would be no post-modern architecture: i.e. skyscrapers, like one of my favorites adorning the Pittsburgh skyline, marked by an array of gothic spires. The gothic elements don't \_mean\_ the same thing that they mean on Notre Dame, but \_that's\_ the \_point\_.

i think it works the same way with Poe (II), whose po(e)st-gothicism exists to call attention to the beauty & the ugliness, the impossibility, & the cruelty of such yearnings as once made "gothic" a viable aesthetic.

2. while... (lucky for me, a woman, \_mais non?\_) there has been "a transformation in women's roles" since 1850-- how much transformation has there been in the role that the physical attributes of authors sometimes play in the circulation & evaluation of literary texts?

they are not always the critical arena of the "avante-garde" but many literary journals still make practice of publishing, alongside works, photographs of the authors. Wld you argue that \_even\_ you or i are always above indulging the culturally conditioned responses which attach values to certain moments and aspects of physical appearance.

>From my perspective [& I am not Poe, or not, assignably, -they\_ who are Poe, or even, I think, the 'lunatic' who "thought herself a pinch of snuff and was truly distressed that she could not take herself between her finger & thumb"] Poe (II) who (re)introduces questions of "appearance" into lit-crit of writers male & female, is only drawing attention to the role that such concerns always unavoidably seem to play. It is among the unsaid of contemporary lit-crit, a tell-tale heart.

3. "hermeneutic imposition" \_is\_ an impossibility.  
a Hole never digs itself, or, if it does, its a Hole of another sort.

4. Tho' my initial impulse was to applaud CF's remark to MW, something to the effect of "...what makes you think you are not always/already locked in a room with..." I reverse now, feeling that the writer of said "Keynote Address" and MW are not in the same room at all/ever. As the original Poe (Poe I) seems to demonstrate in his essay "Cryptography," communication is based on a system in which the sender & receiver share a decoding ring. (for my purposes, emphasizing the spatial aspects of "ring"--tho' the aural aspects might also serve...).

this being the case and, borrowing on the metaphors of cyberspace, Wallace is in a room on the eleventh floor of the Abby Victoria & the author of "Keynote" has a room at the Paramount. (or vice versa--not to imply too much by \_where\_ they are other than, not in the same hotel.)

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428. **Daniel Bouchard**

***Re: Massachusetts***

*Tue 16 Apr 1996*

---

Chris Stroffolino wrote:

The image of great "liberal" MASSACHUSETTS (the only state that voted for McGovern, etc) turned out to be a sham. What I found on a personal daily basis (I mean basis) was more of the NIMBY type liberal, the "love me love me love me I'm a liberal"---very white, very witch burner descendants.... \_\_\_\_\_

Chris;

What did you expect? And could you explain NIMBY a bit more? (Not that I don't understand what you mean, but for our entertainment.) Also, what's the difference between "white" and "very white?" Often I am not permitted to understand any whiter-than-thou references.

From my point of view (I grew up in both Philadelphia and Massachusetts) your experiences in Massachusetts limited you from seeing more widely what/who this state is made up of. For one, you lived in Amherst (a.k.a The Happy Valley, where Nimby liberalism is kept alive just as the Beat style of living & writing is kept alive still in many parts of America: FUTILELY) and Cape Cod (working for MASSPIRG of all places! Knocking on tourist's doors looking for money does not endear you to anyone, whether they be Nimby or non-Nimby).

And just as tourists keep an eye out for movie stars in LA, some people come to Boston expecting to spot Authentic Blue-Bloods roaming the Common and discussing the Vote for Women or Abolition, thinking that the antiquated architecture of Beacon Hill holds antiquated folks from an antiquated world.

The country should be glad that at least ONE state voted for McGovern. (I hope, Chris, you are not appropriating Gingrich's term of derision: liberal McGovernik, or whatever.) When I hear the word liberal, I think of Senator Kennedy, who lets the liquor flow liberally.

The Conservative Elite Press still uses the state of Massachusetts as an icon of Liberalism. It's an effective device. But for every Noam Chomsky (well, there's only one of course), there are two dozen John Silbers, at a dime per.

The NIMBY liberals you found in Amherst were no doubt seeking refuge from the real Massachusetts which is liberally populated with New England Red-necks (haven't you ever been to New Hampshire?).

Of course I exaggerate, but the point is that you were running with the nimby crowd or were just seriously unlucky.

[REDACTED]

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429. **Michael Boughn**

**Re: minnesota**

Tue 16 Apr 1996

*But my advice for surviving the Midwest, Maria,  
is to get yourself a bland husband and a couple of babies and learn to keep  
your mouth shut.*

*Dodie*

And what's your advice for surviving Walnut Creek, Dodie?

Mike

[REDACTED]

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430. **Michael Boughn**

**Re: malls**

Tue 16 Apr 1996

> Glenn Gould would likely have been attracted to the aural cacophony of  
> malls. Muzac has changed over the last 10 years and now makes listening to  
> several different conversations rather difficult.

> Daniel Salmon ph/fax (649) 4191730    mob (025) 394 311

>

Could be, tho I tend to think they reminded him of the winter  
landscape at Lake Simcoe in a certain light.

Mike

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431. **KUSZAI**

**why be anonymous?**

Tue 16 Apr 1996

I'm not sure there is a controversy surrounding the "Poe"  
essays or the DIU pieces, as much as Chris Funkhouser

would have us believe. But given his tendency to advance the condition of anonymous speech, we might look at that a little more closely--what does the desire for anonymity mean given the current space of literature and discussion about literature--which is finally what this is all about, despite the reactionary last-minute claims for a need for social commitment (something which I find disingenuous, given that author's need to remain exempt from a socializing critique).

Carla Billitieri, Stephen Cope, Ben Friedlander, Chris Funkhouser, Belle Gironda, Nick Lawrence, and a few others, are all parties involved in the wave of anonymous postings which began a little over a year ago and continue today in different forms. As has been asserted before, we can't know who the exact author is of a certain post. These writings ask that we read what is offered: satire, critique, analysis, valuation of literature--without the authorial identity that would limit the cause expressed. Indeed, a scattering of responsibility means that the author can evade personal responsibility--which is great if you're going on the job market in a few years and want what Ben Friedlander once described as "plausible deniability". But with such deniability comes a certain amount of tacit consent. By "forwarding" the posts from what Gary Sullivan called the "Auntie Hegemony" last year, each of the above persons may be able to deny having written the posts, but by being involved in such an \_acephale\_ literary communion, they implicate themselves in the entire activity. They wish to dispose with a certain limiting sense of the author, but the limited scope of the author is a small-fry compared to the cowardly activism of hiding behind "deniability".

It might be worth looking at why this kind of ski-mask poetics exists, why some of the smartest poets (and some of the dumbest!) find it necessary to lob little grenades into the compound of a supposed avant garde (and what a useful purpose that term serves!)-a "scene" (not a community) that has served all of them well. Will Poe write a blurb for Ben Friedlander's *Collected*? Will Nick Lawrence give Auntie-Hegemony her own section in the upcoming anthology *"Chloroform: a esthetic of criticism"*? And why does Chris Funkhouser have reason to gripe? It would seem



that all of the people involved would do better to include themselves in the dialog rather than send little pseudonymous ambassadors of ideologies for some reason they're afraid to express in public.

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432. **Aldon L. Nielsen**

***Re: the last straw and the turkey in it***

*Tue 16 Apr 1996*

---

Geeez, when I was a little boy reading bad poetry in Nebraska, we thought Minnesota WAS the Eastern establishment -- just goes to show ya --

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433. **Joe Amato**

***Re: Purloined Letter***

*Tue 16 Apr 1996*

---

dear allen b. dye, in no particular order:

yeah, i think one can be imposed upon hermeneutically, you bet... i give you a piece of writing, and i tell you this is how i meant it, this is how i think you should interpret it---this in fact constitutes more foreclosure than anything (esp. when the "i" in this latter is more like deus ex machina---i really don't know who the hell i'm talking to, even if i'm \*never\* really certain)... not that you have to listen to me, and not that there isn't value in such an exchange... so mebbe we should just say it's another (w)hole... but in any case things might not be taken as intended... and since we're talking intentions, i intended to elicit only this latter recognition... if it were me, and if i published something that some folks found gave offense, i'd probably want to know why, i'd probably speak in my defense, yes (given that i can be too testy sob at times), BUT i'd be sure not to try to wish-away any residual harm...

i like your remarks re postmodern architecture, albeit i've never been entirely convinced that "postmodern" as used by architects correlates directly with literary practices... you offer me an intepretation, a nice one, that pertains to how i'm to understand the gothic elements of the pittsburgh skyline... but hell, i've seen batman, yknow?... i get it, really... and in fact allEn poe's points are not pointing up into the sky, and i don't think, i don't think they exist merely to "call attention to the beauty & the ugliness, the impossiblity, & the cruelty of such yearnings as once made 'gothic' a viable aesthetic" (and why is "gothic" in quotes here?)... that is, i don't \*think\* they're meant merely to call attention to an aesthetic---i think they do in fact also make a few points about specific poets and specific poetries... they are not, that is, simply an example or extension of

postmodern (aesthetic) excess... and mind you, i'm a fan of postmodern excess---albeit this in itself doesn't fully answer to substantive claims...

as to women's roles, physical appearance, etc. and whether in fact allEn poe "is only drawing attention to the role that such concerns always unavoidably seem to play," the "unsaid" of contemporary criticism: again my problem is with "is only drawing attention to"---so now i'm beginning to see a pattern... is this, like, a wish-list of some sort? (yeah, a touch of smartass here, can't help mself)... i mean, allEn poe doesn't "intend" for his gothic to cause any personal harm---"he" is only "drawing attention to" those cultural (?) practices that inflict harm... and allEn poe is similarly not being "cruel" in his gothic stance--"he" is only "call[ing] attention to" such cruelty...

ETC... tres meta, n'est-ce pas?...

this is all too clever & witty, really, i'm feeling like i'm caught in one of alexander pope's nightmares, and i've never really enjoyed riposte, appearances to the contrary... what ends up happening is that ante's are raised, and the entire ordeal results in polarization, character assassination (incl. allEn poe's), etc...

i s'pose attribution may be at the heart of some of my problems with allEn poe... my archaic sensibility about such stuff (and btw, it predates allEn poe's use of 'gothic') tells me that somebody should be taking responsibility for this latter, that somebody or somebodies should be signing a name on the dotted line that says "we, or i, have created this fiction"... at the same time i can readily understand \*everybody\* jumping on me for this, my predilection... i mean, what's in a name?... and isn't everything fictional?... etc... i can only offer, finally, a too too heavy response by way of audre lorde---which is not offered, btw, as gospel... but for some reason this exchange is bringing it to mind:

i cannot recall the words of my first poem  
but i remember a promise  
i made my pen  
never to leave it  
lying  
in somebody else's blood.

///

joe

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434. **Joel Felix**

**Re: ELMSIE**

Tue 16 Apr 1996

---

*Content-Type: text/plain; charset="us-ascii"*

*Date: Tue, 16 Apr 1996 08:48:45 -0500*

*Gastr Del Sol- I haven't heard much of them but in interviews the vocalist claims to be influenced by Zukofsky, Olson, & Oppen.*

*--Dan*

David Grubbs is the mainstay of this experimentalist "post rock" group, and yes the last I heard he was writing a Masters thesis on Zukofsky's "A." But Grubbs is not working in the same poet/songwriter/visionsary vein that Malkmus (Pavement) is, however cynically. A musician of astohning musicianship, Grubbs works in Japanese noise forms as well as the acoustic guitar, "singing" rarely. When he does have lyrics they're notable for extreme subtlety and seem to derive from thinking about the phenomena of the sentence itself, rather than what that sentence might say. I think he sings the most on their first album "Serpentine Similar" on, I believe, Drag City.

joel felix (hi)

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435. **Henry Gould**

**Re: anonymous**

Tue 16 Apr 1996

---

Seems like the original EA Poe's send-ups and pseudonymous practical jokes were mostly open secrets - tell me if I'm wrong. Seems only fair that a pseudonymizer should come clean at some point, take off the disguise. There have been times in the history of oppression when anonymous writing was necessary - but at least as prevalent & perhaps more so have been the insidious anonymous attacks in the press on people who were already politically "marked" or endangered. This connection is something maybe the DIUees might want to think about. What I like about the Poe reviews is the inspired mimicry & the persnickety approach to "style" & "tradition" - it's funny! But the actual opinions expressed don't mean much to me, & the anonymity is - exposee-to-be, I suppose.

Getting back to the main subject, however: I, of course, have offended most of the people on this list at some point, but have always been forthright in presenting muhself as is, bona fide, the real and the inevitable & the predictable, the genuine article ("the"), the one & only, the conditioned & commodified & irreversibly straight-jacketed, the deconstructed-in-a-decanter, the o/th/her/s/h/elf, the \*\*+++ , the ex post facto lincoln log, the inimitable....--  
Egbert J. Stanchion

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436. **Maria Damon**

***Re: why be anonymous?***

*Tue 16 Apr 1996*

---

joel kuzai: with all due respect (and that's true), when you say:

why [do] some of the smartest poets (and some of the dumbest!) find it necessary to lob little grenades into the compound of a supposed avant garde (and what a useful purpose that term serves!)-a "scene" (not a community) that has served all of them well[?]

the answer comes to me resoundingly: CUZ IT'S FUN, IMAGINATIVE, CONTESTATORY, etc. hey, when i started receiving the anti-hegemony posts my first thought was, this is cute but totally self-enclosed --no one beyond this handful of avantgardists would even care, so whose hegemony is really being antied? however, now tht i know the "scene" a little better, i think it's fun that some folks are having fun with it. i still don't think waves are being made beyond the shores of this tiny pond (as i've told you, chris, by using the phrase "a bit precious" to describe the diu project and wondering who a wider audience wd be), but within that scene, it's lively, fun, and creative. what's wrong w/ that? the mark of a true scene is if it can handle contestation. lighten up, everyone.

[↑ Contents](#)

437. **David Kellogg**

***Orono: need roomie***

*Tue 16 Apr 1996*

---

A Selfish Plea,

I know a number of people on this list are going to the Orono conference in June. So am I. Does anybody need a roommate? I'd prefer to pay the cheaper rate since I don't know if Duke will foot the bill for me as a lowly adjunct.

Cheers,  
David

~~~~~  
~~~~~

David Kellogg                      Duke University  
[REDACTED]                      University Writing Program  
[REDACTED]                      Durham, NC 27708  
FAX [REDACTED]

There is some excitement in one corner,  
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

[↑ Contents](#)

438. **Kevin Killian**

***Re: minnesota***

*Tue 16 Apr 1996*

---

At 9:58 AM 4/16/96, Michael Boughn wrote:

| *And what's your advice for surviving Walnut Creek, Dodie?*

That question's too deep for me, Mike.

But, if you're talking about Walnut Creek, California, perhaps one could buy a BART ticket and read Ron Silliman's *\_Bart\_* while riding the train into San Francisco? Then she could get off the train at Civic Center, walk down Market to 11th, turn left and walk a couple blocks to Minna Street (where once Marilyn Hacker and Samuel Delany lived, as well as sundry characters in Spicer's circle) and visit KK and me.

Dodie

[↑ Contents](#)

439. **Jordan Davis**

***rope try enid ga***

*Tue 16 Apr 1996*

---

ON Thursday, at SIX thirty p.m. there  
as I WENT to Babylon a poetry a rope

To see it in the PLAIN o line  
reading a reading

and SPONSOR  
as tabulating it we calendar

Chris EDGAR was there in the future  
and JULIE Patton yes union by Johnny  
education being COMPLETE  
Walker black, that is this  
Thursday in the city  
in the usual CITY

[↑ Contents](#)

440. **Chris Stroffolino**

***Re: guided by payment? t(o)eacher Cale. et Richman***

*Tue 16 Apr 1996*

---

mikl---  
yes, cale's "hallelejuh" (sic?) is great, that and RUIN's version of  
"famous blue raincoat" my fav. cohen remakes...  
but, UGHHHHHHHHH, Bruce Springsteen--I don't buy his official story  
about  
the "irony" of rightwingers digging PORN IN DUH USA.....  
if he really wanted to be "understood" he would have written a different  
song.....  
did see patti smith this fall....nice comeback....  
i don't know if richard hell will ever do music again....cs

[↑ Contents](#)

441. **Robert A Harrison**

***Re: why be anonymous?***

*Tue 16 Apr 1996*

---

about anonymity and its tie to the zapatista movement, i have no problem with  
subcommander marcos and the zapatistas using ski masks. THEY DO LOSE  
THEIR LIVES if recognized. diu has absolutely nothing to do with the spirit of  
the zapatista movement, though their tactics, at least on the surface, seem simi-  
lar. first, the zapatistas reveal truths with their satire, about political corrup-  
tion, about human dignity. diu does not do this. i get no sense of striving to-  
wards or revealing human dignity from the diu project, nor even of revealing  
corruption. subcommander marcos' humor DOES reveal the resiliency of an  
amazing spirit under the worst possible circumstances. my main argument with  
the diu project is not their use of anonymity, or of satire, it is the sense i get  
that their focus, in this project, is political on the smallest scale. it'd be one  
thing if their lives were at risk, or their souls, and if they were making a stand  
for these. but, even though they claim to be anonymous, my bet is that diu is

bent more toward publication, job getting, and recognition through the diu project than not.

Bob Harrison

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442. **Michelle Roberts**

**Re: diu**

Tue 16 Apr 1996

---

On Fri, 12 Apr 1996, Robert A Harrison wrote:

- > I don't quite see the point
- > in ending every issue with acknowledging "the final days of the white race."
- > Seems to me that race based reasoning is what needs to be finalized, not any
- > particular race.
- >
- > Bob Harrison
- >

Exactly. That sort of rhetoric and reasoning is simply divisive, reactionary and uninteresting.

While it's likely that the "White Race" (as if there aren't different ethnicities within it) as a cultural force will see some changes in its position in the world, calling that an "end" is about as interesting as the death of man.

Meaghan

[↑ Contents](#)

443. **Lisa Samuels**

**The future of communication (fwd)**

Tue 16 Apr 1996

---

some of you may find this as delightful as i did,  
smiling then laughing...

lisa s.

*Having chosen English as the preferred language in the European Union (EU), the European Parliament has commissioned a feasibility study in ways to improve efficiency in communications between Government departments.*

*European officials have often pointed out that English spelling is unnecessarily difficult. What is clearly needed is a phased program of*

changes to iron out the anomalies. The program would be administered by a committee appointed by the participating nations.

In the first year, for example, the committee might suggest using "s" instead of the soft "c". Certainly, sivil servants in all sities would resieve this news with joy. The hard "c" could then be replased by "k" sinse both letters are pronounsed alike. This would klear up a lot of konfusion in the minds of klerikal workers.

In the sekond year, bekause of growing enthusiasm, "ch" would be replaced by "c". This would make words like "switc" 20% shorter. Similarly, it will be announsed that the troublesome "ph" would henseforth be replaced by "f".

In the third year, publik akseptanse of the new spelling kan be expected to reac the stage where more komplikated canges are possible.

Governments

would enkourage the removal of double letters which have always ben a deterrent to akurate speling.

We would al agre that the horrible mes of silent "e"'s in the languag is disgrasful. Therefor, we kould drop thes and kontinu to read and writ as though nothing had hapend.

By this tim it would be four years sins the skem began, and peopl would be

reseptiv to steps suc as replasing "th" by "z". Perhaps zen ze funktion of "w" kould be taken on by "v", vitc is, after al, half a "w".

Finaly, ze unesesary "o" kuld be dropd from words kontaining "ou".

Similar

arguments vud of kors be aplid to ozer kombinations of leters.

Kontinuing zis proses yer aftr yer, ve vud eventuli hav a reli sensibl riten stil. Aftr tventi yers zer vud be no mor trubls or difikultis and evrion vud find it ezi tu understan esh ozer. Ze drems of ze EU vud finali kom tru.

-

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444. **Jeffrey W. Timmons**

**Re: Place**

*Tue 16 Apr 1996*

---

sheila

hey! nice to hear from you. i wondered if wed get around to this. and yes i agree with you and your descriptions of the desert. its just that my experience of this place is . . . well . . . probably different than yours. its interesting that such variation can occur in perception experience place you know? i believe in the desert. i just wish i could get more of it. i live by papago park and i used to live by south mountain. great places to see the desert and the sprawl sort of coexisting or even struggling with each other. but theyre the only desert i get to see really. i dont drive and here im sure you know thats a liability. particularly when it comes to the quiet you and i seem to value so much. and whats worse is that for me and this is tempe specific there is no quiet . . . or when there is its always so precious. i live in the flight path of the airport. ug. and if its not the planes its the dogs. i practically live in a kennel. and when its not those two its the bar thats nowhere near my house that features heavy metal bands. and recently its the reconstruction of water pipes in the neighborhood. its gotten so that not only can i not read during the day but i cant sleep at night.

ok so this is a big long complaint. sorry. i like it here. its just that phx for me seems very different--as im sure all places are--depending on where youre standing or living. even a difference of a few square yards makes a big difference.

but you know i treasure the desert--where and when i can experience it. i was riding at south mountain the other day and saw my first rattle snake. and ive become a real birder since ive moved here. i have three feeders in my back yard and love to see the doves and sparrows and finches and thrashers and the mockingbirds and the woodpeckers and wrens....

but like all places its got good and bad in it. riding to classes today i noted the big brown cloud over phx. ug. but the wind on my skin was so nice and warm.

well ive gone at length now. im not disagreeing with you just trying to figure out how we can have these different experiences of the same place. i really appreciate your writing to me.

best,

jeffrey timmons

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445. **Michelle Roberts**

***Re: minnesota***

*Tue 16 Apr 1996*

---

On Mon, 15 Apr 1996, Eryque Gleason wrote:

> >But my advice for surviving the Midwest, Maria,  
> >is to get yourself a bland husband and a couple of babies and learn to keep  
> >your mouth shut.  
> >  
> >Dodie  
>  
>  
> to which i could add: get one o' them  
> cut-off-above-the-shoulders-'bob'-or-what-ev-er-they-call-em haircuts every  
> eight months.  
>  
> oh, and find a driveway to have re-tarred every other time you cut your hair.  
>  
> eryque  
>

OK folks, what is all this lamenting??? You don't live in a shack in a ghetto outside Bangladesh, so what is wrong with the Midwest? I'm not interested in defending the area per se, but you see, I grew up under the wide skies, riding horses, driving on country roads, going to plenty of museums, and I realized early that not every city is Paris, and not every city can have a Louvre and a poets' graveyard. I got my masters in Normal Illinois, and I thought that really was the end of the world (one interesting bar, no museum) until I figured out how many writers live there. It's the second largest community of writers in Illinois (second to Chicago of course.) I now live in Dallas, several museums, huge poetry scene (if you like drinking coffee while someone yells at you), tons of music, a great farmers market -- I could say the same for St. Louis where I went to high school. My question is this, why are you indoors, crabbing about what a lousy place you live in? Go outside. I've been to San Francisco, it's pretty, but that 60's hangover really turned me off.

Cheer up and go play,  
Meaghan

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446. **Jeffrey W. Timmons**

***darkly wise***

Tue 16 Apr 1996

---

i wasnt following the thread that mentioned the phrase "darkly wise" ... but did they--who was they?--ever figure out who wrote it?

i was reading popes (i keep typing poop) essay on may and its in there: something about "man" being darkly wise and rudely great or something.

jeffrey timmons

[↑ Contents](#)

447. **Michelle Roberts**

***Re: malls***

Tue 16 Apr 1996

---

As to malls, those and the nightlife in the artsy parts of town are the best people watching in America. No Palazzo -- a mall. A place is as much how you use it and it is its architect's intention.

Meaghan Roberts | ... in our interpreted world...

Ph.D. Candidate - Ethics and Literature |

The University of Texas at Dallas |



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448. **Kevin Killian**

***SPT book consignments***

Tue 16 Apr 1996

---

Do you have books consigned at Small Press Traffic?

Due to the changing funding climate, we at Small Press Traffic have decided that our goal of making small press publications available to the public will better be met by ceasing operations as a bookstore and by re-inventing ourselves as a literary resource center-as a non-circulating library, open to all, regardless of income. Unfortunatelly, we do not have the resources to return the thousands of books consigned to us.

Consigned books may be picked up Saturday, April 27 from noon to 4 p.m. at Mission Neighborhood Waldorf Kindergarten, Suite 135, Centro del Pueblo, 474 Valencia Street, SF

Questions, call: 415/[REDACTED]. If no one answers and you're connected to a switchboard instead of directly to our voicemail, enter extension 454 at the prompt.

Anyone on this list who doesn't live in the Bay Area and has books consigned with us, you can e-mail me backchannel and we'll see if we can make you a special case.

Dodie Bellamy  
Director  
Small Press Traffic

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449. **Jordan Davis**

***Re: Ziolkowski's "Our Son the Arson" is out***

*Tue 16 Apr 1996*

---

Gee I hope I sent you my request for our son.  
Send me bill me to

Jordan Davis  
c/o Teachers & Writers  
5 Union Sq W 7th Fl  
NY NY 10003-3306

Thank you thank you,  
Jordan

[↑ Contents](#)

450. **Daniel Bouchard**

***Re: malls***

*Tue 16 Apr 1996*

---

When Pound found something outrageous in a book, wouldn't he write "Malls" in the margin with many exclamation points?

[REDACTED]

[↑ Contents](#)

451. **Jeffrey W. Timmons**

***Re: minnesota***

*Tue 16 Apr 1996*

---

On Tue, 16 Apr 1996, Michelle Roberts wrote:

"I now live in Dallas, several museums, huge poetry scene (if you like drinking coffee while someone yells at you), tons of music, a great farmers market -- I could say the same for St. Louis where I went to high school. My question is this, why are you indoors, crabbing about what a lousy place you live in? Go outside. I've been to San Francisco, it's pretty, but that 60's hangover really turned me off."

michelle we \_are\_ cheerful. you should see us when were in a bad mood! but dallas? ug. i went to utd for a short time and was lucky to make it out alive. even then i had to drive for days just to get out of texas. dallas seems to me to have all the character of a fastfood restaurant. too humid too many mosquitoes too republican and you had to drive all the way to downtown just to find deep ellum (sp?) and then you might miss it if you didnt know where to look. im just giving you a hard time you know. but really. between sf and the big d which has a better sense of place for you? sf has something d will never have. character and soul. 60s hangover? that \_is\_ part of sf. thats like telling manhattan to lose the attitude. better to let it have and be what it is than suggest revisions in the locational and spiritual fibe of the city. if we lost the "60s hangover" (a characterization that tells me more about you than about sf) wed lose sf.

jeffrey timmons

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452. **Emily Lloyd**

**Re: diUSOPollock**

*Tue 16 Apr 1996*

---

Meaghan wrote:

>calling that an "end" is about as interesting as  
>the death of man.

I thought "man" was already dead, slayed by "human."

hear hear Maria, on your "lighten up"

& I don't recommend Virginia to anyone

did Jackson Pollock call a painting "Full Fathom Five" ?

USOP just played here. Eigner breathtaking. Woman who ate raisinets one by one wonderful. Spanish on one side, contradictory English on other side great. It was odd to me, though, that in a series seemingly committed to diverse representations, we had the "sex" segment w/intergenerational gayboy love, interracial het love, & no dykes. Were we all too busy having sex when that segment was taped?

~~~~~  
Emily Lloyd [REDACTED]  
"It takes time to make queer people"--g. stein

[↑ Contents](#)

453. **Emily Lloyd**  
**Re: darkly wise**  
Tue 16 Apr 1996

---

At 12:23 PM 4/16/96 -0700, Jeffrey W. Timmons wrote:  
>i wasnt following the thread that mentioned the phrase "darkly wise" ...  
>but did they--who was they?--ever figure out who wrote it?  
>i was reading popes (i keep typing poop) essay on may and its in there:  
>something about "man" being darkly wise and rudely great or something.  
  
That was me, Jeffrey. My god. Pope? No wonder I never came across it again!  
Is it a fairly short little thing? If so, could you backchannel it to me? much rude  
& great thanks, em

~~~~~  
Emily Lloyd [REDACTED]  
"It takes time to make queer people"--g. stein

[↑ Contents](#)

454. **Jeffrey W. Timmons**  
**Place/fractures**  
Tue 16 Apr 1996

---

self-indulgence: i wanted to post this as a supplement to my post to sheila. its  
my sense of place here.

*i want to tell you about all the little moments of beauty here  
but im afraid theyre so compromised. . . .*

*what there was of spring has come and gone.  
were in summer now. that means the 90s.  
that requires adjustments. and a fan.*

*yesterday i read for five hours and wanted to go to papago  
on a ride. i feel out of sorts if i cant get over there  
once in awhile and remember there is life here after all.*

*it was almost 330 and the elementary school was just getting out.  
i came to my front window just in time to see this little blond boy pick  
up a beer bottle--bud always bud--and throw it towards my front  
lawn.*

*it crashed and splintered on the curb.*

*he saw me the same instant and i yelled "now pick it up!" and "who taught you how to do that?"*

*he ran over saying "ok" and started to pick up the pieces.*

*i hurried to the kitchen and got a plastic sack. i went out and told him to be careful not to cut himself. "dont throw bottles in my yard" i told him.*

*he walked by later with his sitter. he said "hi!"  
i said "hi."*

*i rode by them on my way out. went up the golf course trails north past the ponds and there not many people were out which made it nice.*

*it was hot and my skin felt the burning heat of the sun.  
i rode hard against the wind. sweating.*

*i turned west and rode over to the trail that cuts by papago park.*

*the bougainvilla was flush with red.  
there are these trees with little golden balls all over them.  
pink cactus blooms.  
orange wild flowers.  
and two or three varieties of yellow flowering trees and shrubs.*

*from the hills the yellow punctuates the green and the pink  
rock of papago.*

*along the trail i slowed to look into the black eyes of a thin  
cottontail.*

*caught several quail trying to escape into the gardens. they mingle  
bold calls with avoidance.*

*a shy bird (i wish i knew who) always in the margins of sight.*

*the dogs of the desert (jackrabbits) lopping around.*

*quiet.*

*but once i get to the park the millions of sparkling shards of glass  
refracting the suns sharp light shocks me.*

*more glass than rabbits.*

*more glass than rocks.*

*i push to the top of a hill greeted by two cans of . . . an empty  
egg carton a bottle of . . . .*

*i yell "pick up your fucking trash after yourselves!"  
the wind absorbing my words tossing them into air.*

*then i pick it up for them. more just beyond my efforts.*

*the mountain goats at the zoo surveying the mess too.*

*i went home. took a cold shower. made dinner. watered the lawn. made  
a special effort to revive the front lawn because its almost dead.*

*reading freneau i hear music coming from my  
front yard. going to my window again i find one (but who can count the  
numbers of people who come and go there) of my neighbors entertaining:  
drinking beer-bud light--and listening to their car stereo right in front  
of my house.*

*they ask if its alright. fine i say. just dont leave your cans. and  
they turn down the stereo. which was nice.*

*a bit later something draws me out again to the window. the couple are  
arguing. something breaks. i look out in the dark and ten cans are  
strewn and crumpled in my lawn.*

*i get my boots on.*

*i get another plastic sack go outside and start to pick them up. the  
woman says "its ok its ok" and leaves. the guy is like "mana mana" (cant  
spell that right on email). one of the kids--also innumerable--helps  
pick up the cans. the car starts up and leaves.*

*i live in a trashy neighborhood. literally.*

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455. **Alan Sondheim**

**Re: minnesota**

Tue 16 Apr 1996

---

Jeffrey, Jeffrey, I lived in Dallas for two years and go back a lot and there's nothing like Deep Ellum or Lower Greenville for that matter; the clubs are great, there's an arts community, some interesting writing, and some excellent video artists. As far as the North North Dallas crowd, I ignore/d them, but then I have the same feeling about Westchester....



Alan

With some new texts and image files -

[http://jefferson.village.virginia.edu/~spoons/internet\\_txt.html](http://jefferson.village.virginia.edu/~spoons/internet_txt.html)

Other images at <http://www.cs.unca.edu/~davidson/pix/>

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456. **Joe Amato**

***Re: why be anonymous?***

*Tue 16 Apr 1996*

---

*the mark of a true scene is if it can handle  
contestation. lighten up, everyone.*

maria, i can't exactly disagree with you here, yknow... but on the other hand, being as how i'm not really a part of any specific community 'cept this one, poetically speaking (which means i'm overlapping, again, in so many ways, in so many communities), there's this annoying sort of outsider-insider innuendo in the allEn poe stuff, and diu at times, that grates on me... there's a presumption in it, that is, that the 'joke' is understood as such, and in specific way... which (1) it may not be---as a joke, i mean, and (2) even if it is, tends to be exclusive, given my marginal status... it's not being excluded that i find annoying, either... it's that there's clearly no regard for the effect it produces outside perhaps of a relatively small circle, and i'm not certain it's appreciated within this latter... and the anonymous quality don't help things any...

i s'pose it's time to hear from \*somebody\* who's been roasted by allEn poe... or perhaps to ask why (correct me if i'm mistaken here) nobody who has been roasted has posted in re their feelings... who knows?---mebbe i've got my head up my ass, and nobody's feelings are being hurt, and the vast majority enjoys the parody, or whatever (not that i'm necessarily with the majority, but if what i have to say is \*that\* idiosyncratic, i can't see as how i'm doing much good both-ering mself and others so)...

anyway, i've always thought i had some hard bark on me, but i have to resist advocating same for everybody... still, i believe there's simply gotta be some feelings at stake in alla this critique, someplace...

all best//

joe

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457. **Maria Damon**

***Re: Orono: need roomie***

*Tue 16 Apr 1996*

---

sorry david i only share rooms w/ male-type guyzies i know very very well, but i've got the same question. any nonsmoking chick-type guyzies out there willing to share a room w/ same?--maria d

[↑ Contents](#)

458. **Jeffrey W. Timmons**

***Re: darkly wise***

*Tue 16 Apr 1996*

---

On Tue, 16 Apr 1996, Emily Lloyd wrote:

>

> That was me, Jeffrey. My god. Pope? No wonder I never came across it  
> again! Is it a fairly short little thing? If so, could you backchannel it  
> to me? much rude & great thanks, em

Emily, yes, pope! Funny how this stuff permeates our (un)consciouness and erupts from virtually nowhere, t'aint it? i came across it studying for my comps and it was just after your thread on this. i want to say its original with pope but being as the whole essay is a revisioning of paradise lost the phrase may actually occur there as well. but someone else will have to find that for you.

darkly wise, and rudely great my self,

jeffrey timmons

EPISTLE II

OF THE NATURE AND STATE OF MAN WITH RESPECT  
TO HIMSELF, AS AN INDIVIDUAL

Know then thyself, presume not God to scan,  
The proper study of mankind is man.  
Plac'd on this isthmus of a middle state,  
A being darkly wise, and rudely great:  
With too much knowledge for the sceptic side,  
With too much weakness for the Stoic's pride,  
He hangs between; in doubt to act, or rest;  
In doubt to deem himself a God, or beast;  
In doubt his mind or body to prefer;  
Born but to die, and reas'ning but to err;  
Alike in ignorance, his reason such,  
Whether he thinks too little or too much:  
Chaos of thought and passion, all confus'd;

Still by himself abus'd or disabus'd;  
Created half to rise, and half to fall;  
Great lord of all things, yet a prey to all;  
Sole judge of truth, in endless error hurl'd:  
The glory, jest, and riddle of the world!

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459. **Sheila E. Murphy**

***Re: Place/fractures***

*Tue 16 Apr 1996*

---

Thanks, Jeffrey, for sharing what accompanies the broken glass, plus all the snowflake variable shards and what is expended in picking them up. Perhaps the opposite of selection is that default reflex that responsibility assigns.

You make a specific shard of Phoenix very real. Believe it or not, I've had some of the same preoccupations this very day, this very morning, and keep fantasizing/visualizing/pretending? that I'm making any headway. So I think I am.

Glad you're here, not very far away at all.

Sheila

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460. **Jordan Davis**

***E-L-M-S-L-I-E***

*Tue 16 Apr 1996*

---

argh I really shouldn't send again but  
that's mystification and gastr's good sure  
tony conrad opened ffor them by the way you  
buffalofolk at the knitting ffactory  
lyrically ahem they're about the same pitch  
as the red krayola and that's a 60s hangover  
you might enjoy having

mirror repair

and the harp factory on lake street are good  
thinking about the sentence though that and  
a dollar and a half will still require you  
to have good taste.. no more animal testicles  
in your songs please--Jd

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461. **Emily Lloyd**

**Re: darkly wise**

Tue 16 Apr 1996

---

Ah, looked up the Pope myself & his darkly wise isn't the darkly wise I remember--someone who came after him, probably, making fun...

~~~~~  
Emily Lloyd [REDACTED]

"It takes time to make queer people"--g. stein

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462. **Emily Lloyd**

**orono & wise**

Tue 16 Apr 1996

---

Whoops, sorry, Jeffrey--sent that last message about looking up the Pope before I got your Pope-inclusive one--now I realize it must sound kind of rude (but not great) coming after yours--I was just trying to save you some time--<grin>

Where Are You Going, Where Have You Been?: what's (up in) Orono? I've somehow missed or overlooked knowing. Tell you what, Maria, if I end up there, I'll room with you & split room costs with David, too, if he'll let me smoke in his. muahaha em

~~~~~  
Emily Lloyd [REDACTED]

"It takes time to make queer people"--g. stein

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463. **Franklin Bruno**

**malls**

Tue 16 Apr 1996

---

On behalf of Rhoda Morganstern:

Don't forget that Gump's had a history of innovative storewindow displays, a form of 'popular' assemblage that has a modestly interesting history of its own. Recall: Atget's photos of Paris shopwindows, Joseph Cornell's appropriation of storefronts' ways of using space. (Theatricality before Fried.) And don't forget that Rauschenberg and Johns both designed Macy's (I think) windows before their art was selling. Of course all this is more the urban-foot- traffic dept. store of yesteryear, rather than today's climate- controlled atopia/ziggurat.

fjb

[↑ Contents](#)

464. **Maria Damon**

**Re: why be anonymous?**

Tue 16 Apr 1996

---

okay joe it's true, as an easily hurt person, i can sympathize w/ yr protest of DIU's satire. but then let's have some discussion about that, rather than attacking them on principle and insinuating (not you, but some others have) that everything is careerist-oriented. diu's authorship is, it seems, a kind of open secret, a fun, sometimes insightful, sometimes silly, sometimes obnoxious epiphenomenon of the POETRICKS scene. maybe i just haven't been roasted yet...i'll let you know about my hurt feelings when it happens, you can bet on that... md

[↑ Contents](#)

465. **Maria Damon**

**Re: minnesota**

Tue 16 Apr 1996

---

what's a "60s hangover?" a belief in justice? in affirmative action? bright colors? non-competitive enjoyment of life? a fascination with the workings of the mind? alternate states of consciousness? long hair on guys? valorization of informality? street demonstrations? drumming sessions in public spaces?

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466. **Wystan Curnow**

**Re: Place**

Tue 16 Apr 1996

---

Dear Jeffrey,                      Good to eavesdrop on your exchange, and others. Its interesting to gain some sense of the circumstances from which these postings of ours come. The geography of the net is very abstract, especially from this side of the world. I've been to Buffalo and frankly I'm inclined to think everyone on the list lives there and the fact that there's been nothing in this discussion re-the pros and cons of living in Buffalo just fuels my suspicions.                      One of the features I like about the list is when everyone says what they are reading. So maybe everyone should put themselves on the map. Let's systematize this thing, let's hear where you all live, what's the culture like there? Maybe we could have a points system which would avoid differences such you had with Sheila? What's a museum worth, how many points for a desert? Artsy districts? Malls would get minus point, maybe, unless they had redeeming features like slams on the escalators, childrens' theatres, or particularly personable water-fountains. Bookshops will have to have a point system of their own based on earlier surveys of which ones stocked book by people on the list and their friends and acquaintances. As would universities covering at least English

departments and Creative Writing departments. Now this would be especially useful for people such as myself not so familiar with Minnesota and some of the other largish US places that have been under the microscope of late; it would give us a tourist map. I would be happy to work on the same for New Zealand, although maybe no bookshops at all would get included. But I could come up with a lot of shithole places, in fact don't get me started on the culture of the whole fucking country ... (excuse me) I WAS offering to participate in what I see as a very practical project of use to all members of the list. Except that we might not agree on the point system. Would someone like to suggest what should be on the list and then we could get down to arguing about what a desert's worth etc? What do you think?      Wystan

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467. **Charles Bernstein**  
***Attention New Subscribers!***

*Tue 16 Apr 1996*

---

The Poetics List now has 380 subscribers. For the last 20 or so, I have not sent out individual "Welcome to Poetics" messages since I assume that some of you will already have this message from a friend or from the EPC. If you do not have a copy of "welcome" message, you will find in the Poetics pages of the Electronic Poetry Center

<http://writing.upenn.edu/epc>

which as of today sports a new opening page to go along with a number of organizational changes (thanks to Loss Glazier!).

If you don't have web or lynx access, send ME, backchannel, NOT THE LIST, a note with a request for this message and I will e-mail it as a reply. I still handle all list problems myself, including subscription problems addressed to "poetics-request" etc. so it does sometime take me a while to get to such things.

Remember that if your server is having problems, or your disk quota risks filling up, please send a message to [REDACTED]: "set poetics nomail" to temporarily stop the messages, or else they get bounced back to us.

Charles Bernstein  
[REDACTED]

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468. **William R Howe**

***minn stuff***

Tue 16 Apr 1996

---

dan- your question is more complex than my first urge to respond might suggest what you are seeing as dichotomy between high and low between mass and elite avant gaunt is more complex than a either or situation in many respects there are two radically separate communities at work in the us (or more) who have little or no contact and as such they tend to follow differing rubric of development one of these (what we have called the mass mall monster) is it seems imminently marketable through coffee houses vanity presses writing pogroms etc the other as mark wallace has repeated said is not tied to a specific local (any longer) but is tied to a specific set of aesthetic concerns outside of what makes poetry marketable in any profitable kind of way so even though i have said that an avant practice needs to transform society i also see the task itself as being unachievable (due in larger part to the general unsailability of avant work the avant what-sit (if there is a the) by its very nature disempowers itself (i.e. it draws upon a larger linguistic and cultural knowledge base than is currently popular or even common and as such it posits itself outside of the mainstream in an elitist and somewhat snobish manner) and in so doing posits for itself an impossible task (that of the transformation)

i seem to have gotten completely off the subject but that tends to be my way the dichotomy can not exist without the mass mall monsters at the very least recognizing the fact of an opposition if not coming to accept as plausible some of the aesthetic concerns of the avant w's

lubbock on the other hand seems quite odd in retrospect there is a thriving mass mall monster poetry community in lubbock and they are much more receptive to some of my work than say several poets at the recent nyctalks conference they listened and dealt with the work on its own level and in ny politics got in the way (as usual) wrh

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469. **Stephen Galen Cope**

***Re: malls***

Tue 16 Apr 1996

---

Walter Lew asks:

Can you give us a citation for the passage on Gruen and malls? Thanks.

Actually, I can't. It was sent to me w/o reference. I'll see, though, if I can't dig something up...

Best,  
Stephen Cope

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470. **Chris Stroffolino**

**Re: minnesota**

*Tue 16 Apr 1996*

---

Ah, I get it---  
maybe all the interesting people in Minnesota are smokers.....  
ex-long-haired guys (balding) smokers....cs

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471. **Chris Stroffolino**

**Re: Massachusetts**

*Tue 16 Apr 1996*

---

Dear Daniel--  
When i worked for MASSPIRG, it was not tourist's doors I knocked on,  
but rich people in towns in DUXBURY....  
(I don't know if it originated there, but NIMBY is in a george carlin  
routine--not in my backyard....) cs.

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472. **J. Beer**

**like a bolt of frabric... (fwd)**

*Tue 16 Apr 1996*

---

----- Forwarded message -----  
Date: Sat, 13 Apr 1996 15:29:41 -0500 (CDT)  
From: Holly Welker <[REDACTED]>  
To: "J. Beer" <[REDACTED]>  
Cc: "B. Yalom" <[REDACTED]>  
Subject: like a bolt of frabric... (fwd)

Winners of the "worst analogies ever written in a high school essay" contest.  
(Actually most of them are similes --but... whatever)

He spoke with the wisdom that can only come from experience, like a guy who  
went blind because he looked at a solar eclipse without one of those boxes with  
a pinhole in it and now goes around the country speaking at high schools about  
the dangers of looking at a solar eclipse without one of those boxes with a pin-  
hole in it. (Joseph Romm, Washington)



She caught your eye like one of those pointy hook latches that used to dangle from screen doors and would fly up whenever you banged the door open again. (Rich Murphy, Fairfax Station)

The little boat gently drifted across the pond exactly the way a bowling ball wouldn't. (Russell Beland, Springfield)

McBride fell 12 stories, hitting the pavement like a Hefty Bag filled with vegetable soup. (Paul Sabourin, Silver Spring)

>From the attic came an unearthly howl. The whole scene had an eerie, surreal quality, like when you're on vacation in another city and "Jeopardy" comes on at 7 p.m. instead of 7:30. (Roy Ashley, Washington)

Her hair glistened in the rain like nose hair after a sneeze. (Chuck Smith, Woodbridge)

Her eyes were like two brown circles with big black dots in the center. (Russell Beland, Springfield)

Bob was as perplexed as a hacker who means to access T:\flw.quid55328.com\aaakk/[REDACTED] but gets T:\flw.quidaaakk/[REDACTED] by mistake (Ken Krattenmaker, Landover Hills)

Her vocabulary was as bad as, like, whatever. (Unknown)

He was as tall as a six-foot-three-inch tree. (Jack Bross, Chevy Chase)

The hailstones leaped from the pavement, just like maggots when you fry them in hot grease. (Gary F. Hevel, Silver Spring)

Her date was pleasant enough, but she knew that if her life was a movie this guy would be buried in the credits as something like "Second Tall Man." (Russell Beland, Springfield)

Long separated by cruel fate, the star-crossed lovers raced across the grassy field toward each other like two freight trains, one having left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka at 4:19 p.m. at a speed of 35 mph. (Jennifer Hart, Arlington)

The politician was gone but unnoticed, like the period after the Dr. on a Dr Pepper can. (Wayne Goode, Madison, Ala.)

They lived in a typical suburban neighborhood with picket fences that resembled Nancy Kerrigan's teeth (Paul Kocak, Syracuse, N.Y.)

John and Mary had never met. They were like two hummingbirds who had also never met. (Russell Beland, Springfield)

The thunder was ominous-sounding, much like the sound of a thin sheet of metal being shaken backstage during the storm scene in a play. (Barbara Fetherolf, Alexandria)

His thoughts tumbled in his head, making and breaking alliances like underpants in a dryer without Cling Free (Chuck Smith, Woodbridge)

The red brick wall was the color of a brick-red Crayola crayon.

Jeffrey M. Jones, Choral Division  
Music Dept.  
University of Texas at Austin  
Austin, TX 78714



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#### 473. **Tom Beard**

##### ***Re: Place***

*Wed 17 Apr 1996*

---

Wystan said:

>So maybe everyone should put themselves on  
>the map. Let's systematize this thing, let's hear where you all live,  
>what's the culture like there? Maybe we could have a points system which  
>would avoid differences such you had with Sheila? What's a museum worth,  
>how many points for a desert? Artsy districts? Malls would get minus  
>point, maybe, unless they had redeeming features like slams on the  
>escalators, childrens' theatres, or particularly personable  
>waterfountains. Bookshops will have to have a point system of their own  
>based on earlier surveys of which ones stocked book by people on the  
>list and their friends and acquaintances. As would universities covering  
>at least English departments and Creative Writing departments.

...

>I would be  
>happy to work on the same for New Zealand

Well, I'll be the fool that rushes in where Wystan is yet to tread.

Auckland might start with +5 for the Harbour, +3 for the temperatures, -5 for the rain, +2 for the cafes, +3 for the wineries and -2 each for the North Shore and West Auckland. +5 for the Islanders dressing up for church in Grey Lynn, -3 for St Lukes (Mall), +4 for the Alba readings, -3 for Poetry Live at the Empire Tavern. All of the decent bookshops in the entire city might get +1 together, but they'd be offset by -1 for the Motorways. -3 for the entire country in terms of the ridiculous cost of Internet connections, another -2 for TVNZ and an

incalculable amount for the government. Auckland gets +3 for the Hero festival and -3 for (Mayor) Les Mills, +2 for the Harbour Bridge and -2 for the Sky Tower, +2 for the Comedy Festival and -2 for the Americas Cup. Karekare and the Waitakere ranges get +4 together, but Auckland gets -6 for not being Wellington. That comes to, erm, round about zero. Guess who's homesick?

Tom Beard.

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474. **William M. Northcutt**

**Re: POETICS Digest - 15 Apr 1996 to 16 Apr 1996**

Wed 17 Apr 1996

---

*When Pound found something outrageous in a book, wouldn't he write "Malls" in the margin with many exclamation points?*

Mallocks!!!!!!!!!!!!!!

Mallocks!!!!!!!!!!!!!!

Mallocks!!!!!!!!!!!!!!

-----  
-----

Walter Benjamin: "Only a redeemed mankind receives the fullness of its past."

-----  
-----

William Northcutt  
Anglistik I  
Universitaet Bayreuth  
95440 Bayreuth  
email: [REDACTED]  
Tel: 49 921 980612  
Fax: 49 921 553641

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475. **David Kellogg**

**Re: orono & wise**

Wed 17 Apr 1996

---

Maria, of course, I should have specified. Roommate must be male: smoking or nonsmoking doesn't matter to me.

Emily: Orono Me., June 19-22, conference on American poetry in the Fifties.  
Lots of your cooler academic types; hence the overlap with this list. Also some  
good readings yadda yadda yadda.

Cheers,  
David

~~~~~  
~~~~~

David Kellogg                      Duke University  
[REDACTED]                      University Writing Program  
[REDACTED]                      Durham, NC 27708  
FAX [REDACTED]

There is some excitement in one corner,  
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

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476. **Maria Damon**

**(no subject)**

Wed 17 Apr 1996

---

believe mn is a bastion of liberalism, and that  
ca isn't what it's cracked up to be, here's the latest, which will tell you  
something about my workplace and also of CA's response to it. yes, it's  
true, my univ is trying to take tenure away!

fwd:

From: Tom Walsh <[REDACTED]>

Date: Tue, 16 Apr 1996 20:13:40 -0500

To: [REDACTED]

Subject: Berkeley Resolution

Dear Colleague

For your information, we are circulating a resolution recently  
passed by the Academic Senate at Berkeley.

Paula Rabinowitz

Thomas Walsh

University Faculty Alliance

-----

MOTION ON MINNESOTA THREAT TO TENURE

(as unanimously passed by the Divisional Council on April 8, 1996)

WHEREAS the Academic Senate of the University of California at Berkeley understands that the University of Minnesota is contemplating extensive reductions in the protections of tenure afforded to its faculty, it hereby adopts the following resolution and statement of principles:

The free and open discourse guaranteed by academic freedom is essential for a central mission of research universities, which is to advance human knowledge.

Academic freedom is only as secure as its legal protections, which are embodied in the institution of tenure. To authorize university administrators to use discretionary action to dismiss faculty members, or to force them to resign, may prove cost-efficient in the short run, but in the long run it will destroy academic freedom.

The history of the University of Minnesota itself amply illustrates the necessity for the institution of tenure to protect academic freedom. In September 1917 Regents of the University of Minnesota interrogated political science professor William Schaper regarding his anti-war sentiments. The evening after the investigation, Schaper was summarily terminated on the grounds that "his attitude of mind, whether due to conscientious considerations or otherwise, and his expressed unwillingness to aid the United States in the present war, render him unfit... to discharge the duties of his position." Twenty years later, the University of Minnesota regretted and rescinded this action on the grounds that, as stated by the Governor of Minnesota, "We cannot suffer a precedent to stand under which...honorable teachers are humiliated, persecuted and dismissed in disgrace because their views happen not to coincide with the views of those in power. The integrity of the classroom and the integrity of the teaching profession must be preserved." The University thereupon committed itself to provide real procedural protection to safeguard the value of academic freedom. In the contemporaneous words of Charles Beard, the University of Minnesota gave "encouragement to all who labor for the maintenance of liberty in inquiry and teaching."

Academic freedom is threatened today by powerful forces for ideological conformity, just as it was in 1917. The legal protections of tenure prevent such forces from eviscerating academic freedom and constricting the open and robust intellectual life necessary for a healthy university.

THEREFORE BE IT RESOLVED by the Academic Senate of the University of California at Berkeley that the Regents of the University of Minnesota should cease all efforts to undermine the institution of tenure, whether by easing restrictions on the termination of tenured faculty or by forcing tenured faculty to leave by decoupling their compensation from tenure.

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477. **Mark Wallace**

***diu and thoreau***

*Wed 17 Apr 1996*

---

While I can see Maria D.'s point about "lightening up" regarding the DIU debate so we can actually discuss it, it seems to me that we've been doing that all along--discussing it, that is. I suppose each of us has the choice to lighten up or not, as makes sense to us. As for those "who DIU have satired" I think it's a lot of us, actually--I know that my own presentation at the NYC Poetry Talks conference was positing the notion that "avant garde" (if you will) writing is experiencing at the present time an expanding audience, not perhaps on a mass scale but enough so that the work is reaching a lot of people in a lot of different countries and contexts. It's my belief that that is true (and verifiable) that makes me contest that implication of the DIU satire that the people at that conference composed some recognizable and self-important "inside group" that is really all there is to experimental poetries. But those of us at the conference did NOT represent such an inside group--rather, we were a gathering of writers of various affiliations and situations, some of whom had closer or looser connections to anything that might be described as an "inside" crowd. What is one to make of the presence of Alex Cigale, for instance, editor of the magazine *Synaesthetic* which has sometimes printed avant garde writers, but is equally committed to poetry by a variety of Russian emigree authors and others--Alex drops in on the "avant garde scene" but has more significant ties elsewhere.

I have a lot of sympathy for Bob Harrison's annoyance--he wasn't at the conference (so much for the idea that "all of us who mattered" were there) and certainly has a right to feel annoyed at any implication that the DIU satire was aimed at "everyone." I don't think Bob's quite right about the careerism of the DIU crowd--knowing them to various degrees, I also know that they mean what they're doing in very serious and complex intellectual ways. But in that sense I have to agree with Joel Kuszai's forthright and specific critique of the group in question, and his directness in naming names. The group means their dive bombing very seriously, and it's often very funny, but that doesn't mean their satire is above being criticized--and I think Joel hits, quite specifically, at some of the weaknesses of what they're doing. So while I agree with Maria D. that they have a right to do what they're doing, and that it's often funny, I also think they can be criticized too. After all, if it's okay for avant gardists to satirize the avant garde, isn't it also okay for avant gardists to satirize those avant gardists who satirize the avant garde?

Jeffrey Timmons brought Thoreau's name up in another context, and I think his work is relevant here. But Jeffrey, to see Thoreau's ideas as suggesting either that one should bomb people, or go off into the wilderness to die, is to miss what Thoreau was really about. Thoreau's work was ALWAYS about social

critique, and about pacifism too--it was never either about blowing anybody up or running away. In his Massachusetts address, Thoreau puts forward the idea that if one person--just one person--refuses to participate in a society that condones slave holding, then the slaveholding system has already ended. Before one jumps on the supposed naivete of that, one has to recognize that what he means is that mass political movements are based on specific individual choices--we choose, one at a time, to be part of this or part of that, and those choices have ethical dimensions that can sometimes cause whole systems to fall or change.

Is the avant garde, at this time, changing the sort of "mass culture" that Bill Howe critiques so well in his recent post? No. Does that mean that the avant garde is therefore a worthless inside group endlessly puffed-up about its own importance? No. Rather, I think that the situation is that we are a variety of individuals who are part of a variety of groups that intersect with a variety of social and political activities, to greater or lesser extents--and one of those groups is the network of avant garde poetry. Some of us may have more political efficacy than others, and some of us may be more specifically interested in aesthetic rather than overtly political matters. Is that a problem? I don't think so.

Brecht was once asked by Benjamin whether he thought his work was "serious"--that is, directly political all the time. And Brecht thought about it and finally said, "well, no, I guess I'm finally too wrapped up in aesthetic matters to be serious--I worry too much about the theatre." But Brecht also said "but I think the important thing is that my attitude is PERMISSABLE--I should have a right to worry about these things if I want to." And I think that's a key point--that one of the key values of avant garde work is to consistently make the point that people have a right to take philosophical and artistic matters seriously, and that to say so is political in a world where people are denied the right to take such matters seriously, along with being denied the right in many cases to make a living or even eat. Or as Rod Smith once told me "I write poetry because it's a pleasure, and I act politically because I believe that I, and others, have a right to engage in that pleasure."

Mark Wallace

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478. **Burt Kimmelman**

***Searching for Pam Rehm / Poetry New York Reading and Party***

*Wed 17 Apr 1996*

---

Pam Rehm, are you out there? If you are, could you let either me or Emmy Hunter know if you are going to read at the Poetry New York Party; she needs to be able to include you in the advertising.

To All: The Reading / Party to celebrate the new issue of Poetry New York: A Journal of Poetry and Translation, containing a number of our List members, will be held on May 18th from 2-5 at the downtown Knitting Factory, 79 Leonard Street, NYC.

Please come.

Burt Kimmelman



PS. If anyone knows how to contact Pam Rehm, could you please let me know (yes I'm embarrassed that her address has been lost, despite the efforts of 3 editors--or because of them)?

PPS. PNY will be considering submissions for its next issue in the next weeks/months. If you're interested, send 3-4 poems or translations of poems to me, Tod Thilleman and/or Emmy Hunter, PO Box 3184, Church Street Station, NYC 10008. Allow up to 4 months for a reply. And, caveat emptor, PNY is an annual and thus its next issue will not appear until next year at this time.

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479. **Henry Gould**

***Sir Edwin***

*Wed 17 Apr 1996*

---

I just learned that Edwin Honig will be knighted by the Spanish Ambassador next week here in Providence, for his services to Hispanic literature. He's already a Sir Edwin of Portugal. How many American poets have 2 knighthoods under their belt (so to speak. or hanging from their belts. He gets an honorary sword.) He told me he would use the sword to skewer Queen Isabella for expelling the Jews from Spain. I said I didn't think that sounded very chivalrous.

Maybe Moorish, pre-exile Spain is the future of the U.S.

After Lorca, that is.

Gypsy music.

Sir Edwin sounds just right. The Ambassador is himself a translator - they're thinking of reading bits of his version of "Alice in Wonderland" which he trans



into Spanish & Sir Ed's english version of Calderon's "Life is a Dream" (which is playing in NY right now, by the way.) - Henry Gould

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480. **Christopher Reiner**

***Parshchikov Update***

*Wed 17 Apr 1996*

---

A while ago, Ron Sillman wrote:

>

> Alexei Parshchikov (a book is out from Avec)--he was a very successful  
> journalist as well as a poet under the old regime, but hasn't made the  
> transition to the new one well. After a stint at Stanford, he returned  
> to Russia and was (last I heard) pretty much living on the streets of  
> Moscow

Just wanted to say that Parshchikov is currently living and writing in Germany.

--Chris Reiner

P.S. You can read his poem "Cats" by pointing your browser to:

<http://www.crl.com/~creiner/syntax/cats.html>

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481. **Michelle Roberts**

***(no subject)***

*Wed 17 Apr 1996*

---

I have a question for everyone. I'm working on translating a poet who may be French and who may be Belgian (sp), or some other sort of francophile. Her name is Yanette Deletang-Tardif. The prof. here who teaches a translation workshop, Rainer Schulte, has been asking his friends and contacts in France about her, and so far nothing. I'm looking to find out about her life, whether any criticism has been written on her work, etc. Does anyone have any clues? All I know this that she's teh same generation as Bonnefoy.

If it would help to jog some clues loose, here's a short list of some of her publications and publishers:

Eclats -- A. Quillet, pub.

Vol Des Oiseaux -- A. Quillet.

Briser N'est Rien -- Sagesse

Morte en Songe -- Sagesse

Les Elements Perdus -- Subervie

Tenter de Vivre -- Denoel

Pressentiment de la Rose -- Debresse

some of her translations:

Poesies de Goethe -- ??

Poesies Completes de Nietzsche -- Les Presses Litteraires de France

Goya -- Arts et Metiers Graphiques

Heinrich Von Ofterdingen , by Novalis -- ... la Bibliotheque de al Pleiade

Also, if anyone has some information on how to get in touch with the publishers, that could be helpful.

Thanks for anything you come up with,  
Meaghan

Meaghan Roberts | ... in our interpreted world...

Ph.D. Candidate - Ethics and Literature |

The University of Texas at Dallas |



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482. **Michelle Roberts**

**Re: minnesota**

Wed 17 Apr 1996

---

jeffery,

i know sf wouldn't be teh fabulous place that it is without that hangover, and yes, dallas has no real identity except as a huge center for techno-capitalism, and republicans -- the one's i know -- don't bother me. i suppose my ill-made point is that a place is what you make of it. Lot's of places in the world have a sense of place for me -- including Drasco, ARk. (which consists of two gas station/grocery stores and a postoffice) because that's where my grandparent's ranch is. That whole area is connected to rattlesnakes, cotton mouths (had to shoot one once) and nearly a thousand acres of rough country to hike in. Plus the terrific company of my grandparents. That's a sense of "place" to me, the accretion of memory that lays itself over a landscape or a cityscape. No, dallas does not have a real cultural identity, but you have to remember that dallas didn't become the city -- the Metroplex-- that it is until about 18 years ago. It's a baby compared to sf or ny. It's a twentieth century city, not a nineteenth century one, and the implications and effects of that for a city and its residents are mulitple. anyway, if y'all are having a good time with this thread, cool. i just got worried cuz you sounded really bummed out to me.

What was such a total drag about UTD? I'm quite aware both the problems and the potential here -- but I seem to navigating the waters ok.

Meaghan Roberts | ... in our interpreted world...  
Ph.D. Candidate - Ethics and Literature |  
The University of Texas at Dallas |  
[REDACTED] |

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483. **Michelle Roberts**

**Re: minnesota**

Wed 17 Apr 1996

---

And now that I think about it, Jeffery, what does my phrase "60s hangover" mean to you? I use it because I was born in 1968. The sixties are not my era. I was learning to walk and talk, and have the vaguest memory of watergate. But then, I also remember my first birthday. I'm one of those non-slacker gen-xer's who tired of being told how cool that era was. I'm living in the aftermath and I don't think it's all that cool. yes, when one of my x-hippie profs introduced me to Marcuse, I said thanks and read *\_One Dimensional Man\_* avidly and lived in its shadow for three months -- the argument is truer now that it was then. And I really like SF. I had a fabulous time there and wuld go back in heartbeat. I like the "hangover" but I don't like some the people who are caught in it -- it's like they quit evolving and living in 1974. And calcification always puts me off. I hope it doesn't happen to me. I guess I'm just sick of being told that there is no way my generation will ever experience the exhilaration of the 60s or anything like it :( So? Msot of the people who were my age then didn't experience it either, the counter culture was just not that huge. Very big, but not total. Anyway, now I'm being crabby. I'll stop.

meaghan

Meaghan Roberts | ... in our interpreted world...  
Ph.D. Candidate - Ethics and Literature |  
The University of Texas at Dallas |  
[REDACTED] |

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484. **Michelle Roberts**

**Re: minnesota**

Wed 17 Apr 1996

---

On Tue, 16 Apr 1996, Maria Damon wrote:

> what's a "60s hangover?" a belief in justice? in affirmative action? bright  
> colors? non-competitive enjoyment of life? a fascination with the workings  
> of the mind? alternate states of consciousness? long hair on guys?

> valorization of informality? street demonstrations? drumming sessions in  
> public spaces?  
>

Yes, that's the up side, and it would be wonderful if the world would turn out that way -- just terrifically cool. And my still rather amorphous dissertation aims to be yet another voice in favor of a tasty and friendly world for us humans. What I meant saying that derogatorily is that whole bunches (and I said this in a previous post) of folks are stuck in those years, they quit being of world, became brightly colored ghosts, and don't seem interested in bringing that spirit into the present where I and many others have to live -- having been babies then. I don't get free love, I get AIDS, and that's the dark spooky part of my reality. I don't get high grade LSD, I get that crap with stricnine and speed in it -- which does not feel good. I think that "drumming in public spaces" is beautiful and very Deleuzian and joyful and all those things I wish for, but unfortunately I can't be seduced by the sort of "beautiful soul" aspect of it. Yes, utopia can be Now, but it can't last without ..... oh, please just tell me to shut up. That generation, most of which were not counterculture types, didn't do the Work, and yet the ones that turned in yuppies want to claim that they "were there". I'm not saying this about the folks on this list, that would be a really stupid assumption on my part. I'm reacting to the fact that the whole joy joy and siblinghood nature of that era is more and more endangered these days and in very harsh practical ways, and I don't want to see it all extinguished. My dad once told me that I would have made for a terrific flower child. My response was, "Maybe, but we'll never know." I think I would have made a better protestor.

Ok, now I hope I'm really done complaining.

For those of you who are slamming up against the end of the semester as I am, I wish you well, and to those of who aren't in that position, enjoy yourselves all the time.

Meaghan

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485. **Emily Lloyd**

***Re: 60's hangovers/place***

*Wed 17 Apr 1996*

---

But Meaghan, if your problem with 60's folks is that they sold out and became 80's folks, shouldn't the non-sold-out people (hangoverers?) please you? I'm more likely to take umbrage at the 90's co-opting of tie-dye, peace signs, what-

have-you & turning a revolution (yes, I'll say it) into pop clothes, original intent almost entirely absent. But not even that much umbrage, only enough so that I can say that fabulous word "umbrage."

Born in '74 myself, I understand your anger re: AIDS (mainly, weak acid a far second) and the relative inability for us equisers to find free love, etc., freeing now that it's tinged w/terror. (Perhaps Rilke anticipates us with his beauty/terror thing). Or quitting jobs freeing when it's so damn hard to \*find\* one these days. So I can understand being \*jealous\* of the 60's. But please, please, I'll take a 60's hangover (or resurgence, or continuation) over an 80's one anyway. I'd love to crawl back there, & I admit my reaction to 2000 is an urge to flee in the opposite direction. As for public drumming, my old america online handle was "drumcircle."

Re: place, and how it affects us. HUGELY, I think. Un-or-inestimably. Growing up in suburban VA...I almost yawped the first time I went to New York, on a 7th grade class trip. I bought NYC picture books. NYC t-shirts. (Yes, people \*do\* buy those). I wrote terrible poems about NYC all year. You never saw such a desperate suburban southchild. But perhaps my stakes as a queer and yours as someone who can abide republicans were different...I'm aware that there are only a few places in the country where I can live open and not be one of 3 possible dating options in town. and that 60's hangover place is one of 'em.

~~~~~  
Emily Lloyd [REDACTED]

"It takes time to make queer people"--g. stein

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486. **David Baratier**

***ghost books***

*Wed 17 Apr 1996*

---

Dear Peter Q,

Found one:

Anne Waldman's *\_Kill or Cure\_* lists a book called *\_Suffer the Mysterium\_* which never was published.

David Baratier

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487. **Christopher Filkins**

**Re: Parshchikov Update**

Wed 17 Apr 1996

---

I doubt very seriously that Alyosha was living on the streets of Moscow. He may have been walking around in a daze unshaven and unbathed looking for all the world like a homeless bloke but he has parents there, with whom I know he was staying, and he also is the "owner" of a flat in Moscow so the rumor as to his past homelessness is false.

Since his stay at Stanford he has lived in Switzerland, Germany, Los Angeles, and Moscow.

As for his staying in Germany, that is understandable given that his wife Martina is Swiss from the German sector. Here's hoping he's doing well in Germany as he has told me several times that he has no intention of learning the German language and if he ever ends up in Germany he'll refuse to speak anything but English.

The difficult "transition" which Ron Silliman mentions does not stem from politics, but rather from a certain "proclivity" which is shared by many people regardless of the particular regime they live under. Last time I talked to the Parschikovs he was doing much better.

Christopher

*A while ago, Ron Sillman wrote:*

*Alexei Parshchikov (a book is out from Avec)--he was a very successful journalist as well as a poet under the old regime, but hasn't made the transition to the new one well. After a stint at Stanford, he returned to Russia and was (last I heard) pretty much living on the streets of Moscow*

*Just wanted to say that Parshchikov is currently living and writing in Germany.*

*--Chris Reiner*

*P.S. You can read his poem "Cats" by pointing your browser to:  
<http://www.crl.com/~creiner/syntax/cats.html>*

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488. **Alan Sondheim**

**Heather**

Wed 17 Apr 1996

---

Kyoto-LUGAL

If I die, may I die in one of the twin cities of Kyoto!  
May I die in that forlorn one, that of corrupt transmissions, emptied,  
of bots and people!

tak-ku LU \_EL-LAM\_ MUS- an ku- en- zi da- me-e- el- la \_SUM\_ an te- iz- zi 1  
MA.NA.KU.BABBAR pa-a- i tak-ku IR- sa a-pa-a-as-pit a- ki:

If a free man kills a snake and speaks another's name,  
he gives a pound of silver; if a slave does that one, he's killed!

I wander the halls of the One, knowing the Other is full of laughter. I am from  
the URU of Kyoto, the KUR of Kyoto; I am DINGIR there.

My bots are no longer my own; taking \_upu\_ runes,  
I have refused quota to myself, harboring the bytes of a poor man!  
Goat. Goat. Goat. Goat. Goat.

If I die, may the Yurt of Kyoto greet me!  
May the mewling human, squeezed, flood Kyoto with bones and cauldron!

Hieroglyphs! Twin Worlds torn apart at the base!  
Death in one, multitudes in the other!  
(I dream of the multitudes!  
I swarm among them, alas, only in my dreams!)

If I die, may I die in one of the twin cities of Kyoto!

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489. **Wystan Curnow**

### ***Anthologies***

*Wed 17 Apr 1996*

---

Dear List, I'd like to pass on some info about the new Oxford Anthology of New Zealand Poetry. Oxford and Penguin have over recent decades been the publishers of the standard anthologies of the nation's verse. Some of these have been canon-making or breaking, the platform for substantial critical statements, and have occasions serious debate, most have been professionally done and generally brought credit to their editors. Both publishers have anthologies currently in print which are used for university courses and available in a range of bookstores. But the new Oxford is something different, and I would be interested to know whether any of the practices of the publisher and the editors have any parallels elsewhere. The first I heard of the project was a letter from Oxford to me as a teacher of New Zealand poetry (which I am not) at the University of Auckland, asking me what I would like to see in a new poetry anthology: which poets, etc. Market research. A lot of these letters went out. Next I heard was a set of proofs from Oxford of poems of mine in the anthology. No

letters from the editors (there are three of them) asking permission, suggesting selections, just the proofs, The letters arrived a week or so later but the damage had been done by then and there were some angry poets around. This, of course, had been a mistake, but an indicative one. The chief editor was at this time on a 4 month residency in Japan. The selection of my work, for example was entirely of already anthologized work, and included nothing published in the last 15 years and this appeared to be a rather common pattern. In other words in many cases selection was just a keyboarding exercise. The letter seeking permissions, when it did arrive, proposed royalties even more derisively small than usual. This was because a new basis for calculating the percentage had been struck using the wholesale price instead of the retail. Most people signed up but some, including 2 poets without whom no such anthology could proceed did not. They asked for more money (partly because their work was being published overseas at much better rates). Others, offended by the farce of a selection process postponed signing until they had negotiated a selection more to their liking. When it was learned that the publishers had in fact made some special deals with poets who had demanded more, those who had signed on the understanding that everyone was signing the same contract became concerned, some pulled out, and those who hadn't decided to delay doing so on that score as well. We were told that the editors and even the managing editor herself would be making up the difference out of their own royalties and/or pocket! Well, that idea was abandoned when the boss in Melbourne said it was not on and the poet's it appeared far from charmed or appeased by the notion had become even more pissed off as a result. When finally the biggest deal was done, a group of us had to decide what we would do, pull out, spread the word to all who had signed about what we knew was happening? No one finally was prepared to put in the energy. We ended up in fact negotiating not the quantity but the composition of our selections, obliging the editors to do the work one would have expected of them in the first place. That said, the climate in which these discussions took place was hardly ever healthy. The editors and publishers were being driven by fears of the book running off the rails altogether and by pressures of time: a desire to meet deadlines suitable to the academic marketplace and the annual book award submissions would you believe? Other sorts of judgements were secondary. Three of us refused any royalty, we 'donated' the poems; not that that seemed a very satisfactory position to have ended up with. I would be most interested in what people on the list have to say about these sorry sequences of events. About the behaviour of the publishers, are they and to what extent are they, out of line with practices elsewhere? And of the editors? And what should "we" have done? It always seems to me that the multinational publishing houses in fact function to isolate writers, markets, reading communities from one another rather than the reverse, all the better to exploit them. Wystan.



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---

william-- and what, i wondering, would you say made the lubbock crowd more receptive to the work than, say, nyctalks crowd? i'm wondering, too, whether a crowd that's politicizing the work isn't more \_receptive\_ than a crowd that's simply passively absorbing the work: i.e., resistance as ideal reception. i agree w your take on a-g's double-bind. what i find disturbing isn't so much the dichotomy between "mall" poetry and a-g, but the a-g's dichotomizing of the \_audience itself\_: high/low. again, i think that some of the most interesting a-g work has come out of responses (as "audience") to the "pop" matrix: not (as i take yr definition of mall poetics to be) merely passively reflecting media images, values, etc., but incorporating them (as the media, in turn, incorporate what's outside of it) via satire, pastiche, reconfiguration (montage, collage, chance operatives, etc.). so, not so much a distinction of the materials, but the \_uses\_ of them. and, yes, this is where these two part ways. but a poet who turns his/her back on an audience w which s/he can't identify is as provincial as an audience that turns its back on a poetry w which they cannot identify. and this is what all provincialism runs the risk of: a double isolation. --dan

[↑ Contents](#)491. **William R Howe****AGro poetics***Thu 18 Apr 1996*


---

dan- this schizm stain between an ag audience and an agro audience has more to do with definitions than with a performer's (or preformer's) alienating the audience to one degree or another by this i mean that if an audience cannot seehear a work as poetry it isn't in so far as that performance of it is concerned it is only when an audience is willing to forego there own preconcieved knotions about what makes poetry poetry that ag and agro can meat in a kind of roundabout way this is how i would answer your question in lubbock there was a suspender of expectations and at the nyctalks there were other agendas on the table that interfeared with the process i should also add that most of the people at my performance at the nyctalks thing were quite receptive perceptive and expressed this to me afterwords but were more people who were offended in nyc then at a roughly comparable reading i did in lubbock (meaning about the same people present and i performed the same major piece at both although the

nyc performance by its very nature nurture was shorter [i read with several other people])

provincialism though that's a different kettle of pigs

wrh

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492. **Eryque Gleason**

***Re: walnut creek***

*Thu 18 Apr 1996*

---

Mike, if you do indeed mean walnust ckreek, california (with or without the typos), i should prolly chip in, i spend a few weeks a year there with my folks. I'd take dodie's advice and go visit her and kevin. It's a nice drive in the evenings after rush hour from walnut creek (if you've got a car. the bart reminds me of disneyland after using chicago L trains for three years), npr there plays a lot of good folk blues, and i found the hills to be relaxing and pleasant. Dodie and kevin have almost as much shelf space as they do books, and tacked to the wall in the kitchen is a flowery work glove with silverware attached to the fingers, a prop from a play. I thought it was edward scissorhands' garden attachment. Kevin invited me to try it on, "it really works!" But kevin, you never said what it worked \*as\*... Eryque

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493. **Mark Roberts**

***AWOL: Heather Cam's book launch (forwarded)***

*Thu 18 Apr 1996*

---

Just in case anyone is passing through Sydney tonight.....

*Mime-Version: 1.0*

*Date: Thu, 18 Apr 1996 06:36:11 +1000*

*To: [REDACTED]*

*From: [REDACTED] (awol)*

*Subject: AWOL: Heather Cam's book launch*

*The following message has been posted by AWOL on behalf of Gleebooks.  
Please address any enquiries to the contacts listed below.*

\*\*\*\*\*

*You are invited to the official launch of Heather Cam's second collection of poetry THE MAJESTIC ROLLERINK to be launched by Robert Adamson upstairs at Gleebooks (49 Glebe Point Road Glebe NSW). Thursday 18th April 6.30 for 7pm.*

*RSVP David or Roger (02) [REDACTED].*

AWOL

*Australian Writing On Line*

[REDACTED]

*http://www.ozemail.com.au/~awol/*

*PO Box 333 Concord NSW 2137 Australia*

*Phone 61 2 7475667*

*Fax 61 2 7472802*

---

Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia

[REDACTED]

PH:(02) [REDACTED]

FAX:(02) [REDACTED]

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494. **Ken Edwards**  
*like a bolt of fabric...*

*Thu 18 Apr 1996*

---

I loved some of those similes. In particular:

"Her vocabulary was as bad as, like, whatever. (Unknown)"

and

"Her date was pleasant enough, but she knew that if her life was a movie this guy would be buried in the credits as something like "Second Tall Man." (Russell Beland, Springfield)"

seem to have some wit about them, but

"Long separated by cruel fate, the star-crossed lovers raced across the grassy field toward each other like two freight trains, one having left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka at 4:19 p.m. at a speed of 35 mph. (Jennifer Hart, Arlington)"

took the top prize for me, for surrealism.

As part of the daily grind, I take in typesetting, including for a rather cheesy poetry magazine. Here's one I encountered just this minute:

He pressurizes the accelerator into submission,  
The speedo twitchy as a nervous penis.

Yes, well. A newspaper here has been running a "Which is the worst line of poetry in the English language?" feature. Yesterday's nominations were:

The gay moose in jocund gambol springs  
(Joseph Howe, Canadian poet 1804-73)

Irks care the the crop-fed bird  
(Browning)

For still, the more he works, the more do his weak ankles swell (Wordsworth)  
Any other contenders?

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495. **Michael Boughn**

**Re: Place**

Thu 18 Apr 1996

---

*I've been to Buffalo and frankly  
I'm inclined to think everyone on the list lives there and the fact that  
there's been nothing in this discussion re-the pros and cons of living  
in Buffalo just fuels my suspicions.*

The magic of Buffalo, Wytan, has to do with what John Barth so aptly called the flourescence of decay. It's a bit like living in one of those Romantic English engravings of the ruins of Carthage (in the 1890's Buffalo had the highest per capita income in the US), but without the Romantic part. Call it the American future. In the midst of that is an intense and lively community, like the crystal in the heart of a geode. I suspect the reason you don't hear much about it here is because most of the Buffalo people on this list are in the Poetics programme at UB and fly in to Buffalo from NYC once a week.

Mike



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496. **Joe Amato**

**Re: 60's hangovers/place**

Thu 18 Apr 1996

---

just a note to say that those of you interested in discussing the 60s oughtta try tuning in to sixties-1 (---and i don't mean to suggest in the slightest that you

shouldn't be discussing same hereabouts!)... i'm not sure what they're talking about these days, but it used to be a great place to chew over precisely the sortsa things talked about here, and w/o necessarily framing it in poetics terms... mebbe ron silliman is still on that list (ron?), i don't have subscription info. handy, but it used to be you subbed through <[REDACTED]>

for my part, i could sense the dying embers of the counterculture in the early 70s (again, born in '55), but could never have been the protester others of my age were... largely methinks due to my upbringing (democratic-liberal), class situation (first working class, then welfare-class), and on reflection, where i ended up campus-wise (math/engineering) and the circumstances of my particular place in time... but i'm busy in my classes these days trying to argue that the sixties, which for me begin with kennedy's assassination and end with nixon leaving the white house (again, 'nother big discussion about this time-frame on sixties-l---and i'd situate the sixties in toto as part of a more general postwar drift), contain lessons for us about all of the incredibly interesting shit going on today that seems somehow to go unnoticed in mainstream mains and eddies...

anyway//

joe

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497. **Bill Luoma**  
***Help with Michel Butor***

*Thu 18 Apr 1996*

---

i wonder if y'all have time to help a hack translator.. I'm working on Michel Butor's Rumeurs de la Foret.

The line i'm puzzled by is

De craquement en craquement je tisse mes virages,  
de grincement en grincement j'escalade mes tours.

The poem is a series of one-liners told by a tall tree, chronicalling its life. From the above line, i get the sense the tree is stretching its limbs and cracking its ? what ? lengthy position?

Grammatically i don't understand the "de . . . en" adverbial construction.

help

Bill Luoma

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498. **Jeffrey W. Timmons**

***Re: diu and thoreau***

Thu 18 Apr 1996

---

On Wed, 17 Apr 1996, Mark Wallace wrote:

*Jeffrey Timmons brought Thoreau's name up in another context, and I think his work is relevant here. But Jeffrey, to see Thoreau's ideas as suggesting either that one should bomb people, or go off into the wilderness to die, is to miss what Thoreau was really about. Thoreau's work was ALWAYS about social critique, and about pacifism too--it was never either about blowing anybody up or running away.*

Mark, of course, you are quite correct. And I agree with you completely. However, what I believe I said was that it is interesting how closely the unabomber's way of living and Thoreau's--at least in Walden--actually were. I think the former, inevitably, grows out of the latter. But, yes, a perversion and a twisted bastardization of Thoreau. But even Civil Disobedience sounds like so much extreme right-wing anti-federalism that it is difficult to distinguish the two. I mean HDT's whole take on the immorality of the government (and the individual's need and right to detach one's self from it) essentially lay the ground work for such retrogressive and reactionary events persons and acts as waco the freemen the unabomber et al.... I'm not saying HDT was a facist. Clearly not. But I am saying that his ideas and praxis are grafted onto an ideology that takes them in a less socially and publicly beneficial direction. I would suggest that Thoreau has, to some degree, been over-taken by contemporary history; and that our reading of him cannot help but be influenced by recent events.

Mark, yes, to see HDT as suggesting we should blow someone up is to miss his point. But I didn't miss it. The unabomber did.

Best,

Jeffrey Timmons

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499. **Henry Gould**

***Re: Help with Michel Butor***

Thu 18 Apr 1996

---

On Thu, 18 Apr 1996 11:06:51 -0400 Bill Luoma said:

> i wonder if y'all have time to help a hack translator.. I'm working on  
> Michel Butor's Rumeurs de la Foret.  
>  
>The line i'm puzzled by is  
>

>De craquement en craquement je tisse mes virages,  
>de grincement en grincement j'escalade mes tours.

From one hack to another: Butor seems to be working in a lot of puns here: craquement means creaking of treelimbs but also chattering of teeth; grincement means both grating & gnashing. I take "de cracque.. en etc. to be like "de plus en plus", more and more...i.e. "Creaking and creaking..." Virages - plural of virago? Both a virago ("tempestuous or mannish woman" says dictionary) and a catamaran - boat made of lashed logs.

Creaking and creaking I weave my catwomen,  
Grating and grating I scale my towers...

- Henry Gould

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## 500. **Michael Leddy**

### ***Bad Poetry***

*Thu 18 Apr 1996*

---

You can find bad lines by the score (and whole poems too) in D. B. Wyndham Lewis' anthology The Stuffed Owl. Wordsworth is well-represented and provides the volume's title.

Michael Leddy / Charleston, IL

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## 501. **Robert Drake**

### ***Re: Help with Michel Butor***

*Thu 18 Apr 1996*

---

"the crabmeat is crabmeat i teased in mirages,  
the mincemeat is mincemeat i've hoisted in garages..."

hop tha heps  
lbd

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## 502. **Daniel Bouchard**

### ***Re: like a bolt of fabric...***

*Thu 18 Apr 1996*

---

| Yes, well. A newspaper here has been running a "Which is the worst line of poetry in the English language?" feature. Yesterday's nominations were:

>>Any other contenders?

---

"A terrible beauty is born"  
(Yeats)

Ken: Where is "here?"

██████████

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503. **Aldon L. Nielsen**

**Re: Virginia Cure**

Thu 18 Apr 1996

---

Emily -- which VA suburb was that? I did 3 years in Arlington myself -- slipped away from NY school trip to check out bookstores of Manhattan, which my other trip skippers found an odd preoccupation --

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504. **Jeffrey W. Timmons**

**Re: Place**

Thu 18 Apr 1996

---

On Wed, 17 Apr 1996 ██████████ wrote:

*Its  
interesting to gain some sense of the circumstances from which these  
postings of ours come. The geography of the net is very abstract,  
especially from this side of the world. I've been to Buffalo and frankly  
I'm inclined to think everyone on the list lives there and the fact that  
there's been nothing in this discussion re-the pros and cons of living  
in Buffalo just fuels my suspicions.*

yes. perhaps we could append little bios with our geographic qualifications affiliations predilections prejudices and biases? yes though. it would be good to "ground" our discussions sometimes. place is important. i like the net but theres no substitute for placing ourselves in geography. i dont think the net obliterates it but there is an abstraction that i find as well not always to my taste.

bubbalo? oops. buffalo? i think they have lots of snow there. they make tunnels in it to get to work. they have igloos and cut holes in the ice to fish. right?

*One of the features I like about the list is when everyone  
says what they are reading. So maybe everyone should put themselves on  
the map.*

yes thats always fun. though im embarrassed sometimes. usually you folks are reading all these new poets and theory and im deep into the 18th-C since im studying for my comps. im reading or have recently read:



bartrams travels  
freneau poems  
pope poems  
jeffersons notes on virgina  
franklins autobiography  
shaftesburys characteristics

Let's systematize this thing, let's hear where you all live,  
> what's the culture like there?

good idea. i like it. yall?

Maybe we could have a points system which  
> would avoid differences such you had with Sheila?

another good idea. but i think the differences are illuminating.

*I could come up with a lot of shithole  
places, in fact don't get me started on the culture of the whole fucking  
country ... (excuse me)*

hahahahahaha.... yeah tell me about it. at least i can leave the state and go to  
another one though.

on a scale of one to ten a desert is most definitely a ten. but it depends upon  
the size quality and character of the desert. litter and dunebuggies and shot-  
guns would impede a high rating.

good project though. perhaps we could create a sort of poetics travel guide?

jeffrey timmons

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505. **Eryque Gleason**

***Re: Bad Poetry***

*Thu 18 Apr 1996*

---

Michael, was the anthology \*supposed\* to represent the bad lines in poetry, or  
was it a 'happy' accident?

Eryque

On Thu, 18 Apr 1996, Michael Leddy wrote:

*You can find bad lines by the score (and whole poems too) in D. B. Wyndham  
Lewis' anthology The Stuffed Owl. Wordsworth is well-represented and  
provides the volume's title.*

*Michael Leddy / Charleston, IL*

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506. **Jeffrey W. Timmons**

***Re: minnesota***

*Thu 18 Apr 1996*

---

michelle

yes i agree with you on accretion. but there is also a sense i think of a place being able to define itself for you. theres a cliff on the columbia river (portland oregon) that juts hundreds of feet out and over the river valley. hawks and swallows roll on the wind and you have to keep your body low to the rock because the winds are so strong you may lose your balance. you can see for miles up and down the columbia. the boats and cars and sailboarders tiny and far away. there is no way it cant impress upon you. but yes too it is history or personal associations that really matter.

i guess i have a bias against dallas though. i had a miserable experience there. i mean it had potential but i wasnt ready for it. i had lived in portland for most of my life and dallas is a shocking change. i just remember it didnt have what i felt was any sense of character or even the bohemian attitude i found so attractive and necessary to my own life. i thought utd was too small and insular-- though i felt it had great potential especially with its faculty. in general i just didnt know what i was getting my self into and when i found that it wasnt the place for me i left. went back to portland and did my ma there. it was the right thing to do.

i hope you dont think i was being too hard on utd. i could go tell you stories about asu too. each place has its ups and downs though huh?

| *i just got worried cuz you sounded really bummed out to me.*

hey thats nice. i appreciate it. no i think some of us are having fun on this. and its important to me. i think it is important because ive lived for the last two years sort of without a home. my girlfriend lives in dc and i live here and were both from portland. in a sense i have three homes. one i am forced to be in another i go to as often as i can and another i havent been to in nearly two years. luckily im taking my comps may 1 and get to move to dc to do my dissertation and im going to portland to see my family may 12.

thanks for your posts. its really good to talk with you. keep in touch.

best

jeffrey timmons

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507. **Jeffrey W. Timmons**

*hang/over*

Thu 18 Apr 1996

---

meaghan

yes i understand your sentiments entirely about being post-1968. im a bit earlier (1964) but i think the sentiment is right: we have lived in the shadow of that era so much that it can be oppressive and frankly somewhat disgusting. especially all the rehash and retro rehash of the period in fashion and music. ug. but i like to make a distinction between the sort of fadishness of its half-life and the unprecedented social upheavals that went on. in too many ways the 60s and early 70s have either been domesticated sanitized or derided in popular culture or been subject to the supposedly moral reformations of its "perversions." i dont know whats worse: blaming the era for its immorality and causing our present ills or coopting its fashions in watered down commercial commodifications. i wish that some of that same questioning and rebellious spirit were more a part of our culture. were in too much of a hurry to distance ourselves from it. the problem in that lies in how quickly were pushing people into a competitive world without suggesting to them that there are options--are at least questions about that world. if nothing else its the 60s that first presented the opportunity to ask those questions on a societal level.

i went to portland state university where there were riots in the early 70s. i wasnt there but i like to consider my time there as somehow connected with that spirit. psu at one point did away with sports i believe. and they were a haven for returning students for mothers with children wanting to pursue education. when i was there (1986-1993?) you could still the lingering residues of this consciousness permeating the place. but increasingly it gave way to homogenization.

the 60s are not my era either. but maybe ive read too much hunter s. thompson. i remember watergate . . . no so much the hearings or anything but i remember watching nixon leave the whitehouse and resigning. not in that order. and i really cant stomach the man. its odd that i have such a feeling since its not my generations concern. but i really cant say how much i resent him. and as for hippies . . . yeah well its not for everyone. i wish life were so easy for me. but its not my path. nor does it seem yours. perhaps your disdain is not so much with the 60s as it is for a cliché of the 60s you see repeated and replayed in them?

i guess my question for you would be: is it the 60s or is it something more ideological you dont care for? and if so what?

jeffrey timmons

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508. **Jeffrey W. Timmons**

**Re: 60's hangovers/place**

Thu 18 Apr 1996

---

joe

you said:

*and i'd situate the sixties in toto as part of a more general postwar drift), contain lessons for us about all of the incredibly interesting shit going on today that seems somehow to go unnoticed in mainstream mains and eddies...*

could you elaborate?

jeffrey timmons

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509. **Michael Coffey**

**Re: Place -Reply**

Thu 18 Apr 1996

---

i'm rather new to this list, but i feel compelled to remark that it is tiresome to me (and perhaps to others) to hear these long discussions in which so much energy goes into establishing one's superiority over american regional culture, or making specious identifications with parts of the culture deemed to have value. There are fantasies of rebellion worked out in these impassioned critiques of American society, consumerism, etc., but such easy targets as the mainstream or the predilections of the local folks hardly requires celebration when they are hit. Better, wouldn't it be, to see beyond or beneath the cultural bric-a-brac, and to do so in a discourse that is beyond or beneath it as well. Perhaps what is liberating about conversations in this medium is the lack of geographic reference it has; let's enjoy it, not rush to find out where everyone is from and whether or not they can feel proud of the town they chose, or feel heroic in their cussing of a town that chose them.

Not all the world loves poetry; that doesn't make it any better, or anyone braver.

Discussions of what we are reading seems innocent enough, but that sounds like it would devolve into the same syndrome of self-enobling. Are people not doing their work?

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510. **Emily Lloyd**

**Re: Virginia Cure**

Thu 18 Apr 1996

---

At 10:42 AM 4/18/96 -0700, Aldon L. Nielsen wrote:

>Emily -- which VA suburb was that? I did 3 years in Arlington myself --  
>slipped away from NY school trip to check out bookstores of Manhattan,  
>which my other trip skippers found an odd preoccupation --

I'm in Fairfax, now...spent much of childhood in a Waynesboro trailer park, tho.  
Bingoing & dancing in a square. :) em

~~~~~

Emily Lloyd [REDACTED]

"It takes time to make queer people"--g. stein

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511. **Ward Tietz**

**Re: Help with Michel Butor**

Thu 18 Apr 1996

---

Bill Luoma,

This isn't nearly as poetic as Luigi Bob Drake's or Henry Gould's, but I think this might be closer.

I would translate the lines you quoted as, "From snap to snap I weave my bends, from creak to creak I scale my towers."

One problem translating this is that the adjectives don't quite match up going from French to English. "Grincement" is usually a metal on metal, or tooth on tooth grinding, scratching kind of sound. "Craquement" usually has the sense of snap or crack, sometimes also with a sense of being crispy, but it also can mean creak. In effect you could use "creak" for both "grincement" and "craquement" if it weren't for the problem in repetition.

Ward Tietz

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512. **Michael Leddy**

**Re: Bad Poetry**

Thu 18 Apr 1996

---

On Thu, 18 Apr 1996, Eryque Gleason wrote:

Michael, was the anthology \*supposed\* to represent the bad lines in poetry, or was it a 'happy' accident?

Eryque,

Hello. Yes, it's a wonderful book, complete with Max Beerbohm illustrations and a hilarious index. It used to be available in pbk (I found my copy in a used bookstore), may still be, and would certainly be in many libraries. (I wish I had it at hand to quote from--I'll bring it in to "school" and send in some selections.)

Michael Leddy / Charleston, IL

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513. **Daniel Salmon**

***Re: like a bolt of fabric...***

*Thu 18 Apr 1996*

---

At 12:56 PM 18/04/96 EDT, you wrote:

>>>Yes, well. A newspaper here has been running a "Which is the worst line of

>>>poetry in the English language?" feature. Yesterday's nominations were:

>

>>>Any other contenders?

> \_\_\_\_\_

>

Black is the colour of the masters hall  
Where all the colours met; he is the head,  
For mauve is tame, magenta badly bred,  
Purple and brown to languid vapours fall,

...usw

o. n. gillespie (nz)

[↑ Contents](#)

514. **Louis Cabri**

***Re: Help with Michel Butor***

*Thu 18 Apr 1996*

---

To me it's not evident from the lines that they are about a tree, the trees, Tree.... However, thought of as a riddle when you know the answer, their give-away of their purported object is in the metaphorical suggestion of an upwards direction in "escalade" and "tour." Even that is inverted in the order of the lines (they're in the second line). "Tisse" and "virages" can contrastively, then, suggest a rhizomic spreading out, 'winding my way' like branches and leaves, or roots. The lines are everywhere bulked-up with synonymic and connotative ambiguity. There's also a pun with "tour" as it can also mean 'turn' (i.e. "virage").

The big diff between "grincement" and "craquement" in their context to me is the phonic associations of the consonants (g and k). Just noodling, Louis

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515. **Dodie Bellamy**

***Norma Cole/Rodrigo Toscano Tonight!***

*Thu 18 Apr 1996*

---

Yes, Small Press Traffic now has e-mail!

Small Press Traffic and the Poetics Department of New College  
present O Books authors  
Norma Cole and Rodrigo Toscano

TONIGHT

Friday, April 19, 7:30 p.m  
at the New College Theater  
777 Valencia Street, SF, \$5.00

San Francisco's own Norma Cole is the author of two new books, *Moirra* (O Books) and *Contrafact* (Potes and Poets).

Rodrigo Toscano had two new books coming out: *The Disparities* (Sun & Moon/O Books) and *Arbiter*. He lives in San Diego.

"Blessed are the forgetful" we did  
love that place. speculate. what other  
work could mirrors be doing? I remind you  
of our childhood together. and of  
the pick-axe of examination. you don't  
want that to be  
stranger. tell you  
the waiting.

-from Norma Cole's "Rosetta"

More causality from the Persian Gulf.  
Become that. And with the camcorder-saw?  
Elsewhere (through this port-town) S-sifted what?  
Refocus it: whose year, clock? Then frames come-  
Some signs forged there? No. But with raw urge, knew  
In filming dusk's clouds (feel universal)  
Xtra premium or just regular.

-from Rodrigo Toscano's "Circular No. 6"

[↑ Contents](#)

516. **William M. Northcutt**

**bad poetry**

Fri 19 Apr 1996

---

Bad poetry? I've always thought that anything by Milton is as bad as pint of buttermilk left out in the desert during a day as hot as the sun which is as round as a wet beachball rolling around in the sand, so that it's colour changes to a yellow the colour of buttermilk left out in the desert during a day as hot as Milton's hell.

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517. **Eryque Gleason**

**Re: bad poetry**

Fri 19 Apr 1996

---

William, thanks for that little ditty :) Stanley Fish is talking here soon, would you like me to share it with him?

Eryque the red

On Fri, 19 Apr 1996, William M. Northcutt wrote:

*Bad poetry? I've always thought that anything by Milton is as bad as pint of buttermilk left out in the desert during a day as hot as the sun which is as round as a wet beachball rolling around in the sand, so that it's colour changes to a yellow the colour of buttermilk left out in the desert during a day as hot as Milton's hell.*

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518. **Henry Gould**

**Butor blues version**

Fri 19 Apr 1996

---

Butor Blues

(Paul Butorfield version)

From <snap> to <snap>                      <snaps fingers into microphone> I bend my  
ways, baby... From squeal to squeal                      <5-min. harmonica break> I tree  
my tour...

<30 min. Indian raga>

[↑ Contents](#)



519. **Joe Amato**

***Re: 60's hangovers/place***

*Fri 19 Apr 1996*

---

jeffrey, for example: i really think the changes that have taken place in south africa over the past decade are, well, kinda earthshaking (and i'm not reading it all 'one way')... yet my sense is that there seems to be little active awareness in many of our public fora here in the u.s. that what's going on there really *\*should\** be something we're paying attention to closely, something to get excited about i mean... in fact, just 'paying attention to' would be just fine---in the same way that 'we' paid attention to many of the more notable events of the sixties... i mean not only teachers, but students... and since i teach, i can attest to most of my students' lack of interest in such stuff in general---and most important is that IT'S NOT THEIR FAULT...

what's needed methinks is not some 'return' to the past, to 'basics,' to the sixties, or to compulsory heterosexuality... i often wonder whether, with the advent of cnn and such, citizens in this country (we are citizens, aren't we?) aren't simply inured to significant news... yknow, the moment passes, and---?... but in fact i rather think it's more the case that we've (in this country now, and wrt popular opinion) given up on significance as such... and i believe there are systemic reasons for this, this suits certain powers-that-be & wanna-be...

another significant event, one that more americans should be more aware of, and more up-in-arms over, is the savings & loan scandal from the 80s... but again, there's such complacency and cynicism out there that whatever resistance is being mounted to such shenanigans goes unnoticed---and there are certainly many, many folks in the u.s. working hard to counter such injustices, for all anybody knows and in sheer numbers, as much of a 'counterculture' in this sense as there was during the sixties... albeit a counterculture in such terms perhaps must exhibit more solidarity, and be something of a media event if it's to go noticed as such (abbie hoffman was good at this)... and like, you need a politically-motivated culture to have a counterculture (ok, so i'm trying to be hip here)...

i'm pointing my fingers in many directions, yes, b/c the problems are in my view very much a matter of various institutional incorporations... and i'd say that this has to be understood in terms of local-global contingencies...

i hope i'm making some bit of sense here... history is unfolding right before our very eyes, not back there      someplace...

best,

joe

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520. **Schuchat**

**Re: bad poetry**

*Fri 19 Apr 1996*

---

I don't want to restart a now dormant thread and would not call the author of this line a bad poet but I have always for some reason found

I dug the ell-square pitkin

hysterically funny, and since it is not meant as such, it would meet certain definitions of bad poetry (though its embedded in a nice piece of writing, Canto I)

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521. **Karen or Peter Landers**

**Re: Place**

*Fri 19 Apr 1996*

---

Hi all,

info about place and what we're reading...

Rochester is 70 miles east of Buffalo. There are plenty of poets here who think of this community as separate from Buffalo. I've postponed my reading of James Joyce because I want more a American language right now. I'm reading Charles Olson, *The Maximus Poems* again, can't seem to get enough of this book. For me the shadow of Buffalo is welcome. Long live Albright-Knox! Big hugs to all at EPC. :-)

When Joel Oppenheimer was visiting (about 10 years ago?) he put on a reading, inviting local poets including *yours truly* to read. What makes a poetic local? I don't know. *The Maximus Poems* are chiefly set in Gloucester. I have no such writing about Rochester... As I look at this copy center of the world, I don't see anything particularly worth writing about it. I know some "postmodernists" want to immortalize their hometowns, to me that's just another copy. And to say that *The Maximus Poems* are "local" is a joke. Gloucester is the point where Maximus stands, but his view is outward (mostly).

Peter Landers

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522. **Michael Leddy**

**Bad Poetry**

*Fri 19 Apr 1996*

---

A fly that up and down himself doth shove.

Wordsworth, "To Sleep"

Dust to dust, and ashes to ashes,  
Into the tomb the Great Queen dashes.

Unidentified poet on the death of Queen Victoria  
from The Stuffed Owl

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523. **Pierre Joris**  
***Heidegger & Celan essays***

*Fri 19 Apr 1996*

The following two essays are now available on my author's page at the EPC-Buffalo:

- \* Heidegger, France, Politics, The University
- \* Celan/Heidegger: Translation at the Mountain of Death

Three weeks ago, after a discussion of Pound, Heidegger, fascism, etc., I had mentioned these essays & there ensued many backchannel requests asking for copies. The essays were too long to be posted easily on the list, so I thought it best to stick them in the author's page. Apologies to all those backchannelers for not answering every request, & apologies for the slowness of this process, but things are somewhat hectic around here these days. & many thanks to Loss for his indefatigable devotion. I hope some of you may still be interested in the pieces, &, obviously, any commentaries are welcome, front- or back-channel.

Pierre

=====

|                                      |                     |                                    |
|--------------------------------------|---------------------|------------------------------------|
| =====                                | Pierre Joris        | "Form fascinates                   |
| when one no longer has the force     | Dept. of English    | to understand force                |
| from within itself. That SUNY Albany |                     | is, to create." -- Jacques Derrida |
| Albany NY 12222                      | tel&fax: [REDACTED] | "Poetry is the promise of a lan-   |
| guage."                              | email: [REDACTED]   | -- Friedrich Holderlin [REDACTED]  |

=====

=====

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524. **Ken Edwards**  
***like a bolt of fabric...***

*Fri 19 Apr 1996*

"Ken: Where is "here?"

[REDACTED]"

Sorry, Daniel. Here is London. England, that is. Not Minnesota, anyway.

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525. **John Geraets**

***Re: Anthologies***

*Fri 19 Apr 1996*

---

Wystan (& Listers),

You and others have clearly made a good job out of what's been a pretty shoddy NZ poetry anthology project from the start.

Not exactly what kinds of response you seek, as if there's some universal to reflect on the local in the production of anthologies, especially national poetry ones? Decency, professionalism--of course, yes.

For me, the shambles you talk of brings back to me what I pretty well knew and that is that the need for--possibility of--national collectives, anthologies whatever which represent \_the\_ culture are behind us, stillborns throughout. I say this as a Kiwi and a literary person.

Stupidity in literary affairs is hardly a NZ phenomenon alone.

The underlying problem is the political economic one. The recognitions, space provided, university course enrolments, Oxford's profitability, a representations of a form of power. For me it's dead politics.

The paper anthology is culturally and technologically an outmoded form. Wystan's posting itself confirms this.

All of the poetry written in NZ or in some distinguishable kind of way connected with that "geometry" could fit onto one of the CD ROMs that I clip into my pc and is about 1-2 mm thick and some centimetres across. The rest is a failing economics and continuance of power.

Give the literary students CD ROM access, give them the latitude that I'm sure they can use, even canonization or other ratings systems can be easily included I'm sure.

It's probably history doing this to the anthology as much as or more than its three editors and unsuspecting contributors (not that that should get them off the hook!)

Thargo, best,

John Geraets

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526. **John Geraets**

**Re: Place**

*Fri 19 Apr 1996*

---

Tom,

The only places you really miss are those places you're outside of. Mucks up the scoring of where you are too.

Me, I miss where you are,

John

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527. **Peter Larkin**

**Michel Butor**

*Fri 19 Apr 1996*

---

Rhizomic spreading out, yes, but the above-surface tree might be incorporated in a counter-image ("tree" is generally contrasted with "rhizome"). There can be a sense in the "de...en" construction of linear descent, legacy or hierarchic election, as in "de pere en fils". Does one grincement give birth to another, the repeated term rendered non-identical by virtue of its organic descent. The turning/arising pun in "tours" would then bend ascent into descent.

Peter Larkin Philosophy & Literature Librarian  
University of Warwick Library, Coventry CV4 7AL UK  
Tel: 01203 524475 Fax: 01203 524211  
Email: [REDACTED]

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528. **Peter Larkin**

**Michel Butor**

*Fri 19 Apr 1996*

---

In the cause of over-interpretation I would offer this very free translation:

From snap of snap my bends woven  
Down squeal off squeal my turns risen

Peter

Peter Larkin Philosophy & Literature Librarian  
University of Warwick Library, Coventry CV4 7AL UK  
Tel: 01203 524475 Fax: 01203 524211  
Email: [REDACTED]

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529. **Loss Glazier**

***Live from the Duncan Conference***

*Fri 19 Apr 1996*

---

In full swing right now under the fairest weather anyone has seen around here in many months, the Duncan conference. A gathering that is great in spirit, good talk, people from all over, with Creeley's kind presence as MC.. So far (quickly) some highlights include a performance of Adam's Way (directed by Nick Lawrence) and Marjorie Perloff and Nat Mackey's papers--plus the knock-out reading last night by Susan Howe and Nate Mackey. Some good discussion on the relation between poetry and politics and on Duncan's correspondence and eventual criticism of and break with Levertov. Close readings and immensely rich discussion. It's not a huge gathering but the spirit of folks is really great to behold. Books for sale, too, show the range of readings here available. Talking Leaves present and there are also two wonderful special editions of Duncan prepared by Joel Kuszai (Meow Press) and Charles Alexander. Well, this is just a brief report while on lunch break. The next panel--Blaser, Howe, McGann -!- then tonight a reading by Blaser and Michele Leggott... It certainly respects it's \*the possibilities of reading\* that Duncan suggests that no climate can surpress. A terrific gathering! All in all this will be a short conference (tomorrow's the last day) but it has begun with a momentum and clarity of composition that is burning as brightly as this clear, piercing, I-caught-you-by-surprise spate of Lake Erie spring.

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530. **Henry Gould**

***Joris/Celan essay***

*Fri 19 Apr 1996*

---

Pierre Joris, was hoping to backchannel but can't find your address. Enjoyed your essay on Celan/Heidegger. Possibly another context for the "star in the well" image is Mandelstam's poem "Washing up in the courtyard", with the image of the star in the barrel. This poem appears to present a kind of turning pt for M. toward a more bleak/tragic comprehension of his personal fate in the face of persecution. The emphasis on wood/logs/hut is relevant to several M poems in which he links Tsarist & soviet oppression to to Russian folktales - there is the key late poem (about Stalin?) about the giant in his cave in the mountain. Your mention of the connection between "orchis" and "mandel-" might relate to this too, as is the "man whose name was written in the book" before him (the book of heaven as in Apocalypse?). Could the "man who leads" and the "one who listens" refer to Heidegger & Mandelstam respectively? & the "omega" - orchis & orchis - as in Osip & Osip (M. confronting his evil double Stalin vis-a-vis Celan/Heidegger on a different level). For listeners-in who

might find all this far-fetched, Celan translated Mandelstam & seems to have felt a deep kinship.

These are just shots in the dark. Yr command of the etymologies is impressive. Have you read the Felstiner book - he deals with this poem also. - Henry Gould

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531. **Daniel Bouchard**

***Re: Live from the Duncan Conference***

*Fri 19 Apr 1996*

---

"If I had my way  
I'd shuffle off to Buff-a-lo. . . "

- John Fogerty

[↑ Contents](#)

532. **henry gould**

***Re: contrasimilitudinal***

*Fri 19 Apr 1996*

---

On Fri, 19 Apr 1996 13:41:15 CST David Baratier said:

- > The value of "the language of critics" deals with trying to gain
- > acceptance of certain writers as cannoical who would not be admitted
- > otherwise, without the language of power. As a perfect example, I
- > offer Patchen's exclusion from the beats because he was the progenitor
- > of the movement, that his recordings in the 30's of poetry over jazz
- > (Mingus) would have made the beats old hat, moldy news during their
- > discovery and exposure in the fifties. The beats are a marketing
- > strategy created by Time magazine. Try to publish a book on a
- > university press on that subject without using critical methodology
- > and see how seriously its taken in academia. Or a book on Patchen at
- > all.

Second the motion. & Vachel Lindsay in some ways makes Patchen look like a sleepy dreamboy, even though (sadly) he didn't like jazz. - Henry Gould

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533. **David Baratier**

***contrasimilitudinal***

*Fri 19 Apr 1996*

---

Steve     Derrida's assertion of being interested in "crossing the boudaries" hits me as a catch-phrase, along the lines of say: multiculturalism.     While

Derrida himself is interested in possibilities of language investigation, by polarizing his investigation to address either binary of two chosen categories we are given a fraction of the elements involved. Why else would he valorize "crossing the boundaries"?

The following paragraph, which I wrote earlier:

The investigation of language does not have a designated power, one where each exponent degree is voiced purely by philosophy and/or poetry. A degree isn't necessary, in language-polarity for example,  
> the suffix "-gate" has a negative connotation due to media uses and  
> then the public can talk about this newly minted word. After a few years of using this suffix to the point of saturation, a poll company, such as Gannet, determines that the public has grown tired of this suffix, that white-gate has extrapolated meaning beyond the economic life-span curve of product unit-value. So "-gate" is statistically quantifiable and investigated in terms of mathematical lingo. This is just one example alternate conduits for language investigation. One consolation: I have heard that recently Gannet has been able to hire philosophers for this process in areas where the economy has disappeared such as Albany and Youngstown.

This was meant to be one facet of the ignored areas of investigation. This is not a defense or an attack of the critic/poet (and your inclusion of pollster) or any other constituent parties: its called an allegory.

The value of "the language of critics" deals with trying to gain acceptance of certain writers as cannoical who would not be admitted otherwise, without the language of power. As a perfect example, I offer Patchen's exclusion from the beats because he was the progenitor of the movement, that his recordings in the 30's of poetry over jazz (Mingus) would have made the beats old hat, moldy news during their discovery and exposure in the fifties. The beats are a marketing strategy created by Time magazine. Try to publish a book on a university press on that subject without using critical methodology and see how seriously its taken in academia. Or a book on Patchen at all.

Be Well.

David Baratier

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534. **Daniel Bouchard**  
*poetry and audience in the nation*  
Fri 19 Apr 1996

---

from THE NATION (April 29, 1996)

"How do the new performance poets stack up against American poets of earlier generations? Some say spoken poetry is all well and good, but it doesn't work on the page. Nor, they say, will it stand the test of time. Forty years ago that argument was made about Beat poetry. But "Howl" has lasted. Homer was an out-loud poet; Shakespeare wrote his best verse for the stage. Closer to home, there's Walt Whitman, who wrote an out-loud, shout-it-from-the-rooftops poetry if there ever was one. "Of course, the new poets aren't on that level. Many are relatively young and they're just finding their audience. They are, however, the first postwar American generation of poets to reach successfully past a relatively small circle. How that experience will change their poetry and how their poetry will change us remains to be seen- and heard.

- Mona Molarsky

---

For all the useful political and social commentary that I get from THE NATION, I think that it may do just as much damage to the arts as TIME and NEWSPEAK.

Still, Mona Molarsky claims to have been on the poetry scene in America for 25 years. I can't rebut her findings about poetry and audience firsthand but I know some of you can. And since some posts have dealt with the 60s recently anyway, and Poetry and Audience was a good topic at the recent NYC Poetry Chats, I want to ask those of you who know some history about this to enlighten and share with us younger folks.

I've heard that protests against the American invasion of Viet Nam had a lot to do with large audiences in the late 60s/ early 70s. What else? How have American poetry audiences- audiences at actual readings- changed or evolved over the past few decades?

Don't make me take Mona's word for it. I like to accumulate a wide range of opinions to doubt.



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535. **Louis Cabri**

***Re: Michel Butor***

*Sat 20 Apr 1996*

---

rhyzomic reading out of town? yes burping bovines under trees might be a counter-image, Eritrea's dry scapes contrasted with rye fields, but "here" can have a pheasant-like den construction, linear pee-hole in the corner, a descending legacy for cubist hierophants - as in "deeper filtration, please, every grince-ment births its repeated term non-identical to virtue." Organically scented part-whole relationships in the language of puns tours the would-then bends in ascent: University of Warwick, we are Yvor Winters: I am a tree, please pee on me.

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536. **Aldon L. Nielsen**

***Re: Patchen & Mingus***

*Sat 20 Apr 1996*

---

What's this about Patchen & Mingus in the 30s? Ref. please . . . I know Mingus was playing professionally by age 16, but I missed this one -- tell me more --

by the way -- I HAVE heard recording of V. Lindsay, and I don't really see him as that much more impressive than Kerouac et al -- Next we'll be hearing that Edwin Markham was the real pioneer in performance poetry

(did ya know his "Man with the hoe" was the inspiration for RAP?)

I'd be willing to bet Patchen & jazz better listening than Rexroth & the Cellar crew --

"Who killed poetry & jazz? You did, you in your seersucker shades"

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537. **JOEL LEWIS**

***Re: poetry and audience in the nation***

*Sat 20 Apr 1996*

---

I first found an article about the bright new worlds of poetry in NATION a bit odd, given that NATION publishes such boring poetry.

The Vietnam era really created an explosion of poets all over--coming of age in a local poetry scene in North Jersey in the late 70's, there were hundreds coming to local readings. I think that Nation piece decided that the creaking mainstream of the 70's and 80's was, for all intent, POETRY for that era. There was so much going on in the left-of-center poetries & still is. Joel Lewis

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538. **Herb Levy**

***Re: poetry and audience in the nation***

Sat 20 Apr 1996

---

I thought of something along these lines about a month ago when the Nation ran a good interview/ article about composer/instrumentalist Marty Ehrlich, followed by an, as usual, insipid poem by someone I can't remember. What made this particularly ironic & painfully stupid, was that they could instead have made an inspired editorial move by including a poem by Ehrlich's wife, Erica Hunt. But then Santoro, the "non-classical" music critic for the Nation, is simply generally more progressive than the mag's literary views. Oh, well.

(Sorry about the lineation of this. I'm telnetting in from Boston's cybercafe Designs for Living & I have to use (shudder) PINE as my e-mail program in eskimo's (double shudder) Unix shell. Now I understand why, for example Chris Strofflino's messages look the way they do.))

Bests

Herb

On Sat, 20 Apr 1996, JOEL LEWIS wrote:

*I first found an article about the bright new worlds of poetry in NATION a bit odd, given that NATION publishes such boring poetry.*

*The Vietnam era really created an explosion of poets all over--coming of age in a local poetry scene in North Jersey in the late 70's, there were hundreds coming to local readings. I think that Nation piece decided that the creaking mainstream of the 70's and 80's was, for all intent, POETRY for that era. There was so much going on in the left-of-center poetries & still is. Joel Lewis*

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539. **Louis Cabri**  
***benson, coolidge & inman***  
*Sat 20 Apr 1996*

---

is that a tobacco brand, or does anyone know if tapes are available of readings of theirs (at one point i think this issue came up for steve benson, long time back, so i'll check the archives too)? - louis

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540. **Dan Raphael Dlugonski**  
***Reading in Portland***  
*Sun 21 Apr 1996*

---

>Wanting to let any Portland area folks know of upcoming multi-media poetry performance Fri. 4/26 with Spencer Selby (from SF) and locals Bob Phillips and dan raphael. 7:30 at Mountain Writer's Center, 3624 se milwaukie.

There are 5 messages totalling 107 lines in this issue.

>

>Topics of the day:

>

- > 1. Michel Butor
- > 2. Patchen & Mingus
- > 3. poetry and audience in the nation (2)
- > 4. benson, coolidge & inman

>

>-----

>

>Date: Fri, 19 Apr 1996 22:17:34 MDT

>From: Louis Cabri <[REDACTED]>

>Subject: Re: Michel Butor

>

>rhyzomic reading out of town? yes burping bovines under trees  
>might be a counter-image, Eritrea's dry scapes contrasted with  
>rye fields, but "here" can have a pheasant-like den construction,  
>linear pee-hole in the corner, a descending legacy for cubist  
>hierophants - as in "deeper filtration, please, every grincement  
>births its repeated term non-identical to virtue." Organically  
>scented part-whole relationships in the language of puns tours  
>the would-then bends in ascent: University of Warwick, we are  
>Yvor Winters: I am a tree, please pee on me.

>

>-----

>  
>Date: Fri, 19 Apr 1996 23:28:17 -0700  
>From: "Aldon L. Nielsen" <[REDACTED]>  
>Subject: Re: Patchen & Mingus  
>  
>What's this about Patchen & Mingus in the 30s? Ref. please . . .I know  
>Mingus was playing professionally by age 16, but I missed this one --  
>tell me more --  
>  
>by the way -- I HAVE heard recording of V. Lindsay, and I don't really  
>see him as that much more impressive than Kerouac et al -- Next we'll be  
>hearing that Edwin Markham was the real pioneer in performance poetry  
>  
>(did ya know his "Man with the hoe" was the inspiration for RAP?)  
>  
>I'd be willing to bet Patchen & jazz better listening than Rexroth & the  
>Cellar crew --

>  
>"Who killed poetry & jazz? You did, you in your seersucker shades"

>  
>-----

>  
>Date: Sat, 20 Apr 1996 02:34:39 EDT  
>From: JOEL LEWIS <[REDACTED]>  
>Subject: Re: poetry and audience in the nation

>  
>I first found an article about the bright new worlds of poetry in NATION a bit  
>odd, given that NATION publishes such boring poetry.

>  
>The Vietnam era really created an explosion of poets all over--coming of age in  
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>coming to local readings. I think that Nation piece decided that the creaking  
>mainstream of the 70's and 80's was, for all intent, POETRY for that era. There  
>was so much going on in the left-of-center poetries & still is. Joel Lewis

>  
>-----

>  
>Date: Sat, 20 Apr 1996 09:15:57 -0700  
>From: Herb Levy <[REDACTED]>  
>Subject: Re: poetry and audience in the nation

>  
>I thought of something along these lines about a month ago when the Nation

>ran a  
>good interview/ article about composer/instrumentalist Marty Ehrlich,  
>followed  
> by an,  
>as usual, insipid poem by someone I can't remember. What made this  
>particularly  
>ironic & painfully stupid, was that they could instead have made an  
>inspired editorial move by including a poem by Ehrlich's wife, Erica Hunt.  
>But  
>then Santoro, the "non-classical" music critic for the Nation, is  
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>  
>Oh, well.  
>  
>(Sorry about the lineation of this. I'm telnetting in from Boston's  
>cybercafe Designs for Living & I have to use (shudder) PINE  
>as my  
>e-mail program in eskimo's (double shudder) Unix shell. Now I  
>understand why, for example Chris Strofflino's messags look the way they  
>do.))  
>  
>Bests  
>  
>Herb  
>  
>On Sat, 20 Apr 1996, JOEL LEWIS wrote:  
>  
>> I first found an article about the bright new worlds of poetry in NATION  
a bit  
>> odd, given that NATION publishes such boring poetry.  
>>  
>> The Vietnam era really created an explosion of poets all over--coming of  
age in  
>> a local poetry scene in North Jersey in the late 70's, there were hundreds  
>> coming to local readings. I think that Nation piece decided that the creak-  
ing  
>> mainstream of the 70's and 80's was, for all intent, POETRY for that  
era. There  
>> was so much going on in the left-of-center poetries & still is. Joel Lewis  
>>  
>  
>-----

>  
>Date: Sat, 20 Apr 1996 12:49:35 MDT  
>From: Louis Cabri <[REDACTED]>  
>Subject: benson, coolidge & inman  
>  
>is that a tobacco brand, or does anyone know if tapes are  
>available of readings of theirs (at one point i think this issue  
>came up for steve benson, long time back, so i'll check the  
>archives too)? - louis  
>  
>-----  
>  
>End of POETICS Digest - 19 Apr 1996 to 20 Apr 1996  
>\*\*\*\*\*  
>  
>

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541. **Larry Price**

***Re: benson, coolidge & inman***

*Sun 21 Apr 1996*

---

Louis:

Readings of Benson and Coolidge were recorded by the Poetry Center at SFSU and are in the Archives there. You can contact Laura Moriarty for those details. Laura's e-mail:

[REDACTED]

There was a monolithic eight-night Coolidge reading at the old 80 Langton Street site. All eight nights were recorded, and again are available through the Archives in some fashion or other, though I'm not sure about the arrangements for that one, since it was a Langton event and not a Poetry Center event. There was a great Coolidge reading video- and audiotaped by the Archives (in 1977 if I remember correctly), a reading with Philip Whalen. I recommend that one above all.

Further thoughts would be: contact Steve directly for audiotapes of many of his performances. The best I remember seeing was at the old Intersection space in North Beach, circa 1986, an incredible tour de force, completely improvised but with line breaks intact. I'm fairly sure that Steve himself recorded that.

Finally, for Peter: I know the Poetry Center Archives contain at least one reading, but I suspect Charles Bernstein has several, recorded at the Ear Inn. Hope this helps.

lp

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542. **JOEL LEWIS**

**Re: benson, coolidge & inman**

Sun 21 Apr 1996

---

to add to larry's suggestions:

contact poetry ptoject at St.Mark's [REDACTED], Ed Friedman. They have many redording of Coolidge and Benson. Don't remember p. inman at project, tho' i'm sure he read. Do remember an amazing reading of S. Benson in 1980 or 81 reading "the busses". There is also a tape of Coolidge doing poloroid from S-Press (??) in Germany and Coolidge didi record for the lamont at Harvard. Good luck..joel Lewis

[↑ Contents](#)

543. **Matthew Gary Kirschenbaum**

**Re: Live from the Duncan Conference**

Sun 21 Apr 1996

---

Loss,

When time permits, I'd love to hear an updated update. --Matt

*In full swing right now under the fairest weather anyone has seen around here in many months, the Duncan conference. A gathering that is great in spirit, good talk, people from all over, with Creeley's kind presence as MC.. So far (quickly) some highlights include a performance of Adam's Way (directed by Nick Lawrence) and Marjorie Perloff and Nat Mackey's papers--plus the knockout reading last night by Susan Howe and Nate Mackey. Some good discussion on the relation between poetry and politics and on Duncan's correspondence and eventual criticism of and break with Levertov. Close readings and immensely rich discussion. It's not a huge gathering but the spirit of folks is really great to behold. Books for sale, too, show the range of readings here available. Talking Leaves present and there are also two wonderful special editions of Duncan prepared by Joel Kuszai (Meow Press) and Charles Alexander. Well, this is just a brief report while on lunch break. The next panel--Blaser, Howe, McGann -!- then tonight a reading by Blaser and Michele Leggott... It certain respects it's \*the possibilities of reading\* that Duncan suggests that no climate can surpress. A terrific gathering! All in all this will be a short conference (tomorrow's the last*



day) but it has begun with a momentum and clarity of composition that is burning as brightly as this clear, piercing, I-caught-you-by-surprise spate of Lake Erie spring.

=====

===== Matthew G. Kirschenbaum University  
of Virginia [REDACTED] Department of English  
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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544. **Wystan Curnow**  
***Re: benson, coolidge & inman***

Sun 21 Apr 1996

Dear Louis,

I believe the Poetry Archive at UCSD has a tape of Coolidge reading from MINE.

Can you or anyone give me an address for Coolidge, phone/fax etc.? I'd be grateful.

Wystan

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545. **klobucar**  
***LIVE INTERNET READING EVENT***

Sun 21 Apr 1996

\*\*\*\*\*

\* The Kootenay School of Writing \*  
\* Vancouver B.C., Canada \*  
\* EVENTS FOR APRIL 1996 \*  
\* \*  
\* email: [REDACTED] \*  
\* www: http://www.wimsey.com/~ksw \*  
\* 112 West Hastings \*  
\* Vancouver B.C. V6B 2G8 \*  
\* [REDACTED] \*

\*\*\*\*\*

Internet Reading Series

\*\*\*\*\*

Deanna Ferguson, Michael Turner, Dorothy Trujillo Lusk, and  
Jeff Derksen  
April 26th : Friday : 4 -5:30 pm (PST)

-----  
Physical Location: Vancouver Film School, 420 Homer St., Vancouver B.C.  
WWW Location: <http://www.wimsey.com/~ksw/internet.htm>  
-----

The Kootenay School of Writing, in conjunction with the Vancouver Film School and Axion Internet is pleased to announce our first broadcast of a reading over the Internet using RealAudio(TM) technology.

On APRIL 26th at 4:00 pm Pacific Standard Time we will be broadcasting a pre-recorded reading by Vancouver writers Deanna Ferguson and Michael Turner (info on that event) and a live reading by Vancouver writers Dorothy Trujillo Lusk and Jeff Derksen. Real Audio capability graciously supplied by Axion Internet.

REQUIREMENTS:

- o 486 class or higher PC / 68000 class Mac / Unix based machines, with capability to play sound files.
- o NETSCAPE 1.1+ (The event will be optimized for Netscape 2.0)
- o a Real Audio Player for your computer.

WHERE CAN I FIND THESE ?:

- o Computers : at your local computer store...
- o Netscape 1.1+ can be found at the Netscape  
<http://home.netscape.com>
- o Real Audio Player can be found at the Real Audio site at  
<http://www.realaudio.com/products/player.html>

DOROTHY TRUJILLO LUSK has given readings across Canada and NYC. Her most recent book Redactive was published by Talonbooks in 1990. Her Tsunami Editions chapbook Oral Tragedy was Shortlisted in the bpNichol Memorial Chapbook contest in 1989. Her latest work, Volume Delays is forthcoming from Sprang Texts.

JEFF DERKSEN, founding member of the Kootenay School of Writing and past editor of Writing magazine, now lives in Calgary where he is completing his doctoral studies at the University of Calgary. Derksen's first book, Down Time won the Dorothy Livesay Poetry Award at the 1991 B.C. Book Prizes. His second book Dwell was published by Talonbooks in 1993.

DEANNA FERGUSON lives in Vancouver, B.C. where she is a publisher of Tsunami Editions and a co-editor of BOO Magazine. Books include The Relative Minor, (Tsunami Editions, 1993), Link Fantasy, with Stan Douglas, 1988 and Will Tear Us, 1987. Recent work appears in The Gertrude Stein Awards in Innovative Amercian Poetry, (Sun & Moon Press) and Raddle Moon 14.

MICHAEL TURNER is the author of Kingsway (Arsenal Pulp Press), Company Town (Arsenal) and Hard Core Logo (Arsenal). Company Town was shortlisted for the Dorothy Livesay Poetry Prize. His second book, Hard Core Logo, has been adapted to radio and stage, and will be a feature film directed by Bruce McDonald (Highway 61, Dance Me Outside). He is also the founder of the Reading Railroad, a popular Vancouver reading series.

\*\*\*\*\*

FOR MORE INFORMATION CONTACT:

ANDREW KLOBUCAR -- [REDACTED]

DAVE AYRE -- [REDACTED]

\*\*\*\*\*

RESOURCES:

Arsenal Pulp Press publishing/order information:

ARSENAL PULP PRESS

Tel: [REDACTED] Fax: [REDACTED]

# [REDACTED] Homer Street,

Vancouver, B.C.,

Canada, V6B 2W9

---

Talonbooks publication/order information WWW site:

<http://www.swifty.com/talon>

OR

TALON BOOKS

201 - 1019 East Cordova Street

Vancouver B.C. CANADA V6A 1M8

Telephone: [REDACTED]; FAX: [REDACTED]

Trade and Individual ordering information.

---

Tsunami Editions publication/order information WWW site:

<http://www.wimsey.com/~ksw/pnet/presses/tsunami/tsunami.htm>

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---

The Kootenay School of Writing is a non-profit artist run center operated collectively by working writers. For 11 years KSW has offered the varied literary communities of B.C. readings, workshops, and talks that challenge and motivate critical enquiry into the ways, means and dreams of language.

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Join our Email mailing list ! --> <http://www.wimsey.com/~ksw/maillist.htm>

The Kootenay School of Writing

[REDACTED]  
[REDACTED]

112 WEST HASTINGS  
v6b 2g8  
Canada

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546. **Daniel Salmon**  
**(no subject)**

Sun 21 Apr 1996

---

- hello all,

am very interested in recording, portraying, representing poetry on video/film  
& wd be interested in discussions/examples of this - as it is not directly related  
to poetics ^ POETICS perhaps this could be discussed directly [REDACTED] rather  
than through the list

would appreciate any response,

dan nz

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547. **Chris Stroffolino**  
***Re: poetry and audience in the nation***

Sun 21 Apr 1996

---

Herb Levy--

although my poetry pretty much stays GLUED to the LEFT(ist) margin  
in a way that is (ironically?) considered RIGHTest,  
how do you know that many of my notes on the poetics list--  
(someone--i forget who--once remarked on their "ziggeraut" quality)--  
are not intentional in the spirit of WCW's "three step" late style...  
?

chris

[↑ Contents](#)

548. **Mustafa Ziyalan**  
***Turkish poetry on WWW***

Sun 21 Apr 1996

---

Dear Friends,

I have been thinking about writing this message  
since I read the announcement  
regarding the new issue of Talisman  
featuring Turkish poetry in translation.

If you are interested in reading Turkish poetry,  
there are at least two sites you can take a look at:

Turkish Poetry Homepage

at

<http://www.cs.umd.edu/users/sibel/poetry/poetry.html>

and

Marmara

at

<http://maxwell.njit.edu/merhaba/marmara/>

-----

Mustafa Ziyalan



<http://maxwell.njit.edu/merhaba/dir/mziyalan/>

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549. **Bob Holman**

**USOP**

*Sun 21 Apr 1996*

---

Emily, thanks for feedback on USOP.

The Raisinette woman is Lois-Ann Yamanaka, mentioned here recently in the pidgin discussion. The bilingual piece is by Javier Pina, written when he studied poetry at El Centro de la Raza in Seattle. He's 18 now and works as a janitor. The treatment was by Mark Pellington (director) and Steve Kimmel (art director).

As for lesbian poets, Michelle Clinton's piece show 5 (The Word) is amor- phously sexual and was moved from 4 (Love) because of the duet-with-self form the piece took. Adrienne Rich worked with us a long time, but it finally didn't work out -- tried desperately to get Eileen Myles "Kennedy" poem in, but it was too long and unexcerptable. We've got plans (?) for continuing USOP and I'd be interested in some lesbos-love poems - send my way!

Thanks.

Bob Holman

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550. **Kevin Killian**

***Ron Silliman Live in San Francisco!***

*Mon 22 Apr 1996*

---

Small Press Traffic and Idiom present

Ron Silliman and Lytle Shaw

Tuesday, April 30, 7:30 p.m.

at Four Walls Gallery, 3160A 16th Street @ Albion

\$3.00

[↑ Contents](#)

551. **Kevin Killian**

***Erica Hunt/Camille Roy in San Francisco***

*Mon 22 Apr 1996*

---

Small Press Traffic and the Poetics Department of New College

present Kelsey St. Press authors

Erica Hunt and Camille Roy

Friday, April 26, 7:30 p.m.

at the New College Theater

777 Valencia Street, SF, \$5.00

Erica Hunt, who is flying in from New York, has written Local History (Roof Books) and Arcade, from Kelsey St. Press. Camille Roy is the author of Cold Heaven (O Books) and The Rosy Medallions (Kelsey St. Press). She lives in San Francisco.

Someone invented Rene to stand for the perfect man at point zero as an incentive to abbreviate wreckage. "His props are all in a box, wigs, hats, coats," translated for the silent movies. He is on the periphery waving a stick and appears to be very threatening. The subtitles distract us from the compassed affinity of a willed and accidental world. -from Erica Hunt's "Surplus/Reason"

FEAR. I don't know whether to stick to my sound or move into breath, the old in & out.

TECHNIQUE. Say anything . . .

FEAR. I can't shutter my mouth!

TECHNIQUE. . . . you want.

FEAR. The light in my bony forest makes my needles ache . . . [TECHNIQUE, irritated, walks off.] Did I . . . Did I ever tell you about the time I was hitchhiking and I got picked up by Ted Bundy?!?

-from Camille Roy's "eclogue" Bye-Bye Brunhilde

[↑ Contents](#)

552. **Kevin Killian**  
***place can be cute too***

Mon 22 Apr 1996

---

This is Dodie. Cleaning up I found an ancient flyer for Volume V of the Reader's Digest Condensed Book Club, which includes a story by William Faulkner. I find it interesting how Reader's Digest uses place to sell Faulkner to the masses:

William Faulkner, author of the memorable TWO SOLDIERS, and one of America's most distinguished writers, is a rooted Mississippian who seldom gets far from the town of oxford.

Slim, short and sharp-eyed, Faulkner prefers shootin' and farmin' to literary teas. He has used much of the comfortable income earned from his writing to buy farm land and refurbish the family house in Oxford. He is an expert and enthusiastic farmer (he even does his own brewing) and says that a high point of his recent trip to Stockholm to receive the Nobel Prize was a talk with the King of Sweden, who turned out to be a good dirt farmer, too. As for the Prize ceremonies, Mr. Faulkner commented: "Very impressive. But they went on and on for about ten hours, like a Mississippi funeral."

And I thought it was only poets that were "cute"-ified by the media in order to make them palatable.

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553. **Mark Wallace**  
***thoreau, civil disobedience***

Mon 22 Apr 1996

---

Jeffrey Timmons:

Yes, it's clear that certain U.S. groups are now misuing the notion of civil disobedience. After all, civil disobedience does has to be based on your sense that you're being disobedient in the name of a higher cause. Somehow, eliminating slavery seems to me such a higher cause, wehereas Christian Freeman who think that jews stole the name of "chosen people" from right-thinking American christians, and that blacks are subhuman, hardly constitutes a higher cause. Furthermore, as you point out, there is a big distinction between Thoreau's pacifism and the current extremist violence.

I still think civil disobedience is a necessary and valuable way of approach-ing all sorts of issues. It's the groups in question that need to be condemned (as



you recognize), not the notion of civil disobedience which they're misuing and do not understand.

mark wallace

[↑ Contents](#)

554. **Daniel Bouchard**

***Re: Oppen's magazine publishings etc.***

*Mon 22 Apr 1996*

---

| *When did GO start back at poetry again, specifically?*

I was just reading this again last night. I remember a footnote to a letter from 1963 pinpointing the year that Oppen began writing poetry again as 1956. Actually, he may have stated this outright in a letter: that THE MATERIALS was written between 1956 and 1962. I don't have the Selected Letters with me right now.

Rachel?



[↑ Contents](#)

555. **Jordan Davis**

***can't play (skinny arms)***

*Mon 22 Apr 1996*

---

Jaspers--

Is it true that most people thought Ornette Coleman just didn't know how to play?

--Jorbum

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556. **Burt Kimmelman**

***Oppen's magazine publishings etc.***

*Mon 22 Apr 1996*

---

Hi All,

Can anyone help me with the following?

Did any of George Oppen's poems from his volume The Materials get published prior to the book?

If so, where and when?

When did GO start back at poetry again, specifically?

Also:

first strGO and William Bronk firt

first start correspondeing (i'm pretty sure it was prior to 1962 which is the date of the first GO letter to WV Bri [to William Bronk; (forgive my primitive email engine i'm having to use d today)] in the GO Selexted Letters? How did GO and WB get brought together?

I'm trying to u I'm trying to pull my papers I'm trying to pull my paper together for Orono on the two poets at the close of the fiti [fifties], and d so any heo help would be greatly appreciated (if you'll be at Orono I'd be glad to buy you a drink or coffee or whatever, etc.).

Again, thanks (especially for being so patiaent with this garbled message),

Burt Kimmelman



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557. **Burt Kimmelman**

***Re: Oppen's magazine publishings etc.***

*Mon 22 Apr 1996*

---

Rachel, are you out there? Can you help me with Daniel's comments on OPpen's The materials etc.?

Burt

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558. **Jordan Davis**

***allegory, faith, poetry, metonymy, hike***

*Mon 22 Apr 1996*

---

Dave! Dave Baratier!

What exactly did you mean when you said to Steve Carll, 'it's an allegory'?

The last time I remember that phrase being used was in Doonesbury around maybe it was 75. Something about the Ford administration offering all people who pay their taxes in a timely fashion (or maybe it was a gas crisis joke? which would make it much later) a handsome set of tumblers.

I think I used 'allegorical' in reference to Bill Luoma's reading of community as a neighborhood issue. Probably I was overearnest in an indefensible way.

But it seemed to me you were using 'it's an allegory' as a kind of rhetorical dodge, kindred probably to anonymity viz Poe discussion. Is Poe's middle name taken from a certain anthology? Whoops, caught me caring again!

Anyway, Dave, I didn't want you to think your provocative remark went unnoticed. I'm curious about it because I love to see any new instance of metaphor in public discourse.

Regards,  
Jordan

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559. **Robert A Harrison**

*forward: flower*

*Mon 22 Apr 1996*

---

From: Victor O. Story <[REDACTED]>

LA REALIDAD, Mexico (Reuter) - France's former first lady, Danielle Mitterrand, received a kiss on the hand and a red flower from Mexican guerrilla leader Subcommander Marcos during a visit to Zapatista rebel territory.

Marcos, a charismatic, pipe-smoking intellectual who drew worldwide attention after the Zapatista uprising, led an emotional greeting Thursday by his guerrilla supporters for the French widow, the latest in a series of celebrity visitors to the rebel hideout in the Lacandon jungle near Mexico's border with Guatemala.

More than 1,000 Indians, dressed in colorful Maya costumes, came to the remote hamlet of La Realidad about 600 miles southeast of Mexico City to welcome Danielle Mitterrand.

``Listen (President Ernesto) Zedillo, Danielle is in the fight" shouted hundreds of Indian couples, some with children clutched in their arms, as they stood along a 500-yard ``street of honor" formed to greet the 69-year-old widow.

With tears in her eyes, she gave a short speech, thanking her hosts and telling them: ``It's true that Danielle is in the fight with you."

After nightfall, she met Marcos, who arrived on horseback and flanked by several Zapatista National Liberation Army (EZLN) commanders.

Marcos, wearing his trademark black ski cap, dismounted, took a red flower from the lapel of his black military jacket and offered it to Danielle with a kiss on her hand.

``Welcome, madam," he said.

After her meeting, she told a news conference that there was nothing unusual about her visit. ``It's natural when individuals

share a common dream, which has as its aim the globalization of peace," she said through an interpreter.

`` Marcos says that ... just by the fact that I am here, something might change ... I hope so with all my heart and will do all I can to advance this cause toward world peace."

There have been no hostilities in Chiapas state for more than a year. The Zapatistas have been negotiating a comprehensive peace accord with the government for the past year. Analysts say they do not pose any real military threat.

----- Nested Letter Follows -----

This posting has been forwarded to you as a service of Accion Zapatista de Austin.

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

Date: Sun, 21 Apr 1996 19:58:43 -0400 (EDT)

From: Victor O. Story <[REDACTED]>

To: chiapas <[REDACTED]>

Subject: Mexico rebel gives Mitterrand's widow kiss, flower (fwd)

LA REALIDAD, Mexico (Reuter) - France's former first lady, Danielle Mitterrand, received a kiss on the hand and a red flower from Mexican guerrilla leader Subcommander Marcos during a visit to Zapatista rebel territory.

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\*\*\*\*\* -- To unsubscribe from this list send a message containing the words available from <http://eco.utexas.edu> or [gopher://eco.utexas.edu](mailto:gopher://eco.utexas.edu).

----- RFC822 Header Follows -----

13:51:03 -0500

SMTP id AA29742

(InterLock SMTP Gateway 3.0 for <[REDACTED]>);

Mon, 22 Apr 1996 13:44:59 -0500

id NAA10947; Mon, 22 Apr 1996 13:30:11 -0500 (CDT)

Date: Mon, 22 Apr 1996 13:30:11 -0500 (CDT)

To: [REDACTED]

From: [REDACTED] (Chiapas95)

Subject: E;Reuter,Marcos gives Mitterrand kiss, flower, Apr 21

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560. **KUSZAI**

***New from Meow Press: Robert Duncan's \_Copy Book Entries\_***

*Mon 22 Apr 1996*

---

New From Meow Press:

*\_Copy Book Entries\_*

Robert Duncan

Meow Press

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with cover art by Harvey Breverman

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Published in an extremely limited edition with the cooperation of the curator of the Poetry/Rare Books Collection, Robert Bertholf, this book represents the remarkable range and beauty of Robert Duncan's personal prose writings. It includes eleven unpublished "notebook" entries and "Crisis of Spirit in the Word" (the legendary "Buffalo Sermon" delivered at Westminster Presbyterian Church in February, 1982, originally published in *Credences*).

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Riven by Cynthia Kimball (100)  
Barstokai by Michael Basinski (100)  
28 for the Road by Kristin Prevallet (100)

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561. **Nicole Hoelle**

**(no subject)**

*Mon 22 Apr 1996*

---

I am going to be in Berkeley this weekend and want to know if there are going to be any readings in Berkeley (or San Francisco) about which I should be informed. Any responses will be greatly appreciated.

THANKS

NICOLE HOELLE

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562. **Steve Carll**

**Re: Bay Area Readings**

*Mon 22 Apr 1996*

---

At 03:06 PM 4/22/96 -0700, you wrote:

>I am going to be in Berkeley this weekend and want to know if there are  
>going to be any readings in Berkeley (or San Francisco) about which I  
>should be informed. Any responses will be greatly appreciated.

>

>THANKS

>NICOLE HOELLE

Well, on Thursday night at 8:00 at New Langton Arts in S.F. (Folsom between 8th and 9th), Alice Notley will be reading. Friday at 7:30 at New College of California in S.F. (18th and Valencia), Camille Roy and Erica Hunt will be reading. And Saturday at 10 am at the Zen Center at 300 Page St. in S.F., Philip Whalen will be giving a lecture and talking about his work and signing books, "and many friends will read from [Whalen's new book] Canoeing Up Cabarga Creek[: Buddhist Poems, 1955-1986]."

Can you stand it all?

Steve

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563. **Kevin Killian**

**Re: Erica Hunt**

*Tue 23 Apr 1996*

---

Al,

I don't know if Erica's book is out yet or still "due." Rena Rossenwasser is bringing copies of Kelsey Street books to the reading. She can be contacted at:

██████████.



And yes, Kush told me that he would be taping the reading. Most likely he'll be taping you as well in May.

x,  
Dodie

At 7:28 AM 4/23/96, Aldon L. Nielsen wrote:

*Haven't seen that Kelsey St. book down here yet -- has it been distributed yet??? anybody know release date?? I NEED a copy of that book --*

*Dodie, or whoever -- Will the Hunt / Roy reading be taped? If there are no plans to do so, cd somebody put a cassette recorder in front of them for me? I'm going to be writing a chapter on Hunt's work and a tape wd be helpful --*

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564. **Ron Silliman**

***Re: Oppen's magazine publishings etc.***

*Tue 23 Apr 1996*

---

There are people on this list (Rachel Blau DuPlessis, David McAleavey, to name two) who know a lot more about Oppen than I, but I recall first seeing his work in a little mag called The San Francisco Review, a sort of "wannabe" upscale lit mag (a current equivalent, tho fatter, would be Grand Street), that did a significant section on him (and, in another issue, on Jack Gilbert). Gordon Lish was involved and may have been the chief editor.

I don't know that he did any writing in Mexico and would not be surprised if the re-start wasn't pinned to the return to the US (he and Mary drove north with Fred Cody and his wife, who were on their way to Berkeley to start a bookstore). I recall a conversation with Mary once in which she noted that talking in Spanish all day left them exhausted linguistically by the evening.

But this is a jumble of unedited memories here,

Ron Silliman

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565. **Henry Gould**

***Prov. RI reading***

*Tue 23 Apr 1996*

---

4 poets will read at Little Professor bkstore, 519 N. Main St in Providence, on Friday April 26th at 7 pm:

Sir Edwin Honig (he's being knighted by the Spanish Gov't today), James Schevill, and Nedge editors Janet Sullivan and Henry Gould. Verde, te quiero verde...

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566. **Aldon L. Nielsen**

**Re: Erica Hunt**

*Tue 23 Apr 1996*

---

Haven't seen that Kelsey St. book down here yet -- has it been distributed yet??? anybody know release date?? I NEED a copy of that book --

Dodie, or whoever -- Will the Hunt / Roy reading be taped? If there are no plans to do so, cd somebody put a cassette recorder in front of them for me? I'm going to be writing a chapter on Hunt's work and a tape wd be helpful --

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567. **Burt Kimmelman**

**Re: Oppen's magazine publishings etc.**

*Tue 23 Apr 1996*

---

any way to find out which poems appeared in sf review or elsewhere prior to Oppen's The Materials? And, does anyone know where I can get to see the relevant issue(s) of SF Review? Also, I seem to have read somewhere that G O published in the fifties something in Poetry?

Burt

[↑ Contents](#)

568. **Douglas Messerli**

**Re: Turkish poetry on WWW**

*Tue 23 Apr 1996*

---

Those interested in Turkish poetry should also check out the new Sun & Moon Classics publication of Ece Ayhan's A BLIND CAT BLACK and ORTHODOXIES, translated by Murat Nemet-Nejat. This book, which will be published early this Fall, will truly reveal how exciting modern and contemporary Turkish poetry is.

--Douglas Messerli

=====

At 06:31 PM 4/21/96 -0400, you wrote:

>Dear Friends,

>

>I have been thinking about writing this message

>since I read the announcement

>regarding the new issue of Talisman

>featuring Turkish poetry in translation.

>

>If you are interested in reading Turkish poetry,

>there are at least two sites you can take a look at:

>

>

>Turkish Poetry Homepage

>at

><http://www.cs.umd.edu/users/sibel/poetry/poetry.html>

>

>and

>

>Marmara

>at

><http://maxwell.njit.edu/merhaba/marmara/>

>

>

>

>

>

>

>-----

>

>Mustafa Ziyalan

>

> [REDACTED]

><http://maxwell.njit.edu/merhaba/dir/mziyalan/>

>

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569. **Jeffrey W. Timmons**

***Re: thoreau, civil disobedience***

*Tue 23 Apr 1996*

---

Mark

yes. i think the problem is in the vagueness of "higher cause." There is simply no consensus--or radically different conceptions of it--anymore it seems. In some ways this is good but in others obviously it has a down side.

someone mentioned i believe the need for new fictions of inclusion or consensus or national belonging here some time ago. but isnt the skepticism about such myths or fictions so pervasive that any sort of consensus is perceived as a threat to "individual rights" of some sort?

jeffrey timmons

On Mon, 22 Apr 1996, Mark Wallace wrote:

*Jeffrey Timmons:*

*Yes, it's clear that certain U.S. groups are now misuing the notion of civil disobedience. After all, civil disobedience does has to be based on your sense that you're being disobedient in the name of a higher cause. Somehow, eliminating slavery seems to me such a higher cause, wehereas Christian Freeman who think that jews stole the name of "chosen people" from right-thinking American christians, and that blacks are subhuman, hardly constitutes a higher cause. Furthermore, as you point out, there is a big distinction between Thoreau's pacifism and the current extremist violence.*

*I still think civil disobedience is a necessary and valuable way of approaching all sorts of issues. It's the groups in question that need to be condemned (as you recognize), not the notion of civil disobedience which they're misuing and do not understand.*

*mark wallace*

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570. **David McAleavey**

***Re: Oppen's magazine publishings etc.***

*Tue 23 Apr 1996*

Sorry I can't be definitive about this, but my Oppen books are in two different places. But: *\_Paideuma\_* 10, 1 (Spring 1981) published a bibliography of Oppen's poems which I put together, with the help of George and Mary Oppen (among others). After the work published in the 1930s, I have no citation for any published work prior to the January 1960 issue of *\_Poetry\_* magazine. The *\_San Francisco Review\_* entry is, I see, lamentably incomplete: it only cites the issue number (#7), not the date. So Ron's notion that *\_SFR\_* published poems by Oppen in the late 1950s is not one I can either prove or disprove. By the by, wasn't June Oppen Degnan, George's younger half-sister, the publisher of

\_SFR\_? In fact both \_The Materials\_ and \_This in Which\_, if I recall correctly, were jointly issued by New Directions and \_SFR\_.

As for the date George resumed writing poems -- 1958 is what sticks in my mind. If I can, I'll try to double check this information later on. Or others on the list can confirm/deny....

On Tue, 23 Apr 1996, Burt Kimmelman [REDACTED] wrote:

*any way to find out which poems appeared in sf review or elsewhere prior to Oppen's The Materials? And, does anyone know where I can get to see the relevant issue(s) of SF Review? Also, I seem to have read somewhere that G O published in the fifties something in Poetry?*

*Burt*

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571. **David Kellogg**

**Wanda Coleman**

Tue 23 Apr 1996

Hi,

Does anybody on this list have Wanda Coleman's phone number? I need to get in touch with her . . .

Email me directly if you can help. Many thanks.

Cheers,

David

~~~~~  
~~~~~

David Kellogg                      Duke University

[REDACTED]                      University Writing Program

[REDACTED]                      Durham, NC 27708

FAX [REDACTED]

There is some excitement in one corner,  
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

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572. **Steve Carll**

***I found this on a local board. I have NOT verified it.***

Tue 23 Apr 1996

---

>>From sjcarll Mon Apr 22 19:23:08 1996  
>Date: Mon, 22 Apr 1996 19:24:30 -0700 (PDT)  
>From: David Tipton <[REDACTED]>  
>To: Universal Mailer <[REDACTED]>, [REDACTED],  
> [REDACTED], [REDACTED]  
>Subject: I found this on a local board. I have NOT verified it.  
>  
>Tehran (Reuters) - For the past few weeks, the behind-the-doors  
>discussion at many Iranian newspaper and magazine publishing outfits  
>seems to be revolving not around political, social and economic issues, but the  
>spelling of Bob Dole's name instead.  
> It turns out that the proper spelling of the Republican Party's likely  
>nominee, Dole, is exactly the same as that of the word "penis" in Farsi.  
> For an exact pronunciation, "Dowl" as opposed to "Dol," it would  
>have to be spelled as the Farsi word for "penis." In print, especially for  
headlines,  
>"...we don't use [optional] vowel symbols. Because of that, his name can be  
>read in that way."  
> Ali Zarkoob, a grade school teacher in Western Tehran said, "I'm sure  
>kids will find it very funny. The humor magazines will probably go crazy over  
>it too."  
> A columnist for Tehran's Hamshahri daily who requested to remain  
>anonymous stated, "It's a real problem that no one wants to face. Think  
>about it. What should we write if he wins? `Clinton loses Presidency?'  
That's not  
>right. `Penis wins US Presidency' isn't exactly acceptable either."  
>  
>  
>

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573. **Tony Green**

***Re: can't play (skinny arms)***

Tue 23 Apr 1996

---

Ornette Coleman on trumpet is said to have annoyed Miles Davis?

Tony Green,

e-mail: [REDACTED]

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574. **Aldon L. Nielsen**  
**Re: Theresa Hak Kyung Cha**

Tue 23 Apr 1996

---

Walter Lew or anybody else who knows --

In the contributor's note to \_Premonitions\_ it says that there will be a book of poetry by Theresa Hak Kyung Cha from Kaya Production -- Any due date on that yet?

[↑ Contents](#)

575. **Tony Green**  
**Re: I found this on a local board. I have NOT verified it.**

Tue 23 Apr 1996

---

Re Dole/?penis. These things do occur. There was a similar problem in English-speaking countries over the name of French rugby forward Jean Condom every time he wrapped up an opponent. But noone stopped printing his name out of embarrassment as far as I know.

Tony Green,

e-mail: [REDACTED]

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576. **Steve Carll**  
**Re: can't play (skinny arms)**

Tue 23 Apr 1996

---

At 09:52 AM 4/24/96 GMT+1300, Tony Green wrote:

>Ornette Coleman on trumpet is said to have annoyed Miles Davis?

Yes, Miles was doing the "Blindfold Test" for \_DownBeat\_ one time when they played him an Ornette cut. His response was (imagine that raspy voice now!) something like, "It sounds like Ornette Coleman--and it sounds like someone's standin' on his foot."

\*\*\*\*\*

Steve Carll

[REDACTED]

--A sound of waters bending astride the sky  
Unceasing with some Word that will not die...!"

--Hart Crane

\*\*\*\*\*

[↑ Contents](#)577. **Walter K. Lew*****Re: thoreau, civil disobedience****Tue 23 Apr 1996*


---

Dear Jeff Timmons, The problem is not a bi-polar opposition of a national or unifying myth vs. individual rights (which still operates within a romanticized All vs. One paradigm, even if many "Ones" vs. a constantly re-morphing All), but multiple fields or zones: the historically inescapable situation of many conflicting national myths simultaneously circulating, drifting, falling through each other within "America". It's not a matter of winning "individuals" over to The Myth but the basically unresolvable antagonism between the many myths that are out (t)here. And, in fact, within these other myths and cultures (which we pretentiously call "SUBcultural"), people probably feel themselves less constituted as "individuals" (in any significant Western philosophical sense) than they would be in standard U.S. ideology. That's one very fundamental reason why we need so many narratives, although I hope people know by the way I have edited Asian American and diasporic volumes, that this by no means implies support for a Norton or Heath Anthology version of pancake multiculturalism (I think Chris Daniels alluded to such a few weeks ago in a message about envisioning-dead-grandparents poems--a trope, incidentally, that (along with what Prof. Sau-ling Wong of UC Berkeley calls "food pornography") has become an obsession in a lot of pulp or mainstream Asian American literature (Amy Tan's latest ridiculousness {I have this Chinese ability to see ghosts, nyeah, nyeah}, memoirs and elegies by poets like Garrett Hongo and Li-young Lee, etc.: a trope that the emerging novelist Heinz Insu Fenkl {a book due out from Dutton this fall, teaches at Vassar} calls the trope of "mummification", in which a tormented cadaver from the old country is the pre-requisite for any narrative to begin. Of course, there are a lot of good graveyard poems left to be written (just as even Schoenberg said that there were good symphonies still to be written in C-major), but this has become a sadistic standard technique by which Asian American writers relate "poetically" to the past without feeling obligated to renovate it somehow. Maybe it's because dead people can't talk back to what their poorly informed descendants are saying.)

[↑ Contents](#)578. **Walter K. Lew*****Re: Theresa Hak Kyung Cha****Tue 23 Apr 1996*


---

Dear Aldon Nielsen, Kaya Production never had plans to publish a book of Theresa Hak Kyung Cha's poetry. There is not enough verifiably finished work



that hasn't already been published in \*DICTEE\* and the anthologies \*Hotel\* {Reese Williams, ed.} and \*Apparatus\* {Cha, ed.}--both published by Reese' defunct Tanam Press [Printed Matter in New York may still have copies?]-to make a substantial volume. (The piece in Reese's anthology \*Fire Over Water\* is taken from DICTEE.) There WERE plans for the second issue of the journal \*Muae: a journal of transcultural production\* to include a special section on Cha's work in several media, including poetry; the previously unpublished poem on the Hopper painting that appears in \*Premonitions\* (not the opening excerpts from "Commentaire") was originally given to me by her then-husband, the photographer Richard Barnes (Cha died in 1982), along with two other unpublished poems; these latter were going to appear in Muae, but I am no longer editor of Muae and it's clear that the new editor/editorial board (none has been PUBLICALLY announced yet) would not be interested in carrying out the previous board's projected plans, except to aggravate us by appropriating the ideas and doing it wrong (which the Korean sister journal of Muae in Seoul, \*Munhak chongshin\*, has just done in its latest issue by getting a bunch of hypocrites to write pseudo-post-modern articles about the re-emergence of the pivotal 1980 Kwangju Massacre--the transformation of possibly the most important political event in South Korean history during the last three decades into diverse mass media "text"). Now, there ARE unpublished poems by Cha that, however, one cannot confidently declare "finished" in the fascinating Cha archive that has been established at the University Art Museum (UC Berk) under the curatorship of Larry Rinder, who wrote his M.A. thesis on Cha's work (I think at Hunter in NYC). You have to call to make an appointment ahead of time because someone has to accompany and monitor you as you go through the notebooks, etc. The archive has prepared a catalog as well. I have some thoughts on the poetical and philosophical fragments there if you would like to pursue further conversation on this matter and I could also send you copies of the two poems that Richard gave me. Do you have a particular interest--was it the multi-media work or the poem that more interested you? By the way, any journal or press editor out there interested in publishing a suddenly orphaned collection of essays by 5-6 writers on Cha's work? We would need good paper and a careful printer for reproducing the video and performance stills. Contact me for the exciting details!

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579. **Walter K. Lew**

**Re: USOP**

*Tue 23 Apr 1996*

---

Bob, Emily and anyone else interested in Lesbian poetry-- Take a look at the six poems by Ann Kong on pp. 152ff of \*Premonitions\* (one of the poems is also

in \*Muae: A journal of transcultural production\*). They're very different from each other and very, very good (even \*Library Journal\* understood their mysticism to a certain extent!--thanks Fred Muratori). She's one of the "discoveries" in the book. The type of poet Garrett Hongo would have never considered publishing in that Doubleday anthology \*The Banana Boat\* (Kimiko Hahn, Al Robles, Theresa Cha, Lois Ann are just four of the many other Asian American poets that were somehow deemed less important than his cast of workshop poets). Ann Kong runs a bleach bottle ant farm, a restaurant, and holds an annual Neil YOUNG birthday party (that's what her answering machine says) in and around Berkeley. I've never seen her read, but Bob she's better than most of the more well-known US poets of Lesbos --do you want her contact info?

Hey, it's fun to be back on the elist at my new address: [REDACTED] for all these messages, but I haven't been able to transmit anything but the briefest text over the last few weeks due to cpu problems. Which also hasn't allowed me to explain what some of you must have considered my obnoxious message about Mom's shit proverbs and white science, etc. That message was any emailer's primal nightmare--it was only meant for Maria to see and I sent it out to everybody by mistake. Not that I withdraw anything I said ("What the Lew meant to say is thatx"), but if I had known it was going out to the whole list i would have expressed and explained things differently. Which I will later. This is also why I wasn't able to respond to Jordan Davis's questions about "white guys! white guys!" and "Korean commercialism"--and let such gems pass by uncommented on as Henry Gould's strange assertion that all women in South Korea do is shop and plan big meals and Maria Damon's humorously enjambed (but inaccurately recalled) verse from "Woe-is-uh-Me-Bop" (side 1, cut 6 of Capt. Beefheart & The Magic Band's immortal \*Lick My Decals Off, Baby\*--Chris Daniels, How could you expect Beefheart to be a "primitive"? It's just that he's just very close to Mississippi Blues--GREAT ANECDOTE about meeting him at the gallery--it's like when I met Ringo Starr hiding behind a column near the British Airways counter at JFK International and he couldn't get enthused by any project now that he was no longer caught up in film acting and music--the physical detail I remember most is that his lips were all scabby and ravaged by infection--Is that why he was hiding?) Henry, you'll get yours later, but thanks for taking \*Muae\* into your archive (I got my M.A. at Brown in 1981--it's great to hear that Edwin's a knight now--how can I contact him?: it does, I think, have enough poetry in it to qualify and I hope other people on the elist will ORDER COPIES directly from me (also available at Cody's, SPD, St. Mark's, Printed matter, etc.). O.K.--sorry to send three messages in one shot (and that doesn't even count all the individual back-channeling I'm sending along with these to avoid clogging up the list)--I promise to stay off for a day or two.

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580. **Jeffrey W. Timmons**

**Re: thoreau, civil disobedience**

Tue 23 Apr 1996

---

On Tue, 23 Apr 1996, Walter K. Lew wrote:

*Dear Jeff Timmons,*

*The problem is not a bi-polar opposition of a national or unifying myth vs. individual rights (which still operates within a romanticized All vs. One paradigm, even if many "Ones" vs. a constantly re-morphing All), but multiple fields or zones: the historically inescapable situation of many conflicting national myths simultaneously circulating, drifting, falling through each other within "America".*

well i agree. but i still think it is a matter of "individuals" resisting national/unifying myths/fictions--at least as much as theres no way it seems to me to unify across certain chasms that the unabomber the freemen waco ruby ridge the sheik et al represent in the american fabric. i agree there are polyvalent fictions polymorphic americas out there but do you think its possible for such discontinuities to find common ground? ok ok ok. i know: thats not the point. the point is finding something (what?) in the simultaneity of differences coexisting. this seems a whitmanian problem dont it? and as such it seems to have failed in the sense that some "individuals" and groups following their own "higher cause" no longer see that cause as the public welfare but their own self-serving bottom line. your myth is interfering with my way of life buddy!--you can hear em saying....

stop me....

JEFFREY timmons

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581. **Colleen Lookingbill**

**S.F. Reading Albon/Torra**

Wed 24 Apr 1996

---

Joseph Torra and George Albon will be reading at Canessa Park Gallery on Thursday evening, May 2, 1996 at 8:00 pm. Admission is \$5, address is 708 Montgomery Street, corner of Columbus and Montgomery. See you there!

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582. **Eryque Gleason**

**Re: USOP**

Wed 24 Apr 1996

---

Dear walter, i just read yr apologetic post, and i for one would rather that you go ahead and keep posting! Although, it might be good to send messages in groups every few hours. With the way that threads come and go here, if you stay off for a day or two, we may have forgotten the original thread!

Eryque

[↑ Contents](#)

583. **Stephen Galen Cope**

**Re: Erica Hunt**

Wed 24 Apr 1996

---

Aldon:

Erica Hunt was just here reading and had copies of her new book hot off the press. As I'm sure you can imagine, it's lovely (woodcut prints on vellum accompany the poems). So it shouldn't be long before it finds its way there. MacGregor Card also taped the reading here, and I'll send you his number if you backchannel...

Best,

Stephen Cope

(██████)

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584. **Gabrielle Welford**

**For: >utah school board petition (fwd)**

Wed 24 Apr 1996

---

Please review and if you support the petition follow the instructions for signing and forwarding...

On February 20, 1996, the Salt Lake City School Board voted to ban all clubs to keep a Gay/Lesbian/Straight Alliance from forming at East High School. Despite numerous phone calls and countless letters, the board seems to remain recalcitrant.

Salt Lake City will host the 2002 Winter Olympics with the slogan "The World is Welcome Here." The Salt Lake City School Board's decision >calls into question how much of the "World" is truly "Welcome" here. The Citizen's Alliance for Hate Free Schools, a project of the Utah Human Rights Coalition, calls on

all supporters of the rights of young people to have equal access to educational opportunities and safe schools to sign the following petition.

PLEASE SIGN THE PETITION AND THEN FORWARD TO SOMEONE ELSE.

IF YOU ARE THE TENTH PERSON TO SIGN YOUR NAME, FORWARD THE LIST BACK TO ME: [REDACTED] (i.e., the 10th, 20th, 30th person will forward this message to me in progress). I will compile the petition and send it to the board members.

Target Deadline: June 4, 1996

#### PETITION TO THE SALT LAKE CITY SCHOOL BOARD

"We, the undersigned, support the efforts by area high school students to organize non-curricular clubs and alliances designed to increase > understanding and good will among the high school population and the general public as well. We call on the Salt Lake City School Board to resist all illegal attempts at intimidation and coercion to deprive their students of their legally guaranteed rights. We request that they take immediate action to reverse their decision on February 20, 1996 to ban all clubs."

NAME PLACE OF RESIDENCE EMAIL (not obligatory)

1. Alison Streit, Washington, DC
2. Christine Allison, Santa Barbara, CA
3. Larry McLellan, Santa Barbara, CA
4. Keith Goeringer, San Francisco, CA [REDACTED]
5. Meridith Wulff, Washington, DC
6. Kelly Hoffman, Washington, DC
7. Monica Sahaf, Washington, DC
8. Sarah Dailey, Washington, DC
9. Travis Truman, Washington, DC [REDACTED]
10. Alethea Claire Dailey, Manhattan, NY [REDACTED]
11. Katy Forsyth, Manhattan, NY
12. J. Monty Worth, San Francisco, CA
13. Anne Mahle, New York, NY
14. Mike Fee, SALT LAKE CITY, UT!
15. Karen Mac Fee, Salt Lake City, UT
16. Libby Marsh, San Francisco, CA [REDACTED]
17. Dave Janka, San Francisco, CA [REDACTED]
18. Kim Puckett-Slinn, San Francisco, CA [REDACTED]
19. davidmahr, San Francisco, CA [REDACTED]
20. Steve Mele, San Francisco, CA [REDACTED]
21. Sloan Ginn, San Francisco, CA [REDACTED]
22. Susan Lee, Burlington, VT [REDACTED]
23. Kevin Murakami, Burlington, VT [REDACTED]
24. Julie Wells, Burlington, VT

25. Colleen McKiernan, Burlington, VT [REDACTED]
26. Paul A. Wojtaszek, Aurora, CO [REDACTED]
27. Paul Orosz, Denver, CO [REDACTED]
28. Scott James, Naples, FL [REDACTED]
29. Erin Buckley, Reston, VA [REDACTED]
30. Barb Fulton, Arvada, CO [REDACTED]
31. Shelley Reid, Sherman, TX [REDACTED]
32. Gabrielle Welford, Honolulu HI [REDACTED]

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585. **Ron Silliman**

***Re: Oppen's magazine publishings etc.***

*Wed 24 Apr 1996*

---

I have not seen a copy of the SF Review since I was in college in the 1960s. The admirable, even awesome archive at UCSD did not yet exist in those days, so I don't know if it ever was acquired there. What about at SUNY Buffalo? Poetry should be collected in any decent college library (and is well worth browsing through the old issues of, at least through Henry Rago's regime -- Rago, who started as editor in around 1955, was the editor who devoted so much space to printing Zukofsky there and would have been the one who printed Oppen, if indeed he was there...Rago went through some sort of conversion experience around 1962 and the journal became much more eclectic at that time, up until his death in 1969. I still keep the 50th anniversary issue and the two double issues from that same period. The April-May 1965 double issue (devoted to works in progress, long poems, and sequences) included Creeley, Duncan ("The Fire"), Ronald Johnson, Kenneth Koch, Levertov, Olson (including Cole's Island), Gary Snyder, Charles Tomlinson (from his American poem sequence, quite a terrific usage of WCW's influence), Gael Turnbull and Philip Whalen. Plus, on the more conservative side, Wendell Berry, Hayden Carruth, Galway Kinnell, Adrienne Rich, Anne Sexton and Ted Weiss. Could any mag today print such a diverse set of poets of like quality? I doubt it.

Ron Silliman

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586. **Ron Silliman**

***Re: Oppen's magazine publishings etc.***

*Wed 24 Apr 1996*

---

David, Burt, et alia,

"The \_San Francisco Review\_ entry is, I see,  
>lamentably incomplete: it only cites the issue number (#7), not the

>date. So Ron's notion that \_SFR\_ published poems by Oppen in the late  
>1950s is not one I can either prove or disprove. By the by, wasn't  
June Oppen Degnan, George's younger half-sister, the publisher of  
\_SFR\_? In fact both \_The Materials\_ and \_This in Which\_, if I recall  
correctly, were jointly issued by New Directions and \_SFR\_.

>

If it was #7, then I'd wager that SF Rev must have been well into the  
60s (this is sort of what happens to memory). Yes, I believe that June  
was the publisher and that SFR co-published the early books as well.

Didn't George Hitchcock have something to do w/ SFR at some point?

Ron

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587. **Fred Muratori**

**Re: Oppen's magazine publishings etc.**

Wed 24 Apr 1996

---

Thanks to Cornell's complete set of \_San Francisco Review\_, I was able to lo-  
cate the issue (Vol. 1, #7) with the Oppen poems. It's dated December 1960.  
The poems ("Monument," "Antique," & "Debt") appear on pages 72-73. The con-  
tributor's note is almost objectionably modest, riding as it does on the tail of Gil  
Orlovitz's: "...He [Orlovitz] now lives in New York City, as does George Oppen,  
the former editor of the \_Objectivist Press\_." That's it, period.

(As an aside, it's a real pleasure to run across Orlovitz's poems again. Talk  
about a poet who's been unjustifiably neglected. Anyone know if his work is still  
in print?)

Also, George Hitchcock is credited as an associate editor from the first issue  
clear through to the last.

*David, Burt, et alia,*

*"The \_San Francisco Review\_ entry is, I see,  
lamentably incomplete: it only cites the issue number (#7), not the  
date. So Ron's notion that \_SFR\_ published poems by Oppen in the late  
1950s is not one I can either prove or disprove. By the by, wasn't  
June Oppen Degnan, George's younger half-sister, the publisher of  
\_SFR\_? In fact both \_The Materials\_ and \_This in Which\_, if I recall  
correctly, were jointly issued by New Directions and \_SFR\_.*

*If it was #7, then I'd wager that SF Rev must have been well into the  
60s (this is sort of what happens to memory). Yes, I believe that June  
was the publisher and that SFR co-published the early books as well.*

Didn't George Hitchcock have something to do w/ SFR at some point?

Ron

\*\*\*\*\*

Fred Muratori "From dreams and memories,"

(██████) words vanish first."

Reference Services Division - Rae Armantrout

Olin \* Kroch \* Uris Libraries

Cornell University

Ithaca, NY 14853

WWW: <http://fmref.library.cornell.edu/spectra.html>

\*\*\*\*\*

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588. **Emily Lloyd**  
***lesbo premonitions***

Wed 24 Apr 1996

walter, I was about an hour ahead of your pointing towards ann kong...just got my copy of \*Premonitions\*, and yes, I enjoyed her work very much. (tho curious: who do you have in mind when you say "better than most of the more well-known US poets of Lesbos? not at all disagreeing, just wondering who these are for you). seems as if asian voices have been particularly silenced/absent/whatever from lesbian poetry (good to see inverse not true here)...the only other one I've found is kitty tsui, who's not in \*Premonitions\* but is highly anthologized & regarded in the queergirl community. it was also good to see some erotic gay male stuff...& timothy liu, if you're still out there, beautiful as always. em

~~~~~

Emily Lloyd ██████

"Fist my mind in your hand"--Rukeyser

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589. **Loss Glazier**  
***Your favorite listserv***

Wed 24 Apr 1996

For a list I'm composing, how about sending me VIA DIRECT MAIL your FAVORITE (other than Poetics!) mailing list and its address!!! Don't reply to the list, send to ██████

THANKS!

Loss



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590. **Joe Amato**  
***poetry (the journal)...***

Wed 24 Apr 1996

---

ron, yes, i have those issues of poetry too... kind of amazing to read through...  
but what is it, exactly, prevents an even \*more\* amazing such amalgam  
today?... i mean, esp. given what's been unearthed, as it were, socially and cul-  
turally, locally and globally, in the intervening three decades?... seems to me a  
journal these days might muster more diversity, aesthetically and otherwise,  
with equivalent quality... has it been done?... is it being done?... where?...  
any takers?... love to know what y'all think...  
joe

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591. **Alan Golding**  
***Oppen***

Wed 24 Apr 1996

---

Associate Professor of English, U. of Louisville  
Phone: [REDACTED]; e-mail: [REDACTED]

Burt (thought I'd post this to the list in case others are interested)--

Can't help with most of your questions, but: my edition of \*The Materials\* lists poems as having been previously published in Poetry, The SF Review, and The Massachusetts Review. And yes, as David M. said, \*The Materials\* (and also \*This In Which\*) were joint publishing projects of New Directions and June Oppen Degnan's SF Review. Like many others, I had always thought/assumed that GO started writing The Materials on returning to the US in 1958 (think I've got that date right), but in \*Meaning: A Life\* Mary says that he started just before their return, after a psychiatrist interpreted one of George's dreams as meaning that "you don't want to rust, do you?" According to Mary, he immediately ran out, bought some paper, and started writing.

OK--just checked the Selected Letters--Rachel dates GO's return to poetry as May 1958, with the first poem being "Blood from the Stone." The Oppens received their passports to return to the US in Aug. 1958.

Alan G.

PS: An ambiguous blurb on \*The Materials\* says that poems in the book had appeared in Poetry, Mass. Review, SF Rev. "and other periodicals."

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592. **Joe Amato**

***mummies, mommies, etc...***

Wed 24 Apr 1996

---

walter lew, really fascinating post on the transfigured 'old-country' cadaver... have always been struck by this (poetic) phenomenon and am wondering how this figures differently in the asian context, say, from my own peculiar preoccupation with euro origins (being 1st. gen american on my mother's side, 2nd. on my father's)... albeit wrt cadavers, my inclinations/ruminations have more to do with the body transplanted, death (and aging) in a place other than one's 'country of origin'... how does the concept of place operate in the asian context, the concept of rootedness even?... any thoughts on this latter i'd love to hear...

best,

joe

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593. **Maria Damon**

***Re: USOP***

Wed 24 Apr 1996

---

walter lew: what's a bleach bottle ant farm and is it worth my while to start one? as i sd backchannel, no need to worry excessively about your shit proverbs etc. i like the contentious nature of the list and appreciate your contributions, tho' yeah, you cd say the same thing in a diff way...or is that a theoretically incorrect statement? bests, maria d

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594. **Rachel Blau DuPlessis**

***Re: Oppen's magazine publishings etc.***

Wed 24 Apr 1996

---

in RE: Oppen, I'll tell you what I know about some, but not all, of your questions. Oppen "returned" to poetry in May 1958. As I say in the intro. and ancillary materials in the \_Selected Letters\_ there are a couple of reasons, interior/psychological and exterior/political. In Nov. 1957, Oppen's name was removed from the "Security Index." In early 1958, Linda Oppen was accepted at college, and the long complicated snarls of fatherhood which GO felt were about to loosen somewhat. Also in 1958 (as best I know) Mary Oppen initiated visits to a therapist, and with a characteristic flair and acceleration, GO proceeded to have his initiatory "Rust in Copper" dream which I talk about in intro, and

which also comes up in interviews (e.g. with David MacAleavy) as being defining. His contact with publishers began soon after (in 1959) eased and mediated by the fact that his sister June Oppen Degnan was running the San Francisco Review. As for Bronk, I am sorry that I did not record the date of the first letter, in the \_Selected Letters\_, but I would like to say for your benefit and for the benefit of others working on Oppen that I gave my papers concerning the making of the \_Selected Letters\_ to UCSD, where the Oppen collection is housed. That is folders of letters from all recipients, all

I had to select from, arranged by year (my dates, as you know) and within each folder, by approximate time of year. Also Bronk's letters are there, and the UCSD folks (uniformly helpful) should be able to tell you when first contact between the two poets occurred. Rachel Blau DuPlessis [REDACTED]

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595. **Michael Coffey**  
**Re: Erica Hunt -Reply**

*Wed 24 Apr 1996*

---

there is a nice review of Erica Hunt's new book, *Arcade*, published by Kelsey St, in the april 29 issue of *Publishers Weekly*; also, a rave for seamus heaney's new book, *The Spirit Level*, from Farrar Straus; a pan of Donald Hall's newest; a starred review of Alicia Ostriker's newest from Univ. of Pittsburgh, among other things.

i'm new to the list, and work at *Publishers Weekly*. so if folks are interested, I could mention it when books that might be relevant to the list crowd get any notice in ol' PW.

also, i hope no one fears that some establishment toady is now lurking on the list. I too wish for less space for the tired and old form-masters and more for innovation, new voices etc, and I do what i can. And please, feel free to address me on mainstream or small press issues if you wish. Would be interested to hear what people out there are thinking.

you can reach me directly at [REDACTED]

my phone is [REDACTED]

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596. **Jerry Rothenberg**

**(no subject)**

*Wed 24 Apr 1996*

---

The following was sent out locally and may be of interest to those within easy travel distance of San Diego.

jr

---

S L A M \ T E X T

A Festival of Poetry, Music, Video, and Performance

---

Beginning Thursday, May 2 through Saturday, May 4, 1996, the UCSD campus will come alive with the sights and sounds of Slam\Text, an inter-disciplinary festival sponsored by the Center for Research in Computing & the Arts (CRCA), the UCSD InterArts Consortium, the New Writing Series, the Division of Arts & Humanities, the Council of Provosts, and the Visual Arts, Literature, and Music departments.

Such international notables as Quebecois poet Nicole Brossard and San Francisco-based poet Michael McClure, accompanied by Ray Manzarek, keyboard player for The Doors, will join university notables Quincy Troupe and Jerome Rothenberg (performing with contrabassist Bertram Turetzky) for several evenings of poetry readings, live video performance, and text/music collaborations. The three day festival will encompass the following performances and presentations:

THURSDAY, MAY 2, 1996 -- 7 p.m. An evening of student performances and presentations in the Visual Arts Facility Performance Space, Russell Lane.

FRIDAY, MAY 3, 1996 -- 4:00 p.m. Canadian poet, novelist and essayist, Nicole Brossard will present a poetry and prose reading in the Visual Arts Facility Performance Space.

FRIDAY, MAY 3, 1996 -- 7:00 p.m. at the Center for Research in Computing & the Arts (CRCA), 408 University Center:

Thomas Allen Harris - live video performance  
Nicole Brossard - reading  
Kamau Daa'ood/James Newton - text and music  
Stephanie Heyl - reading  
Eugene B. Redmond - poet/bluesician

SATURDAY, MAY 4, 1996 -- 1-3 p.m. at Erickson Hall, B210  
Mandeville Center:

Stan Douglas will present a lecture and his work "Pursuit,  
Fear, Catastrophe: Ruskin BC" for film, music and technology.

SATURDAY, MAY 4, 1996 -- 7:00 p.m. at CRCA, 408 University Center:

Michael McClure/Ray Manzarek - text and music  
Genny Lim - poetry reading  
Jerome Rothenberg/Bert Turetzky - text and music  
Harumi Makino/Wadada Leo Smith w/the UCSD Creative  
Ensemble - text and music  
Quincy Troupe/Scott Walton - text and music  
Raul Ferrera-Balanquet - multimedia performance

-----

-

All events are FREE and open to the public.

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597. **Kevin Killian**

***Re: Live from the Duncan Conference***

*Wed 24 Apr 1996*

---

Dear Loss, hope you continue your report on the Duncan Conference. What happened, and why? Please post full details on the event to this list, and then back channel me with what everyone was wearing, etc. Wish I had been there but if you were that's the next best thing. -Kevin Killian

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598. **Burt Kimmelman**

***Re: Oppen's magazine publishings etc.***

*Wed 24 Apr 1996*

---

Daniel, Ron, Fred, Alan, Rachel, and Mike Heller (via backchannel),

I can't thank you enough for being so forthcoming--and so quickly, which is good since i'm trying to put something together for Orono and UCSD may take some time getting me the stuff there (and other libraries) though I've already put in the request.

(Hey I forgot to thank David too!)

Best wishes to all,

Burt

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599. **Aldon L. Nielsen**

***Re: Oppen pubs --***

*Wed 24 Apr 1996*

---

Like David, I am separated from my copies of Oppen bibliographies -- but the copyright notices on *The Materials* indicate some of the poems had been in Mass. review, Poetry and S.F. Review

copyright page for *This in Which* indicates poems had been in New Yorker (no kidding!), Poetry, The Nation and Paris Review -- *This* identifies which poems were where, but the earlier book, which is probably yr real interest given the original question, does not -- both books were joint New Directions / San Fra. Review publications -- Yr Library shd have that *Paideuma* with the incomplete bib in the back -- and then you can probably get SF Rev. xerox pages thru inter-lib. loan --

(If you're one of those who wants to own the actual ed., try Moe's books in Berkeley -- they might be able to lay hands on old SF Reviews for a price)X

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600. **Kevin Killian**

***Help w/Ginsberg Archive***

*Wed 24 Apr 1996*

---

Can anybody help this guy?

*MIME-Version: 1.0*

*Date: Tue, 23 Apr 1996 12:03:44 -0400*

*Reply-To: "BEAT-L: Beat Generation List" <[REDACTED]>*

*Sender: "BEAT-L: Beat Generation List" <[REDACTED]>*

*From: Tony Trigilio <[REDACTED]>*

*Subject: Help w/Ginsberg Archive*

*To: Multiple recipients of list BEAT-L <[REDACTED]>*

*Status: U*

*(I don't think my first message made it to the list. If it did, sorry for the duplication.)*

*Has anyone on the list been to the Ginsberg archive at Stanford?*

*Next week I will be doing research at the archive for my dissertation. I would love to hear from anyone who's been there--anything about your experiences with the material, and especially your sense of the strengths of the collection. At this point in my research, I'm most interested in source material from the 1950s and early 1960s--what he*

*read, how he read (especially biblical and Gnostic texts)--and tracing this material through his longer poems. I'm also interested in his work with alternative presses, and how this work contextualizes the poetry.*

*I've already planned with the library a look at the draft manuscripts of \*Howl\* and \*Kaddish\*--and the journal material that comes to bear on those poems. Right now I'm putting together a list of selected correspondence. I would love more information from folks on the list who have been there, or who know people who have worked with the collection. Feel free to e-mail privately if you want. Thanks.*

Tony Trigilio  
Northeastern University  
Boston, MA  
[REDACTED]

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601. **David McAleavey**

**Re: Oppen pubs --**

Wed 24 Apr 1996

Apologies in advance for continuing this on the list -- but there seem to be several people interested in these particulars.

The *Paideuma* bibliography shows: in *Massachusetts Review* (3, 2, Winter 1962), p. 348, "The Undertaking in New Jersey."

In *San Francisco Review*, as Fred M. said: 1, 7, (1960), pp. 72-3, "Antique," "Debt," and "Monument." [This "Monument," which has not been collected into book form, is also not the same poem as the one with the same title published in *This in Which*.]

In *Poetry*, 95, 4 (Jan. 1960), pp. 237-41: "Birthplace: New Rochelle," "The Source," "Myself I Sing," "Part of the Forest," "The Biblical Tree." Both "Myself I Sing" and "Part of the Forest" appear in slightly different versions when published in *The Materials*; and "The Biblical Tree" has not been collected into book form, so far as I know.

In *Poetry*, 99, 6, Mar. 1962, pp. 371-2: "Travelogue," "From a Photograph," and "Squall" (all in *The Materials*).

A magazine called *Thin Line*, out of Ann Arbor, published in its first number, in 1962, "The Mayan Ground," although that work appears, does it not, in *This in Which*.

That's all the info I have on works published by Oppen between 1958 and 1962.  
-- David McAleavey

602. **Chris Stroffolino**  
***looking for liz brennan...***

*Wed 24 Apr 1996*

---

Does anybody in the Bay Area know how I may get in touch with a poet who moved there around november, Liz Brennan. She keeps sending me postcards with no return address and asks me to write back.... Anyway, I don't know if Leslie Scalapino is on this list anymore, but Liz was a student of hers, and also she mentioned she met a JOHN NOTO out there, maybe Killian/Bellamy or Steve Carll can help out... Well, here's a poem of hers (though I wouldn't call it characteristic-- for she seems to work more often in non-lyric, more long lined sentence type modes--but it is one of the newest things she's sent):

DRY WASH

Such a democracy cannot  
improve these roads  
where crude white  
crosses mark the sites  
of fatal accidents caused  
by a creature flying by  
at the speed of a flood.  
Is this the product  
that everyone is going to want?  
Suich a shock, to hear  
God's voice speaking  
English in this parched  
yawn of a doubt where anyone  
and everything else may be faith  
slipping and laughing along  
the fifteen-mile length of throat.

Preoccupation with a lack  
of preoccupation  
brings us full-wobbly-circle  
back to the lure of lost  
treasure's vast rose  
blooming away trust.  
Hardly enough elevation  
to cast a shadow  
or float a cloud.



Once-towns dwindled  
to three chimneys and a coyote.  
Dark gaps of the forsaken  
left to lizards  
are now entrances  
to my open eardrum. (typo above, "suich")  
-----

Anyway, any help locating said poe would be appreciated. Chris S.

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603. **Jordan Davis**  
**Poetry City April 25**

Wed 24 Apr 1996

---

POETRY CITY at Teachers & Writers Collaborative  
April 25, 6:30 p.m.  
5 Union Square West, NYC

Gillian McCain and Steve Malmude

Gillian McCain lives in New York, down in Tribeca these days. She's the author of two books of poetry: *\_Upside Down City\_* and *\_An Apparition of the Late Tilt\_*. Her poems have appeared in *Arshile*, *Lingo*, and *The World*. From 1994-1995 she was the editor of the Poetry Project Newsletter, and before that she was program assistant at the Poetry Project. *\_Somebody Kill Me: An Oral History of Punk Rock\_*, co-edited with Legs McNeil, will be available from Grove Press on June 1.

Steve Malmude lives on St. Marks Place. His first book of poems, *\_Catting\_*, was published by Larry Fagin's *Adventures in Poetry*. His poems have appeared in *Sun*, *The World*, *O-blek*, and *Lingo*. In the early 70s, he taught workshops at the Poetry Project at St Marks Church. His third book, *\_I Got to Know\_*, will be available from Skylab Books on June 1.

[Readings at Poetry City in the month of April (National Poetry Month! Go buy some books of poetry) are sponsored by Johnny Walker Black.]

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604. **Eryque Gleason**  
**Re: lesbo premonitions**

Wed 24 Apr 1996

---

*community. it was also good to see some erotic gay male stuff...& timothy liu, if you're still out there, beautiful as always. em*

is timothy liu related to eric liu, editor of NEXT, a collection of essays that just happens to be sitting next to me?

eryque

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605. **Bob Holman**

**USOP**

*Wed 24 Apr 1996*

---

-----  
Forwarded message:

From: [REDACTED] (Steve Cannon)

To: [REDACTED]

Date: 96-04-24 09:52:00 EDT

listen buster STEVE CANNON, DIRECTOR. I am the only one allowed to treat him as a prop. Renee McManus office dominatrix/ managing editor Tribes magazine

>

>Sunday, May 19, 1996 5pm-7pm

>Tribes Benefit

>

>THE UNITED STATES OF POETRY

>See poets videoized and put the creators on the hotseat

>Josh Blum and Bob Holman will answer

>

>@ Tribes Gallery, Steve Cannon, Prop.

>285 East Third Street

>

>& visit the USOP website:

>

><http://www.iguide.com/music/poetry>

>

>

>

>

TRIBES:

[REDACTED]

Home page : <http://interport.net/~tribes/>

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*NOTE: The following is a prayer, intended to be between me and the*

*Creator, so you may not want to read any further.*

*Dear God, Jehovah, Allah:*

*In these trying times, I pray for understanding of a nation and world that grows darker and colder by the day; a people who, even in your name(s), continue to preach separation, hatred and vengeance; and a government that often doesn't care about most of us, but still wants to tell us how and where to pray.*

*Please help me comprehend those who tell me that, in order to be heard, a prayer in a schoolroom must be spoken aloud and be witnessed by others.*

*It is always puzzling when those who claim to know you best obviously fail to realize that you always know our hearts and minds, and that you are not hearing-impaired.*

*They don't seem to know that there are thousands of prayers in public schools every day, and no one is aware of them except you and those praying. Have these people forgotten your omnipotent and omnipresent powers?*

*I want to worship you willingly and in my own way, not at a specified "moment" of prayer or silence or a designated place. I don't want to be obligated to do it, either, for surely if I'm ordered to bow to you it is no different than the children of Israel being ordered to bow before Baal.*

*Please let me know if I'm wrong in thinking that no one can truly legislate prayer. Tell me if I'm mistaken when I refuse to believe that the new high priests of the land, parading around in their new-found glory, are not the only keepers of the faith.*

*God, the newly elected leaders of the country tell us that most of our recent problems are because you were kicked out of school in 1962, once again showing what little regard they have for you. Don't these esteemed officials know that you have never been a dropout or a delinquent and, besides, no one is tough enough to kick you out of any place where there is someone who wants and needs you?*

*Allah, forgive me if I'm being too judgmental of these people, but it is sickening to see you used as part of a political agenda. It's a disgusting thought that our children's communication with you will be at the center of a fight by politicians next year who refuse to recognize that they have no control over the matter.*

*Jehovah, remind us that not all prayers are accepted by you, and that*

*the answer to some prayers is "No."*

*As I offer this petition, asking for a "kinder and gentler" nation, I trust you will receive it and answer affirmatively.*

*I pray this prayer in the name of all that is good and just.*

*Amen.*

in space no one can hear you scream in Dallas no one cares...

---

Check out the Voices new poetry website at <http://www.connect.net/twood/>  
the Word, Dallas' monthly arts guide: <http://www/connect.net/twood/word.html>  
poetry & video poetry ---- graphic design & database development

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609. **Ron Silliman**  
***Bleach Bottle Pig Farm***

*Thu 25 Apr 1996*

---

I'm more of a Cafe Fanny's type myself but my kids have definitely been inspired by Ann Kong's pig farm and have made some bleach bottle pigs themselves. Definitely a "thing to do" (I've forgotten the name of that cafe -- the Tea Spot? -- but it's a great oldfashioned one in the tradition of the best from the 60s. When I left Berkeley, it wasn't open all hours, but that was the only limitation....

But what IS the connection to poetry here?

Ron Silliman

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---

610. **Kenneth Goldsmith**  
***New New Music URL's of interest***

*Thu 25 Apr 1996*

---

Hi folks,

Thought these two new New Music Links would be of interest to persons on this list:

Lovely Music:

<http://www.lovely.com>

Cunieform & Wayside Music:

<http://members.aol.com/Cuneiform2/cuneiform.html>

=====

Kenneth Goldsmith

████████

████████

████████

v. ██████████

work: <http://wfmua.org/~kennyg/Ubu/index.html>

play: <http://wfmua.org/~kennyg>

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611. **Joe Amato**

**kunitz...**

Thu 25 Apr 1996

---

anybody out there gonna be at the stanley kunitz reading-shindig at nyu tonight?... hear tell from npr he's reading with many others---olds, creeley, kin-nell, others... or at least that's how i heard it... be nice if we had, as we've had, reporters-on-the-spot...

joe

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612. **chris daniels**

**FW: Bleach Bottle Pig Farm**

Thu 25 Apr 1996

---

--- On Thu, 25 Apr 1996 03:50:04 -0700 Ron Silliman

<████████> wrote:

*I'm more of a Cafe Fanny's type myself but my kids have definitely been inspired by Ann Kong's pig farm and have made some bleach bottle pigs themselves. Definitely a "thing to do" (I've forgotten the name of that cafe -- the Tea Spot? -- but it's a great oldfashioned one in the tradition of the best from the 60s. When I left Berkeley, it wasn't open all hours, but that was the only limitation....*

*But what IS the connection to poetry here?*

*Ron Silliman*

yes, it is "the tea spot"

perhaps the connection is in the sweet human ability to love such a thing as a  
bleach bottle pig --- but i am speaking entirely of myself

later

-----  
christopher daniels <[REDACTED]> 4.25.96 10:16:10 am

q: "how can you be revolutionary when 20 years ago they  
said anything goes?"

--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa

voice: [REDACTED]

http://users.lanminds.com/~kunos/ (constructing)

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---

613. **Jordan Davis**

***self as bleach***

Thu 25 Apr 1996

---

Just picked up Michael Gottlieb's \_The River Road\_ (Potes und Poets 35, \$10)  
and thought I should mention it. It's only a matter of time before he crosses  
over as \_our Paul Muldoon\_. (>]\*\_compliment\_\*[<) --Jordan

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---

614. **Gabrielle Welford**

***Situation in the Middle East: An account (fwd)***

Thu 25 Apr 1996

---

Pretty bad... Gab.

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

>> Hi.

>>

>> Firas is in the states. I will hopefully be in the states around  
>> the 1st week of July to join a research program.

>>

>> This is the situation:

>>

>> We are ready to evacuate

>> immediately, I think!!! Things here are NOT improving. I do not know

>> how much longer we can communicate - be it thru e-mail or phone. The

>> Israeli's are shelling nothing but civilian targets. They hit not a  
>> single Hizbullah target. The sea ports are closed because of Israeli  
>> gunboats warding off ships!! They shot three of the power stations,  
>> rendering one of them totally nonfunctional. According to the new, one  
>> of them has attained damages worth 3 millions USDs. They are also  
>> shooting the telephone switchboards. They have gunned one of the main  
>> ones, and off and on they have destroyed major telephone cables around  
>> the country. I know that at least 18000 phones are out! Things are  
>> really NOT optimistic here. Schools have been shut down for at least  
>> one more week. I do not know if my uni will open. Please distribute  
>> this message please to as many people as you can; it is important that  
>> they see the truth.

>>

>>

>> Today..... they attacked a UN center. It was a bomb shelter.  
>> They massacred every soul in there - mentally and physically. Hundreds  
>> of armless, helpless, hungry people were hiding in two tents. The  
>> Israeli's attacked the base. People started fleeing into the shelters,  
>> but they did not make it on time. The seen was a giagantic shish kabab  
>> scene!!!! Bodies were charcoaled.... I actually saw some guts,  
>> intestines, and other gross things..... it was an open anatomy class,  
>> for heaven's sake.... my girlfriend burst into tears... so did my  
>> mom!!! Who is the attacker here? A m\*\*\*\*\*r behind a tank or a  
>> child who is just looking for food and shelter???? The folks from the  
>> south are all packed in schools in Beirut. Things are not sanitary at  
>> all. Diseases are beginning to spread! For God's sake who is the  
>> aggressor!?!?!? They showed us how the Israelis take a moment of  
>> silence for the massacre of the Jews in Germany!!!!!! What is this....  
>> some kind of avenge?!?! We have to pay for it?!?! Half a million  
>> people were forced out of their homes because their presence would  
>> threaten the heavily armed army of Israel..... the tanks are  
>> vulnerable to an attack from young children!!! Children are  
>> lethal..... we should abolish them....eh????? Man... the situation  
>> is not improving. What is the world after... destroying Lebanon's new  
>> infrastructure because it could beat Israel's economy in a few  
>> years???? Is it after taking away the Arab's arsenal and money?? If  
>> Syria were to move, the American Air Force and the Israeli Air Force  
>> would take it as an attack and a breach of peace!!!!!! They take our  
>> land.... and call us aggressors. They say that if we stop attacking  
>> them with a few guerilla soldiers, they would leave..... is this  
>> preposterous or what??? You occupy my house and I ask to leave, but  
>> you refuse to because I am hitting you?!?!?! Well..... leave my house



>> and I will not attack you. You just ought to see the brains of 3 day  
>> old splattered all over the blanket!!! His head lost its top!!!!  
>> Literally!!!! The 3-day-old had no top to his head.... his brains  
>> were over the blanker and on the floor. They wiped out 2 families of  
>> 12 people in one building..... their argument.... Hizbullah fired a  
>> Katyusha from that area..... b\*\*\*\*\*t!!!! Since the beginning of the  
>> attacks, the Israeli army has hit nothing.... NOTHING... but civilian  
>> targets..... An ambulance with 4 children and old folks was hit by a  
>> rocket from a plane.... their excuse: The driver was Hizbullah.....  
>> now give me a break!!!!!! WE ARE THE KILLERS....WE OWN THE HI-  
TECH  
>> STUFF..... For God's sake, we do not even have an airforce!!!!!! We  
>> have one bloody f\*\*\*\*\* jet.... just one!!!!!!!!!!  
>>  
>> Tomorrow morning I am taking my car to all the near grocery stores  
>> to buy as much baby milk as the car can carry and distribute it all to  
>> the schools that have lactating children or children in need of milk.  
>> Our academic year has been disrupted because the southerners have been  
>> placed in schools.  
>>  
>> If anyone wants the true scenes, please contact me and I will do  
>> my best to send a copy.  
>>  
>> I have two INTERNET addresses:  
>>  
>> [REDACTED]  
>> [REDACTED]  
>>  
>>  
>> I am now using the aboudi one. Please send your messages to both.  
>>  
>> Take care.  
>> Aboudi

%%% overflow headers %%%

To: jokelist -- HAIDERI ABBAS IBRAHIM <[REDACTED]>,  
Alan Jasanoff <[REDACTED]>,  
Amlan Majumdar <[REDACTED]>,  
Ananya Das <[REDACTED]>,  
Aparna U Datey <[REDACTED]>,  
Sonit Bafna <[REDACTED]>,  
Dipankar Mukherjee <[REDACTED]>,

Debdutta Ganguly <[REDACTED]>,  
Shubhagato Dasgupta <[REDACTED]>,  
Geeta Cowlagi <[REDACTED]>,  
Nagaraja Harshadeep <[REDACTED]>,  
"Muhammad I. Muzaffar" <[REDACTED]>,  
Jagan Arvind Shah <[REDACTED]>,  
"Sanjay M. Kewlani" <[REDACTED]>,  
Manish Kothari <[REDACTED]>,  
KRISHNAN <[REDACTED]>,  
Manu Prithvish Sobti <[REDACTED]>,  
"Maulik K. Parikh" <[REDACTED]>,  
Mausami Bhatt <[REDACTED]>,  
Meghana Parikh <[REDACTED]>,  
Minakshi Maniben <[REDACTED]>,  
Niraj Anand <[REDACTED]>,  
Partho Dutta <[REDACTED]>, Pratap Talwar <[REDACTED]>,  
Rahul Kamath <[REDACTED]>, Ritu Bhatt <[REDACTED]>,  
Sandeep Dhar <[REDACTED]>,  
Sanjoy Dutta <[REDACTED]>,  
Sapna Mehta <[REDACTED]>,  
Satish K Kolluri <[REDACTED]>,  
Tarun Khanna <[REDACTED]>,  
Vaishali Patel <[REDACTED]>,  
Vikramaditya Prakash <[REDACTED]>,  
Vivek Agrawal <[REDACTED]>,  
jokeuro -- Hongyang Suh <[REDACTED]>,  
"John S. Coburn" <[REDACTED]>,  
LYDELL KING <[REDACTED]>,  
John MacDougall <[REDACTED]>,  
Kamal Khouri <[REDACTED]>,  
Kristine Latta <[REDACTED]>,  
Lisa Wynn <[REDACTED]>,  
Molly Accola <[REDACTED]>,  
"Monica V. Bhattacharyya" <[REDACTED]>,  
"Morgan J. Pitelka" <[REDACTED]>,  
Patti Ponzoli <[REDACTED]>,  
"[content removed]",  
Susan Uhm <[REDACTED]>,  
poco <[REDACTED]>  
%%% end overflow headers %%%

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615. **klobucar**

**Re: Live INTERNET READING**

*Fri 26 Apr 1996*

---

JUST A LITTLE OLE REMINDER:

If you're having a tv party tonight, cancel it, return your videos, and set yourself down in front of that other tube: your Mac or PC. At 4:00 PST, new poems from Vancouver are free to be heard in this new medium. Tell your friends. Ask for it by name. Accept no substitutes.

\*\*\*\*\*

Deanna Ferguson, Michael Turner, Dorothy Trujillo Lusk, and

Jeff Derksen

April 26th : Friday : 4 -5:30 pm (PST)

-----  
Physical Location: Vancouver Film School, 420 Homer St., Vancouver B.C.

WWW Location: <http://www.wimsey.com/~ksw/internet.htm>  
-----

The Kootenay School of Writing, in conjunction with the Vancouver Film School and Axion Internet is pleased to announce our first broadcast of a reading over the Internet using RealAudio(TM) technology.

On APRIL 26th at 4:00 pm Pacific Standard Time we will be broadcasting a pre-recorded reading by Vancouver writers Deanna Ferguson and Michael Turner (info on that event) and a live reading by Vancouver writers Dorothy Trujillo Lusk and Jeff Derksen. Real Audio capability graciously supplied by Axion Internet.

REQUIREMENTS:

- o 486 class or higher PC / 68000 class Mac / Unix based machines, with capability to play sound files.
- o NETSCAPE 1.1+ (The event will be optimized for Netscape 2.0)
- o a Real Audio Player for your computer.

WHERE CAN I FIND THESE ?:

- o Computers : at your local computer store...
- o Netscape 1.1+ can be found at the Netscape  
<http://home.netscape.com>
- o Real Audio Player can be found at the Real Audio site at  
<http://www.realaudio.com/products/player.html>

DOROTHY TRUJILLO LUSK has given readings across Canada and NYC. Her most recent book *\_Redactive\_* was published by Talonbooks in 1990. Her Tsunami Editions chapbook *\_Oral Tragedy\_* was Shortlisted in the bpNichol

Memorial Chapbook contest in 1989. Her latest work, *\_Volume Delays\_* is forthcoming from Sprang Texts.

JEFF DERKSEN, founding member of the Kootenay School of Writing and past editor of *\_Writing\_* magazine, now lives in Calgary where he is completing his doctoral studies at the University of Calgary. Derksen's first book, *\_Down Time\_* won the Dorothy Livesay Poetry Award at the 1991 B.C. Book Prizes. His second book *\_Dwell\_* was published by Talonbooks in 1993.

DEANNA FERGUSON lives in Vancouver, B.C. where she is a publisher of Tsunami Editions and a co-editor of BOO Magazine. Books include *The Relative Minor*, (Tsunami Editions, 1993), *Link Fantasy*, with Stan Douglas, 1988 and *Will Tear Us*, 1987. Recent work appears in *The Gertrude Stein Awards in Innovative Amercian Poetry*, (Sun & Moon Press) and *Raddle Moon 14*.

MICHAEL TURNER is the author of *Kingsway* (Arsenal Pulp Press), *Company Town* (Arsenal) and *Hard Core Logo* (Arsenal). *Company Town* was shortlisted for the Dorothy Livesay Poetry Prize. His second book, *Hard Core Logo*, has been adapted to radio and stage, and will be a feature film directed by Bruce McDonald (*Highway 61, Dance Me Outside*). He is also the founder of the Reading Railroad, a popular Vancouver reading series.

\*\*\*\*\*

FOR MORE INFORMATION CONTACT:

ANDREW KLOBUCAR -- [REDACTED]

DAVE AYRE -- [REDACTED]

\*\*\*\*\*

Visit Our Web site ! -----> <http://www.wimsey.com/~ksw>

Join our Email mailing list ! --> <http://www.wimsey.com/~ksw/maillist.htm>

The Kootenay School of Writing

[REDACTED]

[REDACTED]

112 WEST HASTINGS

v6b 2g8

Canada

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616. **Michael W. Waugh**

***Text as Image (painting programs)***

*Fri 26 Apr 1996*

---

I am trying to find an MFA painting program that offers a focus in using words/text as image. I know that the Art Institute of Chicago offers such cross-art

(trans-art?) opportunities; it has just started a writing program (MFA) and encourages cross-fertilization between the visual and language arts. But I'd like to find out about other programs.

You, dear reader, may wish to alert me to schools who have faculty who are both visual and language artists (hmmm..that isn't right), I mean--who have persons on their faculty who combine visual and language arts, especially painting and poetry.

I already have an MFA in writing, so I am most interested in programs that I could enter on the painting side. Am I being metaphorical? Another question. Perhaps.

I assume that you will want to send your replies to me directly. But if others are interested, others may wish to post a note saying so.

Devotedly,  
Michael Waugh



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617. **Rachel Blau DuPlessis**  
***Re: Oppen's magazine publishings etc.***

*Fri 26 Apr 1996*

---

hi again; I checked Oppen letters more carefully after I (belatedly) responded a few days ago. Anyway, RE: Bronk, the note on p 381 tells me that Oppen first wrote to Bronk on June 24, 1962. (I couldn't believe that I hadn't mentioned it somewhere in the book!). ONWARD to Orono. RBD

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618. **Aldon L. Nielsen**  
***Re: POETICS Digest -***

*Fri 26 Apr 1996*

---

has there been a problem with this list lately? seem to be messages not getting in, but not returning either -- or is this a "digest" problem?

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619. **main**  
***Re: re; allegory, faith, etcetera***

*Fri 26 Apr 1996*

---

On Fri, 26 Apr 1996, David Baratier wrote:

> Hey Jordan, Jordan Davis!  
>  
> Thaniks. I was thinking of allegory as a literary representation of a  
> "real" instance or situation which falsely or superficially  
> illustrates a further understanding of the item it is being placed in  
> parallel with. In the Mallarmean sense, where any symbolic  
> representation seems correct because of its placement within the said.  
> How a fortune teller vaguely explains palms.  
> "How in the near future, advances in freeze frame technology  
> will make it possible for us to relax."  
> A fleeting sense of the olde allegorie.  
>  
> Be well.  
>  
> David Baratier  
>  
or: replace "allegory" w "idea"  
all ideas, allegory  
?  
dan featherston

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620. **David Baratier**  
*re; allegory, faith, etcetera*  
Fri 26 Apr 1996

---

Hey Jordan, Jordan Davis!

Thaniks. I was thinking of allegory as a literary representation of a "real" instance or situation which falsely or superficially illustrates a further understanding of the item it is being placed in parallel with. In the Mallarmean sense, where any symbolic representation seems correct because of its placement within the said. How a fortune teller vaguely explains palms. "How in the near future, advances in freeze frame technology will make it possible for us to relax." A fleeting sense of the olde allegorie.

Be well.

David Baratier

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621. **Jordan Davis**

***Re: allegory, faith, neutrality, poetry***

*Fri 26 Apr 1996*

---

Back atcha, Dave!

You mean that to explain certain subtleties or difficulties of a situation one may need recourse to an account of another subtle and/or difficult-to-locate-oneself-in-the-midst-of situation? As a species of relief? A way to say, as Reagan did, let me put this another way?

A man and his dog were walking across the crescent of a park near where I live. There was a pick-up soccer game going on. People were bicycling around, sometimes coming very close to the people sitting on the benches on the edge of the crescent. A woman just learning to use roller blades came really close to where I was sitting. Someone, her friend apparently, grabbed her and whirled her round, demonstrating how to stop.

I was sitting there writing something in my notebook. Now I'm typing to you, and the rain is falling on the ventilator across the way. Suds are rising on the ventilator. At the same time, so to speak, you're reading this.

Isn't that the basis for compassion, being in the same place? Compassion or rage? Aren't those instances of co-incidence, occupying the same space, at the instant they come into perception, funny and undetermined.

I'm just wondering, is it decent of allegory to make such a claim on us?

And the project of 'resistance'--allegory against allegory--is that an attempt to claim those coincidences for being qua being? Wow, that doesn't make much sense. Let me try again. Would you enjoy reading a kind of poetry that preserved the undetermined quality of events, or would you prefer poetry that includes all the possible interpretations and claims on events (subjectivity, they used to call it). One that talks about identity or posits a personality.

You know, I'm not sure I know which kinds of poetries those are. And of course, it may be that my question ('Would you enjoy reading') doesn't make any sense. Last night at Poetry City, Steve Levine countered the proposition that one gives a reading with the intention of being attractive to an audience with the proposition that one gives a reading because someone has asked one to read. It was a pleasant neutrality to discover at the Cedar.

It may be best to read the words without imagining things. Or, one may choose to read the words for what they say. It occurs to me from time to time that the atomic fact (if you'll forgive me that mannerism) of this list is the assumption that poetry is words, more or less, and the ranges of meaning that any given group of words called a poem can have \*nowadays\* depend on how those words

are enregistered--that is, what one knows about the \*poet\*. I don't know if this was always the case. In the interview between John Ashbery and Kenneth Koch, Koch tries to establish the meaning of certain disjunct lines that both of them had written. I'm not sure one would be inclined now to read examples of 'high disjunction' with a strong will to meaning leading one along.

The state of things right now: a rowdy poet is likely to produce what are taken to be rowdy poems; a shy, intense poet will seem to produce mainly shy, intense poems, etc. This 'affect' form of interpretation that I have uncommittedly practiced in my reading reports, it will be objected, is circular (and essentializing); one finds exactly what one puts there. That's journalism for you. How much of literary criticism is journalism--travel writing, sports writing--and how much of it is the assembly of meaning, or rather, a flux-model (red dye in the stream?) of the process of meaning?

I would argue that the social life of poets is what is at issue in the development of schools, and the claiming of renaissances, critical revivals, etc. But all that is bonus to the production of meaning. Allegory looks from here like an attempt to reroute the discussion back towards meaning and away from the essentializing discourse wheeze hack cough of group formation. It also looks like it will be at best a controversial and rejected attempt. Too easily pushed over. Coinciding with this pushing is the need to get to the truth of the situation. Which is what. Something like 'nobody knows' but without the spookiness; maybe it's more like 'here we are,' 'here we go,' or, if you prefer, 'here it is.'

All best, and you be well too,  
Jordan

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622. **Ken Norris**

***Re: POETICS Digest - 24 Apr 1996 to 25 Apr 1996***

*Fri 26 Apr 1996*

---

SOMEWHERE ACROSS THE BORDER, a Canadian Interactive Poetry Magazine, is now available for viewing at

[www.letelier.com/sab/sab.html](http://www.letelier.com/sab/sab.html)

Ken Norris

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623. **Eryque Gleason**

**Re: POETICS Digest -**

Sat 27 Apr 1996

---

I've occasionally been receiving fragments of messages, rather than the whole shabang. Anyone else having that problem?

It seems that every other time someone posts a poem to the list, i get just a verse or two, nothing else. Not even any header info (who sent it when), just a message with no subject from @. Kinda interesting now, but the first time it happened, the first few lines were rather biting and i thought i'd been attacked. This completely shocked me, i was recently given the title "world's most lovable guy" by someone that was only half tipsy (her normal state).

~Eryque

At 8:38 AM 4/26/96 -0700, Aldon L. Nielsen wrote:

>has there been a problem with this list lately? seem to be messages not  
>getting in, but not returning either -- or is this a "digest" problem?

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624. **Herb Levy**

**Re: poetry and audience in the nation**

Sat 27 Apr 1996

---

Herb Levy--

*although my poetry pretty much stays GLUED to the LEFT(ist) margin  
in a way that is (ironically?) considered RIGHTest,  
how do you know that many of my notes on the poetics list---  
(someone--i forget who--once remarked on their "ziggeraut" quality)--  
are not intentional in the spirit of WCW's "three step" late style...  
?*

Sorry to be late getting back on this crucial detail, Chris, I was in historic Kingston, NY & didn't have a chance to get back into to telnet from there. I'm back in Seattle again (out where a friend is a friend).

I think your posts are not entirely visually in your control because you periodically complain about the process of writing them.

If this is an intentional stylistic trope on your part, it's a good one.

Bests

Herb

Herb Levy



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625. **Jeremy F Green**

***Re: Macsweeney / Cambridge Poetry Conference***

*Sat 27 Apr 1996*

---

to u.k. types--

Any chance of a report on the Cambridge Poetry Conference going on this weekend?

Jeremy Green

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626. **David Ayre**

***Vancouver writers/Real Audio***

*Sat 27 Apr 1996*

---

Hello all.

On April 26, at 4:00 we tried to do something. Something new. As with all new things. Sometimes they don't work. This didn't.

We were trying to broadcast two pre-recorded readings by Deanna Ferguson and Michael Turner and two live readings by Jeff Derksen and Dorothy Trujillo Lusk using RealAudio (free internet software that allows one to here audio files instantly as soon as they are activated (assuming certain hardware requirements are fulfilled)). It turned out that we didn't get the audio hook up until after 3/4 of the event was over. It was an extremley apologetic afternnon. BUT WAIT, some good did come of all this unhappening !

The pre-recorded readings of DEANNA FERGUSON(approx 20 minutes) and MICHAEL TURNER (approx 16 minutes) are now up and available for listening (accompanied by a timed visual presentation). Both readings are extremely strong in delivery. Deanna is reading two new works, STILL LIFE WITH THE LAW is a masterful example in poetic/comedic delivery a la the lost language poet Lenny Bruce & ROUGH BUSH, which i believe, for all you Meow Press fans, will be available in printed form very soon.... Michael is reading selections from his newest book KINGSWAY, a series of lane changing poetic narratives that cruise through the yellow lights of the various histories that surround one of the oldest thoroughfares in Vancouver.

So, if you've got that techno-power use it ! or borrow a friends... Drop by our web site for information on how to pick the readings up. At this point, we are not sure how long they will be available... so tune in soon...

<http://www.wimsey.com/~ksw/internet.htm>

.  
. .  
. .  
. .

"Poetry in gurgling clear RealAudio. It's one of the best ways to use up the valuable time on your internet account."

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627. { **brad brace** }

*Uomo che brucia ha Trascrivuto*

Sat 27 Apr 1996

---

Man that blazes has Transcribed

---

Universal closeness of life and the attempt to. circumvent from means of belong. thing. twenty of the desert. .the radio-place looks for for frequency. travel. of consequence the creation of art departs is of. in place of belong. a different kind of belong. regression. he/she/it/you has surrounded or he/she/it/you has circumvented, he/she/it/you has circumscribed. from[ [hillsapes]] of the signature. he/she/it/you has crackled. slipknot of the back of the phase. the middle of in no place. as is he/she/it /you in any place in in no place, is he/she/it/you them does he/she/it/you have moved? And the middle of in no place always in any place. it is terminus in no place of a constellation, ambient constellation, a terrible constellation, of in any place. the half of communication of bulk camps. pens of smoke are a substitute for. clouds in the sky. in tall in a beautiful,[ cartoons] blue. slant. [ [polyethylene]] blue, the[ [tarp]] of choice. that would think. big, a momentariness, communion, freedom and same -trust point out. new structures. that that extension is the[ [mores]] social. he/she/it/you has built. bunting and bunting. before erect upright elements create. piece of furniture has amplified sounds, dogs, sufferings kits, originate from machinery of the art. one with an air-ladle of the wheel on cop. the sound travels far and his direction is clear. until to hour people seems to arrive in the three, four, five, are or more, you/ he/she/it with that bring the existing structures with them. he/she/it/you has forced to reaffirm. some really horrendous attempts to signature off [creativity]], [hipness]]. in any way the more elegant and least structures are most compelling. here where my structure seems inconsequent. expected anchor for the communion radios place come on air. Anybody has scrambled up a [tiv] he/she/it/you towers. Presumably that is the broadcast he/she/it/you towers. sounds of he/she/it/you has registered dogs. sound is really the dominant half out here. notions of the captive audience and. machinery of the art. Here one that it is all silver with a pair of fins of the[ [dorsal]] gigantic. it is the

audience this prisoner, a captive audience. some people is the rangers of Black Rock. any[ [spilled]] he/she/it/you of the fluids has sucked immediately in the surface of the has crackled[ [playa]]. absorption. absorption. much of the fire is on show, varied toys and buttock cultural manufactured article,[ [flamingoes]] pink [color]. when really the sense of structure, a has structured sense of house. he/she/it/you of an apartment has contained ends desolate soldiers be in increase the. the 8 foot of the[ [atop]] of the white and black flags along triangular you/he/she/it silver poles they have a certain resonance, like he/she/it/you is yellow and black. as he/she/it/you can grabs with you, as of that that he/she/it/you was can to resurrect. some areas are able of create dust more when he/she/it/you has crossed of above that other. Your car could become film white-adherent of chalk, diviner. Has been worried of my possibly has barred filter of the air. have[ [inadvertently]] left my CB radios on, I/they have worried that that apparatus of the communication in made he/she/it/you drains my battery of the car. Change of pace. the models on the floor of the[ [playa]] they intrigue, the by the surface has split between each he/she/it/you has circumscribed division it he/she/it/you exists subsequent smaller you/he/she/it crackle, crazy or formations. He/she/it/you would be beautiful if that paints has been amplified in this interim communion. binoculars would interest to bring here. he/she/it/you has provisioned in that he/she/it/you divides of the[ [playa]], which it is the best dry part and pact, the part that gives birth to the least dust, the[ [obfuscation]] least. Really he/she/it/you could not see behind to you when guide across the[ [playa]], there is correct a following of the white cloud you. twin, I would like see twin here. Maybe existing correct communion obtains as big that any kind of social interaction and expressive connection is impossible he/she/it/you as has to[ [recreate]] some smaller appearance or I/you/he/she/it expect to that bigger communion in any place where other and that in any place where other is always a problem. these small radio does driven machinery interest, does he/she/it/you compress together with to? aloof horizon that demands staircase. when it is the air of the physical structure of a similar communion to symbolic infrastructure. What that does he/she/it/you understand when he/she/it/you finally reflects completely? Does he/she/it/you become then transportable? When does he/she/it/you have carried, does he/she/it/you do that is the ambient physical or structure, does that do understands that that necessarily does he/she/it/you should mirror his origin? There is a sense at night that that he/she/it/you has not seen correct some stars like he/she/it/you could see usually but he/she/it/you sees each individual star, all the stars. There is implicit terror in that. He is because social structures fatally obtain big and cripple and improbable. And that because a sense of can has imparted to those that you/he/she/it refuse extend their social connections. Those that. that he/she/it/you doesn't want necessarily see it he/she/it/you has extended[ [indiscriminately]]. And that desires has reported to the inevitability of a social bigger structure. The desert plumes. but

after a time their pens of the[ [vertically]] of the increase. I/they am less articulate than the more recent pens and[ [symmetrical]] of the[ [vertically]], like albeit I/they have mirrored the one or the other of the horizon on side. The bicycle is certainly the best part I don't modulate interfering of transport in and about the field, equal more as that the walk, a mirage or afloat effect of anything moves a fluid manner in a new accommodation, as the bicycle and his passenger seems to be more of an image than a substantial being. Art or cultural objects could be means of begin a subsequent conversation or a[ greasy] of the conversation he. To what point does he/she/it/you also do much anything does he/she/it/you become anything? When he does he/she/it/you do touched the bottom out? Finally, is it people does he/she/it/you have allotted positions of responsibility/ can primarily I/they as am not piano done tilt to[ [reinvent]] the system, that their more hour a part of? He/she/it/you would interest has a series off[ [aerial]] following photographs exposure like the communion he/she/it/you gradually has grown, in that that model. Of course anything photographs assumes the center. You/he/she/it photograph these you/he/she/it dust pens, these dust of the [ [symmetrical]] he/she/it/you plumes, on film of the tall contrast and you/he/she/it then turn the m[ [vertically]]. I/you/he/she/it resemble to [ [sound-tracks]] optic a destiny, he/she/it/you would interest see that that they have played like. Finally, it is the belief that these carriers are able, after a period of time, from their place of origin. big sound. the structure requires a certain appointment, a renewal. carriers of the [[squarish]]. I correct he/she/it/you has known that I in any way would be inferior to a[ [reenactment]] of the[ [panic]] that I/they have felt when I have lost the my first car on the beaches of the Pacific Ocean. Was the best part [habitat]? . Empty space. he/she/it/you has buzzed from a combatant he/she/it/you utters to buds. see. structural configurations that he/she/it/you could come on with for these sheets off[ [polyet hylene]] blue. good projectile study. it is the curtain he/she/it/you fortifies of poles. like 18 pegs of the metal of the inch. and then bamboo hollow top fortifies of poles he/she/it/you has put[ [overtop]]. beautiful fluorescent, bunting, fluorescent orange with a black plaza and a black circle. there is a hamburger he/she/it/you is in feet, McSatans. [[millions]] he/she/it/you of souls has served, free cigarette with each [[burger]]. There is an equitable amount of play on the drum and drummer boy, no of him very stable or. I beam Free Man that blazes 99.5. disk of the guest tangles, 25-minute chasms of the time. very animal quilted they have put get off. Friday hour, according to he/she/it/you to the radio disposes, the population is in feet to of 600, not also many. breeders here. I have seen an air-conditioned curtain. the wind really he/she/it/you takes at night, much the structures have demolished. He/she/it/you would interest has a kite with he/she/it/you has battery-motored blinkers on him lift at night. Some[ [rocketry]]. The plays on the drum he/she/it/you would take an interest in has been used like a by of establish connections across the space. If there was people he/she/

it/you has sprinkled about the[ [playa]] he/she/it/you answers. to wheels my bicycle out to the half of communication of bulk puts forward. And correct far enough out be a piece of an exercise. I have promenaded across, hi told. He/she/it/you has promenaded back. I was as thirsty when I/they have returned me have opened the bottles that I had of the frozen water, and he/she/it/you has drunk all the cold water that had[ [melted]]. there is correct this center of ice in the middle. carriers arrive now, midday. there you/he/she/it seem to be a big he/she/it/you has converted bus in the center of field which seems to be the official bus of the Man that blazes complete with a receiver of the satellite. And all has painted on. Ties of the cold water. People is carriers of the[ [orbiting]] about the field. motorcycles. Implicit in my decision where to you/he/she/it finally induct field it must be a sense of the structure of the [tuta] of work like an all, which he/she/it/you of varied course like time goes on, the center stays best abiding part. He/she/it/you would be more interesting if the field was[ [bipolar]], if he/she/it/you had two centers. ? campers would resemble to kind of magnetic fields which they could alternate, a north of the being of the center, a south of the being,[ [etc]]. . then, the that Black public Rock on the official correct gazette has arrived. Here an announcement from the Basketball of the Girls of the high school of the Empire attaches in Gerlach (they sell ice. Their advertising witticism is, the ice of 'Today that is more that[ [water.']] correct ice cream) small Interesting bird, kind of he/she/it/you gulfs like with long accounts and long wings out look for things eat on the earth. You[ [mistook]] my leftovers of the maroon for things eat. Amazing number of hexapod out here that I have never seen before. Green dish, kind of beetle-like bug. Strange. The that Black public Rock on the official gazette characterizes this communion an interim communion, deliberate/ he/she/it/you has freed autonomous zone. The bigger challenge. Last ice five days. Once again, really I desire have bought that equipment of the folding drum. Combatant an other utters to buds. I marvel could do an extremely long made flag of varied national bunting or[ [thereof]] he/she/it/you of the parts has sealed with lead together. There is a new Ennio Morricone he/she/it/you doubles CD he/she/it/you departs, 'Once on a time in the West.' Electric orange. There are two airplanes of the more combatant. some has hand-liable he/she/it/you goes in missile cruise, that they would be completely a show. I like this radio he/she/it/you disposes. And a really beautiful, advised still varied kind of selection of the music. He/she/it/you would be beautiful, albeit, instead of have the same innkeeper and a new guest, the same innkeeper and a new guest, the same innkeeper and a new guest, there was an innkeeper which in you/he/she/it turn become the new innkeeper and as on. awful exercise in comprehension. Do I have[ [inadvertently]] does he/she/it/you have discovered the double-articulate curtain-pole? . the pretended content is really in the center. the field has expanded really, hour. You/he/she/it seem to expand in about clusters. He/she/it/you has clouded of above, cloud

really bouncing he/she/it/you covers. He/she/it/you could see the rain you/he/she/it line up the aloof hills. The field has changed. There is more of a cagey sense to him hour. direction look for in. Avoid this problem, he/she/it/you could use the technique he/she/it/you has called, 'deliberate[ [error']] for example, if you purpose of the[ [purposely]] for a stain rather to the law of your location, he/she/it/you will know when he/she/it/you has struck the stain he/she/it/you must be to the accident. He/she/it/you will interest see like the field breaks on, if it is a[ [exodus]] of the bulk, if some people chooses be on. [[exponentially]], he/she/it/you appears it be he begins of a storm he/she/it/you appears in distance. avenues have formed here and there. I seem to sit on the edge of one. Curtains have parked on in general double, some aviators of kites use this avenue launch their kites. Correct as players of the hairy flute, nude could they be there? . Some people ties to a pole out these elaborates structures with chords of the[ [bungie]] court among[ [tarps]] and pole. You/he/she/it seem a very good idea. I marvel there it is an ideal social density, the atmosphere of the field has changed radically. He/she/it/you has grown [[exponentially]]. He/she/it/you could be different thousand from hour, and there is not that same frankness that was here when the field was smaller. Appalling storm yesterday, he/she/it/you could see it he/she/it/you originates from the south. This blinding clouds off[ [swirled]] of the dust on. You/he/she/it sprinkle of rain, and then rapid expansion, the sun was out again. A storm of best that correct has blown in and he/she/it/you has blown out. And there was this thick bow. Last night seems to have has obtained much the rain that that should have accompanied bombards earlier in the day. I /they am in them[ [twenties]], above all[ [twenties]] early, I think. And a different kind of attitude, it is not a town attitude. Kind of a cacophony, cacophony of the[ [anarchistic]]. There are all kinds of be of the music he/she/it/you has played simultaneously. Event of the shows diverged to the same time, all covers the a the other. There is not a sense of mutual cooperation. I spoke with some people from California and that seems to be a distinctive change, to the minus in the Area of the Recess. There ere is not that he/she/it/you feels of, equal there there is not a sense, of frankness and friendliness and[ [camaraderie]] that existed. And I think have disenchanted probably from that. You/he/she/it remember those times and probably still closes with the keeper on to that hour desire for frankness, but the younger generation has small case of my real anticipations or consequences. They wait to take advantage of or he/she/it/you reacts to, that frankness. I think have seen a cable in a[[jumpsuit]] of the tattered big orange by a field a pair of doors on. Very casual. But he/she/it/you could have belonged there. This has become a more destiny that. By by he/she/it/you in the desert to the south is like a subset or a makes up for field that seems to be a small you/he/she/it ramble gathering, a thick structure has amplified slipknots of the ribbon and as by. The Man that blazes, the structures it, he/she/it/you has isolated, kind of he/she/it/you has



isolated with of the cords by in a by of the area by the east, diviner that is. If has been isolated in central position, if the fire has stayed. If the archetype always observable and central era. I think last night the field he/she/it/you has seemed to flourish on a kind of frenzy that has joined his growth . People had poured correct in and you/he/she/it induct field. Just, just, just few people arrives from them. Often, particularly between the younger collection, he/she/it/you has seemed to arrive in the. Interesting, particularly during the storm, there was much kind of young, diviner, enthusiasm. The storm come on. My activity or event to which people subjects them, ends be in fiddling increase in terminus of the socioeconomic bigger structures, maybe. More attention should be paid to collision in social economy rather than begun to fire on developmental capitalism. I correct he/she/it/you has started read The Beak of the Finch and you/he/she/it speak about like Darwin really never experienced my evolution where he. There is the cable in the[ [jumpsuit] ] of the orange again. Maybe he/she/it/you has belonged there. He/she/it/you was odd. He/she/it/you would see roam on the avenue here. special you/he/she/it interest in all the varied structures, and he/she/it/you then has gone of above to this field and he/she/it/you has started peers at in the windows of the lorries has parked there. Small backpack and he/she/it/you has gallivanted by across the[ [playa]], and then back has come brings a[[overtop]] of the sweater of the[ [jumpsuit]] of the orange and he/she/it/you then has taken a camera. He/she/it/you has not seemed really like that he/she/it/you is really family or he/she/it/you indeed takes diamonds of anything. He/she/it/you was correct a proper exit. Now, for me, to the minus, he/she/it/you is worth come here and he/she/it/you sees the expanse of desert and he/she/it/you could see this much surrounding in a session from a position. .BLM writing desk of ownership of the Management of the Earth and anybody could come here to any time without my office. He/she/it/you would interest to arrival here only or in a small group. The storm has lowered the Margarita you/he/she/it bar last night. He/she/it/you has resembled an interesting place. I went go last night there but he/she/it/you has been closed. He /she/it/you could feel the sounds of the[ [techno]] he/she/it/you of the beats first thing in the morning. I don't know if they originate from the aloof field or in any nearer place. Some more clouds today, but he/she/it/you doesn't resemble them go horse back riding be. The more common expression here is, 'Woo-who-who-who-ah-hah-hah-hah-oo-oo-oo-oo-oo-oo-oo.' Kind of song liturgical tribal varieties. I think know something about, an aroma for life, young enthusiasm. ??? of metamorphosis berserk suspension. [[techno]], hit, the sound of he/she/it/you has amplified applause A he/she/it/you shares of my enthusiasm he/she/it/you is obligatory. I love this sun, he/she/it/you is big. .storm yesterday correct he/she/it/you has equalized all to brightest part almost, aerodynamic of structures of the curtain. Saw this small car of the rocket, he/she/it/you had couple of men in them I delay 50s, 60s. Low, he/she/it/you is maybe a foot you/he/she/it crave, 8



moves tall. I don't know it like you/he/she/it work but you/he/she/it seem to be driven radio. They had cross it he/she/it/you obtains work last night but the preceding night that I have seen compresses about the periphery. Correct kind of small increasing red rocket. He/she/it/you had this strange reality he/she/it/you has low-pitchy vibrating sound like he/she/it/you has compressed together with, ardent red at night. Real interesting era. I think to I transcribe these notes in a page of the cloth single room that could be changed. Then he/she/it/you would have the same text he/she/it/you drivels about him. I marvel from you/he/she/it continually mention the concept of the 'community' word if that he/she/it/you indeed arrives before a this thing to happen. Maybe communion is like the awareness or the remembers a dream. Maids some function in be. he/she/it/you has expounded in a by of the [[subconscious]] but there is no real reason he/she/it/you has an awake. or realization of the[ [reenactment]] of him. All the furniture and the harness varied personnels are the substitute of a poor man for a RV. As many fonts of the different sound simultaneously. I begin to marvel that that he/she/it/you would happen if only the emitter of he/she/it/you has registered music or he/she/it/you has designated players it has been permission play that music. Beautiful much pages of the similar house. You/he/she/it order of you/he/she/it eliminate big, to some extension, you/he/she/it eliminate the commercial big enterprise in the monopolization of. Wired periodical. last year, I have proposed write an article of the party of the Man that blazes and they could not see the connection. I think the connection among the kind of attitudes and ideas that they present and that that he/she/it/you happened here, pontifical knows that that he/she/it/you was of, but I think the connection it is the arrangement, increasing growth, fluid of structures and[ [placements]] and the connections among them seem beautiful very synonymous with connections of the[ [hypertext]] and an increasing body of documents and pages and places that I/they have interconnected in varied streets. .Campsites filling-on brisk. There is an other piano. Saw some, diviner, exceptional characters. There is a cable that I have seen last night you/he/she/it bring leather you/he/she/it chap and door a whip of the long leather and elements of the binge in search of unity, diviner. There is a cable with a Mohawk curly pink [color] and a join g-sequence curly pink [color]. .African-americano Mrs. he/she/it/you has been massaged well with the white clay of the[ [playa]]. That more era of a thing of the shrewd of the[ [culturally]], I assume. Bongo plays on the drum he/she/it/you has impacted under his bifurcate baton. .There some of the has perforated crowd of the[ [genitalia]] . Those small slipknots must obtain hot in the sun. .A joins off[ [teepees]]. .a carrier of the[ [parasail]], be of the cable an other he/she/it/you has thrown Ð that resembles a regular parachute but he/she/it/you was pinched together with and he/she/it/you raise on in the sky from means of an affecting lorry and management of the long line to him. And Sunday and they arrive still. Not rather like many, I would guess. But they dribble still in.

Praticare the [surfing] music. The music was the wave. Now the radio disposes has devolved in [[dee-jays]] of the guest. He/she/it/you would interest has an event that would have probably be an event [cataclismica] likes a Telsa he/she/it/you winds that he/she/it/you would drive out fight all the motors of the inside combustion and all the breeders. And the least attractive people that they have their bodies has covered with[ [tattoos]] and[ [markings]] varied and adornments and[ [piercings]]. \_\_\_\_ of be has pushed equal more distant to the periphery. To the minus there anything is decided, some decided. Downpour an other sudden he/she/it/you has accompanied from primitive cries he/she/it/you has punctuated from you/he/she/it cry of punishment like the rain he/she/it/you has turned to greet. Not also acute on the mud. He/she/it/you with good hope will soak in the[ [playa]] soon. Then the actual that he/she/it/you blazes of the Man that blazes Ð [[oooh]], beautiful hawk that Ð was a very long,[ [climactic]], dramatic he/she/it/you builds on of people gradually formation a big circle about the Man that blazes. In the perimeter of the circle from the small car of the rocket. bright laser across the desert [toward] the Man that blazes. There is a[ [buildup]] general of ebullience and revenge, almost. They have a he/s he/it/you assails rioting mentality with all the flaming torches and artful fires. Child blazes. As you/he/she/it seem to be more of, and the structure of the Man that he blazes, is [[unmistakably]] similar you/he/she/it to the tall strain power tower here. As he/she/it/you suggests that the Man that blazes that he/she/it/you is be a symbol he/she/it/you has winded on with technology and the new world orders and his destruction in any way prepares liberation for [[ecological]] tribal problems not completely the same conceives, I think, like a jubilee or a pain of the old man, which would be more subdued. A kind of a narrates of the past like contrary to almost a kind of a cattail bump of he/she/it/you has focused antagonism [toward] a technological symbol. One of the cooler things that I have seen was a woman he/she/it/you has painted entirely you/he/she/it in natural deep [indaco] blue pigmented he/she/it/you compresses about the desert on a motorcycle. In any way that interested. The plays on the drum it is a small much after a during. I understand it am there when he/she/it/you goes sleep and he/she/it/you is there when you/he/she/it get up in the morning. He/she/it/you could be very electronic or it could be handbook, diviner. He kind of he/she/it/you obtains to you after a during. Told Free 'Drum Zone.' Like the field has obtained bigger, the clarity and kind of inchoate amazement of sight any kind of structure on this kind of [[wasteland]] barren he/she/it/you quickly has deteriorated in more noise that mark. More accident than a feeling of a has become rambles. It would be a very interesting place send a class of students of the art he/she/it/you has interested in art of the show. Best part of the event is of an auditory nature. I have seen some the walk of the people about with directional microphones and archivists of the ribbon. Rich font of sound all event simultaneously. And the kind of the sound of bounces by the hills. Bovine livestock of the cow

from the long [corna] on the side of the has promenaded. I have seen a bob-white he/she/it/you replaces the middle. Much rabbits of the bunny, rabbits of the [cottontail]. Life has become a font of continual irritation. That is the function of [[techno]], drive back the irritation. Flat and I still increase the level of you/he/she/it despair.

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[first Italian translation: unassisted; posted to 'it.cultura']

<<<http://www.teleport.com/~bbrace/bm.html>>>

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628. **Chris Tietjens**

***Memo from Nemo***

Sun 28 Apr 1996

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(from Paul Vangelisti's book Nemo, p.61)

"poetry is not words anymore than paintings are paint."

First time this morning I see a hummingbird.

Plenty of big golden butterflies though.

"white men who are alienated from their emotions & think their way to compassion are barking up the wrong tree."

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629. **Tony Green**

***Re: allegory, faith, neutrality, poetry***

Sun 28 Apr 1996

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Re Jordan Davis's commentaries: reading the words, yes, but how exactly read the words? in neutral, neutrally? (and also write the words thinking of neutral reading of them to come). Perhaps the guts of the question is "what do words say"? (in any given situation of reading/writing). I find it hard to believe that it is possible to exclude any of the old four-fold hermeneutics of text: literal, moral, allegorical and anagogical from a reader's reading. My fav question, tho, coming back again, is "What is a literal meaning of a text?" or can it be said so that it's saying is completely sufficient and exclusive of all moral, allegorical and anagogical hearing/reading of it. Having asked myself this question a lot and finding out that finding answers involves an abyss, should I now ask this question on this list? Probably not you might say. Best wishes, best of luck...

Tony Green,  
e-mail: [REDACTED]

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630. **k.a. hehir**

***Re: allegory, faith, neutrality, poetry***

*Mon 29 Apr 1996*

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hello all,

i am very new to the list, but i must say that the tenor of discourse is much friendlier than some of the other academy driven groups i look in on.

that said, i would like to add my two bits concerning Tony Green's last post. those four folds you mention have always been a problem for me. locke says that the mind only knows what experience writes there, so any composition comes out of a pool of words the writer has acquired through either reading or hearing. the difficulty of wrenching the word from the familiar parenthesis of context is the poet's challenge. If this can be done, and we all know that it can be, whose literal history, morality, allegorical reference or anagogical framework does the receiver need to get the most value for their buck?

i realize that i may be getting into an issue that slowly turns over a fire of semantics but i have always felt that my biggest frustration is letting a piece go without footnotes.

word are like fish

you catch them

admire their colours in a story to your friends.

fish that,

once tossed back into the lexicon lake

your fingerprints are washed away.

so tony, "what is the literal meaning"? to whom? reader?writer?...editor?

to me," saying is completely sufficient", even if it is only into a vacuum engineered by those fine folks at NASA.

cheers,

kevin

My song-ship packed

With poet's art

It's word-keel cracked

Your frozen heart

Egil Skallagrimson

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631. **Mark Roberts**

**Re: I found this on a local board. I have NOT verified it.**

Mon 29 Apr 1996

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*Re Dole/?penis. These things do occur. There was a similar problem in English-speaking countries over the name of French rugby forward Jean Condom every time he wrapped up an opponent. But noone stopped printing his name out of embarrassment as far as I know.*

Tony Green,  
e-mail: [REDACTED]

I can remember a story told by former Australian PM Gough Whitlam of how a Australian brand of beer called XXXX (or four X) caused problems in France because four X was also the brand name of a make of condoms. Unfortunately the jingle for the beer commercial went something like "I can feel a four X coming on".

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632. **Mark Wallace**

**OPEN LETTER TO BOB HOLMAN**

Mon 29 Apr 1996

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AN OPEN LETTER TO BOB HOLMAN

Dear Bob:

I've appreciated your posts to this poetics listserve, and have been glad to see your interactions with various people on this list. I also enjoyed your Sunday letter in the Washington Post in response to William Powers's rather ridiculous critique of the television series you helped produce, "The United States of Poetry." But your useful letter raised some problems that I feel a need to address, and I hope that by posting this letter to the poetics list, my concerns will reach you.

Powers's bourgeois culture-vulture notion that poetry is "a decorous, fragile art, ever in danger of exploitation and corruption by barbarians," cannot

of course go unchallenged, and I like the way your letter argues for a much more open, complex, and rigorous notion of poetry as an art that challenges rather than decorates culture and society. I like the way "The United States of Poetry" similarly does not let poetry retain such a simultaneously elite and pointless status, but reveals it to be a living art of central importance not only to those of us who engage in it, but to U.S. society in general. "The United States of Poetry" also very usefully critiques the idea that our mainstream poetic culture--a culture defined and limited by its own money and power--is not by any means the central source of the value of poetry.

The problem I have with your letter, however, has to do with your final paragraph, in which you list the names of "some of today's great D.C. poets" who you were not able to showcase in your program. The poets you list there--Ethelbert Miller, D.J. Renegade, Kwelismith, Jose Padua, Silvana Straw, Jeff McDaniel, and others--certainly are all excellent poets, and deserve whatever attention they receive. Yet as a D.C. poet, and as someone who interacts with various D.C. poetic communities, I can't help noticing that with the exception of Pulitzer Prize winner Henry Taylor, every poet you mention comes from only one of D.C.'s many poetic communities. Without wanting to label anyone, it seems to me nonetheless clear that everyone you mention in your letter is part of what might be called D.C.'s performance poetry/slam scene, a very worthwhile community, but hardly the only significant D.C. poetry community.

I haven't seen all of "The United States of Poetry." Here in D.C. it's televised at odd hours, and my own personal work schedule is even odder. But I wonder how you would respond to my sense, based on incomplete evidence, that your program tends to give the implication that the performance/slam scene is the only significant "alternative" in American poetry to the mainstream verse culture that the program does successfully call into question.

The danger in doing such a thing, of course, is that you would be unintentionally repeating precisely that problem that it seems the program wants to question--the idea that there is only one significant community of American poets. Granted, the performance/slam scene is a fabulous multi-cultural environment in which poets from a huge variety of backgrounds come together to present their art and to exchange ideas. But I wonder if a better tactic to challenging the hegemony of mainstream verse culture would be to suggest that there are a variety of "alternative" communities out there, not just one.

I myself am most closely associated in D.C. with a group of poets who might be called "avant garde" in their concerns, although again, such labels are always limiting. I run a reading series at the Ruthless Grip Art Project on U and 15th streets, which features a variety of such writers, and I know from my own experience that D.C. features many such excellent writers. I think some of them

may even be known to you. So I can't help wishing that in your letter to the Post you mentioned some people outside the performance/slam community--excellent writers like Joan Retallack, Tina Darragh and Peter Inman, Tom Mandel, Rick Peaboby, Beth Joselow, David McAleavey, Heather Fuller, Buck Downs, Rod Smith and Joe Ross (who in my understanding was even involved in the D.C. planning for your television series), and many others. I'd like to know why none of these names were mentioned--mentioning one or two of them would not have been difficult, and would, I think, have given your remarks in the Post the appearance of a broader commitment to diverse communities than they currently do.

I think we now live in a society where no one group can lay claim to being the sole source of significant poetic activity. Yet it remains too easy, whether it happens intentionally or unintentionally, to retain the assumption that only our own community is doing significant work. So I'd ask you to consider, in future, whether or not it might be worthwhile to make more of an attempt, in your public commentaries to newspapers or on T.V., to suggest that one of the strengths of "The United States of Poetry" is the ability of poetry to sustain many and varied communities of poetry, communities which often have very different assumptions about the value of poetic acts.

Sincerely,

Mark Wallace

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633. **Jordan Davis**  
*literal, moral, allegorical, analogical*  
Mon 29 Apr 1996

---

Tony-- One can no more do without those categories of reading than one could forego water, fire, earth or air. Or the four humors. Of course there will be contemporary alchemists who suggest that there is something else, like \*valence\*, that attaches words to words, or rather allows one word to suggest another [to a writer?]. That there are chemical series of words. Half-lives. I have to admit that this is not an idea that originates with me (as the ideas about coincidence and compassion in my last post came from discussions with Steve Carll, Larry Price and Douglass Rothschild); there is a study on valence in Clark Coolidge's work from *\_Own Face\_* through *\_Solution Passage\_* by Chris Jacobsen that I think I have lost. Maybe someone else on the list has seen it? Maybe someone knows how to reach Chris? [Maybe someone else came up with valence and Chris didn't attribute it or I don't remember the attribution.] Why wouldn't there be forty words for snow, or eighty ways to talk about time. (It's the talking about ourselves that I think can be read about four ways.) --Jordan



634. **Mark Jones**

***New Chapbook***

*Mon 29 Apr 1996*

---

Hi! I'm new to this list. I live in Austin, Texas and have been writing poetry for about 19 years. My new chapbook is out. It's called *\_Leaves on the Altar of Time\_* and contains the best of the last 10 years of my poetry. I'm not sure how to say what it's like, however. I've been trying for months and only come up with approximations of poems in order to describe the poems. Here's the latest: The basic experience -- sun, moon, wind, tall grasses, space, a blue flame. I usually concentrate on sound and light. I try to avoid explicit abstractions, though I indulge in them occasionally. On the other hand, it's all abstract.

I'm easily bored by derivative discourse including literary criticism (bummer) unless it illuminates being as it is (not just the literary context.) When I say "derivative discourse", I don't exactly mean the language that creates and sustains the world, but rather the vomitous rehashing of cultural trivia.

(Don't worry, I'm not a purist, not a whip cracker, and I find consistencies, boundaries, and many distinctions to be repulsive. Most of the time, I'm rather laid back and upbeat. I just happen to work in an environment right now where people tend to talk much and act little.)

A fragment:

Life is not an either/or --  
it's *\*both\**, *\*and\**, *\*also\**, and *\*why?\**,  
sound and furry folded wonders and  
always the open sky.

*\_Leaves on the Altar of Time\_* can be bought for \$5.50 at the Laughing at the Sun gallery on South 1st St. in Austin or ordered directly from



Mark Wayland Jones  
5408-A Brompton Circle  
Austin, TX 78745

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635. **Jordan Davis**

***Re: literal, moral, allegorical, anagogical***

*Mon 29 Apr 1996*

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Oops!  
mistake in previous header.  
Jd

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636. **Peter Larkin**

***Cambridge Conference on Contemporary Poetry***

*Mon 29 Apr 1996*

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If this list is still waiting for a report from CCCP.6, perhaps I can supply an interim one. I was there on Friday and Saturday, though didn't attend all sessions. Barry MacSweeney did appear on the Friday night and read from Pearl and some more recent "drying out" poems. The Friday night session was in a smaller room but was packed out, with offstage noise from a nearby bar ironically accompanying Barry's rather quiet readings in what was a muffled acoustic anyway. I am told these readings didn't quite have the "edge" they had at SubVoicive recently. I also went to the only discussion session of the conference, a three-way debate on the role of poetry mag editors between John Kinsella, Andrew Duncan and John Wilkinson (who as a non-recent editor also spoke for the "client"). The three papers varied between maximal and minimal ideals of editorial role, relevance of any sort of market dimension, capacity to absorb poems through such a medium as distinct from reviews, questions of cultural stance and impositional (or oppositional) barriers etc. There were substantial responses from the floor by Les Murray and Ben Watson and a final, audience-induced intervention from Anthony Mellors, who most people thought should have been on the panel anyway. cris cheek who was coming and going may be able to caption some of the other sessions for you. Peter

Peter Larkin Philosophy & Literature Librarian  
University of Warwick Library, Coventry CV4 7AL UK  
Tel: 01203 524475 Fax: 01203 524211  
Email: [REDACTED]

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637. **David Baratier**

***The common decency of allegory***

Mon 29 Apr 1996

---

As a species of relief, whether humeric, saturated or otherwise, I find these same truths evidence that we are so much closer to compssion in the modern age, especially in this medium where each day I find myself closest to having a simultanaity. Why just this minute someone mailed me something from this minute. We who are at the brink of the instant are celebrating it by buying less durable goods and more gereric cereal. Our voluntary simplicity becomes us in the same way that a poem depends upon our knowledge of the poet in order to possess the editorial capacity to save the audience from the pseudonymous ambassadors of ideology who are deflecting meaning into crouch formation. In typical double standard, where nothing is said except "look ma no hands" which is then transformed into hands without a face I too would argue that the social life of poets is what is at issue in developing elementary schools.

Be well.

David Baratier

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638. **Jordan Davis**

***eyes without efface***

Mon 29 Apr 1996

---

Baraka Dave!

The genius of rolaids is the weather channel in turmeric. On Saturday my mother wears white and I find the sane truth. Avoidance that you use as a 'closer' or a 'compass' is very modern, yes, especially in the middle of each dais. I myself keep the vacuum in the closet, but at the same time I ask why someone very small would mail me rice. That's brinksmanship for you, party party. Bye-bye les bons bons, au revoir, Richard Gere. We could volunteer to be more simple, but it's not so becoming. The poem is leaning on our knowledge as the poet leans on our sanity, placing an order for veteran opacities. Save the audience? Shoe Donna Moose? What the past has for an idea whore doesn't fleck meaning where I come from. But then I'm a gemini. Nothing is sad except Billy Idol's song "Eyes Without a Face." Hey man, you like "Transformer?" I hand it to you, you'd socialize. What it is. A developing elemenope. A schmoo.

Be plus,

Jaglom

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639. **Kevin Killian**

**(no subject)**

Mon 29 Apr 1996

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At 1:57 AM 4/30/96, Eryque Gleason wrote:

>i really hate to re-open this wriggly ball of worms, but my current reading  
>has brought me back to the notion of "writing through the body". i have a  
>very specific question: does "writing through the body" have to be done in  
>the first person? and does second person really count as a seperate  
>perspective in this instance? it seems that most of what i've read that  
>might be counted in this category (which is admittedly, not a ton) is  
>either first or second person, got me to wonderin.

Eryque,

The answer to the above is no, writing through the body does not just entail first or second person, I believe Monique Wittig in *\_The Lesbian Body\_* uses third person to great effect. If you think about it, first person wouldn't be the ideal person for writing through the body, because much of that notion is a transcending of the coddled bourgeoisie "I," and, often enough, "you" is merely a mirror to bounce "I" up against.

Don't let all that Cixous get to you.

Dodie

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640. **Joseph Zitt**

**Re: Vancouver writers/Real Audio**

Mon 29 Apr 1996

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On 27 Apr 96 at 15:15, David Ayre wrote:

*"Poetry in gurgling clear RealAudio. It's one of the best ways to use up the valuable time on your internet account."*

I love the liquid murmur RealAudio puts behind things. They don't care for it much at work, where we're putting up files of speeches by suits, but it does cool things to other sound stuff.

FWIW, my sound poetry ensemble, "Question Authority, The", (also featuring listmembers Tim Wood and Tim Cloward) has some RealAudio samples (download only) at our Web site. The page they're on is <http://www.realtime.net/~jzitt/QA/qwho.html>

I think we sound sorta like a cross between the Four Horsemen, various parts of 2001, and the Muppets, but what do I know :-)

-----1-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt ==== 

==== Human Systems \||| \||/      Organizer, SILENCE: The John Cage Mail-  
ing List      \||| \||/ <A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home  
Page</A>\|

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641. **George Bowering**  
**XXXX.**

Mon 29 Apr 1996

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*I can remember a story told by former Australian PM Gough Whitlam of how a  
Australian brand of beer called XXXX (or four X) caused problems in  
France because four X was also the brand name of a make of condoms.  
Unfortunately the jingle for the beer commercial went something like "I can  
feel a four X coming on".*

The way I heard it was that Forex is the name of a condom in England, and in  
Australia there was a billboard that demanded: "Put a four X to your lips."

I have also heard people in Victoria and NSW say that XXXX is the way Queens-  
landers spell BEER.

"Take off your hat & coat & give me all your money"

George Bowering.  
2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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642. **Eryque Gleason**  
**(no subject)**

Tue 30 Apr 1996

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i really hate to re-open this wriggly ball of worms, but my current reading has  
brought me back to the notion of "writing through the body". i have a very spe-  
cific question: does "writing through the body" have to be done in the first per-  
son? and does second person really count as a seperate perspective in this in-  
stance? it seems that most of what i've read that might be counted in this cate-  
gory (which is admittedly, not a ton) is either first or second person, got me to  
wonderin.

thankee,  
eryque

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643. **Alan Sondheim**

**Re: your mail**

Tue 30 Apr 1996

If you look at Vito Acconci's early writing when he was still known as Vito Hannibal Acconci, you'll find the second-person dominates in terms of this - also in a number of his performances. You'll also find it in narrative issues in Net sex - I just spoke to that in a conference. There's a kind of textual inhabitation of the other at work - Alan

On Tue, 30 Apr 1996, Eryque Gleason wrote:

*i really hate to re-open this wriggly ball of worms, but my current reading has brought me back to the notion of "writing through the body". i have a very specific question: does "writing through the body" have to be done in the first person? and does second person really count as a seperate perspective in this instance? it seems that most of what i've read that might be counted in this category (which is admittedly, not a ton) is either first or second person, got me to wonderin.*

*thankee,  
eryque*

<> <> <> <> <> <> <>

http://jefferson.village.virginia.edu/~spoons/internet\_txt.html  
images at http://www.cs.unca.edu/~davidson/pix/  
.sigless in Gaza

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644. **George Bowering**

**Re: XXXX.**

Tue 30 Apr 1996

For a while they were selling those yellow cans of XXXX over here, but I havent seen it lately. I guess everyone here found out what everyone there knows.

I prefer Cooper's Real Ale. And that beer from Tasmania with the weird animal on the label.

"Take off your hat & coat & give me all your money"

George Bowering.  
2499 West 37th Ave.,

Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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645. **Happy Genius**

***Happy Genius seeking submissions***

*Tue 30 Apr 1996*

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I am starting a new little magazine called "Happy Genius" after one of my favorite Williams poems. It is to contain only poetry. My taste is toward Black Mountain and L=A=N=G=U=A=G=E influenced work. I don't mean you have to follow some guidelines set down by someone else, of course. I want to publish what I would buy or what I wish I had written (if you know that feeling).

So far I have about 50 pages of work, some of it is from people whose work I have enjoyed for many years, others are from new sources. I want twice that amount in order to put a perfect binding on it.

The poetry will also be available in .pdf file format via the world wide web.

Please send work to Peter Landers [REDACTED]

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646. **William Northcutt**

***17th International Ezra Pound Conference***

*Tue 30 Apr 1996*

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17th International Ezra Pound Conference

Brunnenberg, Tirolo di Merano, Italy

July 12-15 1997

The 17th International Ezra Pound Conference will be held at Brunnenberg, Alto Adige. The site is the residence of Pound's daughter, Mary de Rachewiltz, and contains an extensive archive of relevant books, pictures, and manuscripts.

Proposals are invited for papers on any aspect of the topic: "Ezra Pound and Poetic Influence"

If you are interested in giving a paper, please send a synopsis (about 250 words) to the Convenor by October 1, 1996. Presentations should be limited to a 30 minute delivery, allowing 15 min. for discussion. If you wish to submit a proposal and be sure of receiving details of accommodation, costs, etc., please contact the Convenor:

Richard Taylor  
LS-Anglistik  
Universaet Bayreuth  
D-95440 Bayreuth, Germany  
Fax: (0921)553627 (from America, 011-49-921-553627)

or, send e-mail to: [REDACTED]

Early submission of title and synopsis would be greatly appreciated.

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Buddy Guy Rules!!! Damned right he's got the blues!!!

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[REDACTED]

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647. **Aldon L. Nielsen**

**Re: USOP**

*Tue 30 Apr 1996*

---

which title reminds me of "VSOP" -- but I never did drink that much--

re: Mark's recent open letter to Bob in response to Bob's letter in the Wash.  
Post, the which I have not seen --

Would you really call Ethelbert part of the "performance / slam" scene ? I mean,  
he's part of that scene in the sense that he's been seen there -- but really --

On the other hand, I have seen all episodes of USOP and was worried by a certain narrowness in selection of poetries (and in visual "vision," which I have already mentioned here)) It was nice to see Carla's eyes again, though I nearly missed her,,, but there were any number of poems in the series that just didn't make it for me on any level of verbal inventiveness -- tho I suppose that had the effect of making Jimmy Carter sound like an elder statesman of mainstream verse --

and shouldn't we have seen a few more of those folk who actually make video art involving poetry, huh?? always nice to give Barbara Kruger even more credits than she already has . . . but hell, they give Barbara Kruger Tee-Shirts to you if you pledge five bucks to PBS,,, this was "alternative" about the same way that the "alternative" stations you hear playing the same music all over the country are "alternative"

To quote Les McCann and Eddie Harris of some years ago, "but compared to what?"

still enjoyed seeing it on the tube -- sure beats whoever Bill Moyers is interviewing about the afterlife this week -- will watch again,,, but let's hope for more expansive future editions??

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648. **Mark Jones**

***Re: Writing from the Body***

*Tue 30 Apr 1996*

---

[From: Eryque Gleason <[REDACTED]>]

>i really hate to re-open this wriggly ball of worms, but my current reading  
>has brought me back to the notion of "writing through the body".

Could you elaborate on 'writing through the body'?

Mark J.

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649. **Mark Roberts**

***Re: XXXX.***

*Tue 30 Apr 1996*

---

>>I can remember a story told by former Australian PM Gough Whitlam of how  
a

>>Australian brand of beer called XXXX (or four X) caused problems in

>>France because four X was also the brand name of a make of condoms.

>>Unfortunately the jingle for the beer commercial went something like "I can

>>feel a four X coming on".

>>

>

>

>The way I heard it was that Forex is the name of a condom in England, and

>in Australia there was a billboard that demanded: "Put a four X to your

>lips."

>

>I have also heard people in Victoria and NSW say that XXXX is the way

>Queenslanders spell BEER.

>

>

I can't remember the put a XXXX to your lips - maybe they didn't run that  
ad outside of Queensland. But I definitely remember "I can feel a four X  
coming on" as there were hundreds of variations such as "I can feel a  
headache, hangover, vomit etc coming on"



There was a UK film called THE LOVE CHILD which featured a talking can of XXXX.....

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Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia

PH:(02) [REDACTED]

FAX:(02) [REDACTED]

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650. **Charles Alexander**  
**writing through**

Tue 30 Apr 1996

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*i really hate to re-open this wriggly ball of worms, but my current reading has brought me back to the notion of "writing through the body". i have a very specific question: does "writing through the body" have to be done in the first person? and does second person really count as a seperate perspective in this instance? it seems that most of what i've read that might be counted in this category (which is admittedly, not a ton) is either first or second person, got me to wonderin.*

eryque, I think it would be an entrapment of the body to demand that it be "written through" from any particular or limited point of view or perspective. A lot of the best writing is done, for example, from the inside (of anything, of language, of the body, . . .), where sense of person break down. I think specifically of Danielle Collobert's *It Then*, in which there is no sense of a fixed person, be it first or second or tenth, yet which I think of very much as writing through the body, through the gap, through the connection & disconnection -- here is a section, as translated by Norma Cole, published by O Books in 1989 (French edition published in 1976 by the Change Collection, Seghers/Laffont)

---

on the verge of the spasm -- the ghost of a voice the head suddenly full -- its head -- murmuring -- the sound level -- replaces the voice -- scrapings -- misfires -- hooks a wordshape -- with the help of a gesture -- evident image -- with the help -- modulation of sound -- set high -- nasal -- in search of -- slow approach -- towards tonality -- loses the rhythm -- jolts -- portends the word -- retreat and fear -- but no -- slow and sweet arrival of the voice -- phrase to roll calmly into memory -- bright and distinct knowing of moments moving -- drowned in the voice -- still the absence

or a later section

---

flowed into the body there -- to rejoin the moment there -- no longer trying to flee -- dived into the other body -- drawing out its sap -- the quantity of words it needs to survive -- to get to the end of the day -- perhaps possible -- if it is not frightened of the pain

body grip -- word grip -- asks the other body for the unexpressed -- birth of uncertainty -- already overwhelmed -- will never be said -- knows it -- hopeless waiting to touch being

I also think of bp Nichol's *Selected Organs* as an entirely different sense of writing through the body, where bp writes about, and often from the point of view of, selected body organs. So, perhaps a literal treatment, but a fascinating one (pub. by Black Moss Books in 1987, I believe, but I'm working from memory right now -- parts of it in *An H in the Heart: A Reader*, by bp Nichol, publ. in the *Modern Canadian Poets Series*, McClelland & Stewart, 1994).

charles alexander

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651. **Michael Coffey**  
***writing through -Reply***

*Tue 30 Apr 1996*

---

writing through the body. it seems to me that there are only two positions with respect to the concept: all writing is through the body (what else writes, is writing?) or, "writing through the body is a metaphor" because one presumes that writing exists or is enacted somewhere else, someplace that "body" doesn't do justice to. And if "writing through the body" is a metaphor, than perhaps that concept owes less to the body than to the mind; it's an idea first. And if all writing is through the body, then the idea of writing itself, not to mention its enactment, can be seen as "bodily."

clearly, some writing involves the body more than other writing; henry miller vs henry james, for example. but perhaps we are still deep in metaphor here. I suppose the musicality of certain prose and poetry affects the body more than certain other examples do, but could that be considered writing through the body, or simply very rhythmic or sensual writing?

one can write from the perspective of certain organs, like nichol. but when is someone not writing from the perspective of certain organs? Try writing without a body.

Of course, there is the strain of thought involving inspiration from afar (Yeats' wife: "I've come to give you metaphors for poetry." What a come on!) And Duncan and spirit and the like. That stuff can theoretically originate from outside the body, the mind even; but it has to have a medium: writing through the body.

might one append a hackneyed sestina? one might....

#### SESTINA

The six most important words in life  
do not easily nominate themselves. In death  
perhaps one would find them, like pebbles in the mouth.  
Who can be sure, assembling a biography, that truth  
resides anywhere, much less in words? The body  
sings itself, as Whitman said, and is electric.

The sky is riven with it, the mind, too, electric  
in its leap and pulse, the currency of life,  
so say the scientists. What they know of the body  
lapses after the shop shuts down, in death,  
but it is a bitter end, this truth.  
It is of hard sounds in the mouth.

One makes love with the mouth  
and makes sounds that sound the electric  
fields of molecules in passion; for truth  
not much can be said, not in this life  
for the final sums are unfinished at death.  
That is why we must love the body.

All things swirl here, in the sea of the body.  
One can hear the spectral roar out the mouth,  
can imagine its yawned maw, frozen in death  
above the blackened cavity, and detect no thing electric  
in the lightless absence of life.  
Still, one looks for the charge of truth.

Whatever we have--even if half--has to be truth,  
life and logic coterminous with the body;  
beyond that there may be some life  
but we cannot know what we cannot mouth.  
We can sing the body electric,  
as Whitman said, but it won't worry death.

Who can say it means anything, death?  
It is perhaps just another form of truth

or delusion. If it is not electric,  
if there is something after body,  
then it is a secret in God's mouth  
and may have nothing to do with life.

If there is life after death  
one wonders about this electric  
but not about this: the truth of the body is the mouth.

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652. **Fred E. Maus**

***Re: writing through -Reply***

*Tue 30 Apr 1996*

---

responding to Michael Coffey:

*clearly, some writing involves the body more than other writing; henry miller vs henry james, for example.*

writing \*about\* the body is not what's meant, I think

*I suppose the musicality of certain prose and poetry affects the body more than certain other examples do, but could that be considered writing through the body, or simply very rhythmic or sensual writing?*

what is "musicality" of writing? what conception of music underlies this comparison? which music, in whose experience of it?

what on earth is simple about "very rhythmic or sensual writing"?

writing that leaves me tasting the words, feeling them in my mouth, and/or feeling language rhythms as body rhythms, is one way to write to my body; not the only one, I suppose, as those are not the only or paradigmatic bodily experiences ...

[this discussion is interesting to me, I look forward to its continuation]

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653. **Michael Coffey**

***writing through -Reply -Reply***

*Tue 30 Apr 1996*

---

wondering why my hackneyed sestina came back to me hacked up (not that it isn't deserving, but the end-line scheme, so damn characteristic of sestinas! was

lost)' so i resend, freshly hacked, to experiment as much as anything, with how things travel on this list--sorry to burden/michael coffey

### SESTINA

The six most important words in life  
do not easily nominate themselves. In death  
perhaps one would find them, like pebbles in the mouth.

Who can be sure, assembling a biography, that truth  
resides anywhere, much less in words? The body  
sings itself, as Whitman said, and is electric.

The sky is riven with it, the mind, too, electric  
in its leap and pulse, the currency of life,  
so say the scientists. What they know of the body  
lapses after the shop shuts down, in death,  
but it is a bitter end, this truth.

It is of hard sounds in the mouth.

One makes love with the mouth  
and makes sounds that sound the electric  
fields of molecules in passion; for truth  
not much can be said, not in this life  
for the final sums are unfinished at death.

That is why we must love the body.

All things swirl here, in the sea of the body.

One can hear the spectral roar out the mouth,  
can imagine its yawned maw, frozen in death  
above the blackened cavity, and detect no thing electric  
in the lightless absence of life.

Still, one looks for the charge of truth.

Whatever we have--even if half--has to be truth,  
life and logic coterminous with the body;  
beyond that there may be some life  
but we cannot know what we cannot mouth.

We can sing the body electric,  
as Whitman said, but it won't worry death.  
Who can say it means anything, death?  
It is perhaps just another form of truth  
or delusion. If it is not electric,  
if there is something after body,  
then it is a secret in God's mouth  
and may have nothing to do with life.  
If there is life after death  
one wonders about this electric  
but not about this: the truth of the body is the mouth.

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654. **Eryque Gleason**  
***Re: Writing from the Body***  
*Tue 30 Apr 1996*

---

Mark, really i can't elaborate coherently. Right now i'm dealing with vague re-meberies of the "writing the body" thread of about 2 months back, and reaind cixous' "laugh of the medusa", trying to figure out what the heck she's talking about. Mebbe someone a little more daring can pinch-hit.

Eryque

On Tue, 30 Apr 1996, Mark Jones wrote:

*[From: Eryque Gleason <[REDACTED]>]  
i really hate to re-open this wriggly ball of worms, but my current reading  
has brought me back to the notion of "writing through the body".*

*Could you elaborate on 'writing through the body'?*

*Mark J.*

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655. **Michael Coffey**  
***Re: writing through -Reply -Reply***  
*Tue 30 Apr 1996*

---

responding to fred e. mauss, who said the following:

what is "musicality" of writing? what conception of music underlies this comparison? which music, in whose experience of it? what on earth is simple about "very rhythmic or sensual writing"? writing that leaves me tasting the words, feeling them in my mouth, etc

fred, i don't really know, of course, but musicality in writing for me is writing that depends on harmonies, dissonances, expectations built, dashed or satisfied by the sounds generated solely by the words for the overall effect, rather than depending on logic, say, or exposition purely, or the interplay of styles and modes. Someone like John Taggart is a very musical writer, whereas Creeley is not, particularly (there is a sublime mental music in Creeley, but no musical composition, as seems to be the case with JT).

Ah, there is not necessarily anything "simple" about rhythmic or sensual writing, but then again, the sing-song is sometimes so easy to achieve that one must be careful. all music isn't good. I recall John Sebastian, the singer songwriter, in some interview, saying about some music he wrote i think for a tv show, welcome back coter, and he said, "the theme song sounds so simple," and i was struck by the unmistakeable, and banal, music in that phrase. The Theme Song Sounds So Simple. and it is. Welcome baaack...

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656. **Henry Gould**

***Re: writing through -Reply -Reply***

*Tue 30 Apr 1996*

---

On Tue, 30 Apr 1996 15:08:15 -0400 Michael Coffey said:

>

>If there is life after death

>

>

>one wonders about this electric

>

>

>but not about this: the truth of the body is the mouth.

Michael, I hope you won't mind some criticism - such a good sestina deserves a better closing - in fact the only weak line really seems to be the penultimate one ("one wonders about this electric"). Maybe some other lines could be improved but I think it should close a little better... enjoyed it - thank you! - Now I'll maybe have to send my own hack-kneed sheshtina, watch out folks... - Henry Gould

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657. **Henry Gould**

*sestina here goes*

*Tue 30 Apr 1996*

---

Here's a definitely 10-yr-old sestina. More hackneyed than Michael's. and not written through any-body.

DOWNTOWN SESTINA

Downtown is gleaming, a nest of glass  
scant refuge for the homeless and the poor  
who trudge along under looming towers  
hungry, frazzled, begging small change  
and subject to the better sort of people  
whose eyes reflect the glitter of the city  
  
and so many circles animate the city  
captured in the high gloss of the glass  
what's taken for the playground of the people  
erases every doorstep of the poor  
in sprawling ellipses of loose change  
under the stolid mystery of these towers  
  
under the bright conundrum of these towers  
these measuring rods allotting every city  
gyroscopes adjusting every change  
by whirling speculation in the glass  
the downward spirals of the ornery poor  
set stirring turbid shadows in the people  
  
and shuttling promotions of the people  
forecast by divination in the towers  
(who's growing rich and who remaining poor)  
start dancing fevers in the chattering city  
and snarl the artist in her broken glass  
frail craft undone by overmastering change  
  
when fortune is the favored end of change  
suburbia the limbo of the people  
and tender conscience faints before the glass  
rocketing skyward in pretentious towers  
to serve the sleek imaginary city  
or swell the sullen rancor of the poor  
  
meanwhile the rhetoricians of the poor  
in campus pockets rummaging for change  
inscribe the true authoritative city



and mint sterling mementos of the people  
studies wherein the mind serenely towers  
over safe specimens tacked up under glass

So let's raise a glass to the dizzy city--  
a toast to towers, and all red-faced people!  
And drink for a change among the homespun poor.

--Henry Gould

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658. **Emily Lloyd**

***Jouissance, schmouissance, Stein***

*Tue 30 Apr 1996*

---

...I think the confusion here, at least for me, stems from not understanding what difference is implied in a phrase like "writing through the body" as opposed to "from the body" (which seems the most obvious) or plain old "writing the body." When I think of Henry Miller, I think "writing about the body" makes more sense than "through"---or writing NEAR the body (Also, howabout Ginsberg's experiments typing during sex, or the "masturbation journal" section of Kathy Acker's "The Language of the Body"?). So, is there anyone out there willing & able to articulate the distinctions between these 2 or 3 phrases? And possibly give examples? My body would be grateful, or else I would.

On a different note, any gender scholars or Stein scholars out there ever seen anything on Stein & transgenderism? Stein as gender transgressor? (not just lesbian, but woman referring to herself as "husband," etc., & living in what worked like a heterosexual relationship, Alice as traditional "wife" etc.). My fairly young interest in transgender issues has been affecting my reading of her, & I'm wondering if any work has been done on this...? I'm talking secondary sources, not Stein's own writing. emily

~~~~~

Emily Lloyd [REDACTED]

"Fist my mind in your hand"--Rukeyser

[↑ Contents](#)

659. **Charles Alexander**

***Re: writing through -Reply -Reply***

*Tue 30 Apr 1996*

---

Someone like John Taggart is a  
very musical writer, whereas Creeley is not, particularly (there is a

*sublime mental music in Creeley, but no musical composition, as seems to be the case with JT).*

Have to disagree, thinking Creeley is a most musical writer, even though the music may be more minimal and less repetitive than in Taggart, more akin to certain moments in composers as diverse as Stravinsky and John Cage, whereas Taggart's music is more recognizable in his repeating patterns, building constantly. I greatly admire the work of both Creeley & Taggart, but it seems like to not think of Creeley as musical is to cut out a great tradition of avant-garde music of our century.

Creeley has a magnificent ear for both speech & abstract patterns in language. Is this not music?

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660. **Emily Lloyd**

***Re: writing through -Reply -Reply***

*Tue 30 Apr 1996*

---

At 03:54 PM 4/30/96 -0400, Michael Coffey wrote:

Someone like John Taggart is a  
>very musical writer, whereas Creeley is not, particularly (there is a  
>sublime mental music in Creeley, but no musical composition, as seems  
>to be the case with JT).  
>

O! O! O! I find Creeley \*exceptionally\*, maybe even \*especially\*, "musical."  
That's all. e

~~~~~

Emily Lloyd [REDACTED]

"Fist my mind in your hand"--Rukeyser

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661. **Jordan Davis**

***creeley through th'***

*Tue 30 Apr 1996*

---

whereas Creeley is not

I doan know.. have you heard him read? live or on record, you've got to grant him his \*subtle\* rhythm-as-hesitation, his sentence-as-melody.. whereas Taggart may actually be \*over\*stating his connection to music.. not to perpetuate a possibly false distinction.. Jd

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662. **Bob Holman**

***AN OPEN REPLY TO MARK WALLACE***

*Tue 30 Apr 1996*

---

Dear Mark,

Thank you for your letter and I agree with your concerns. Indeed, I have a great appreciation for the work of several of the poets you mentioned, and found some names new to me, always a good vital sign for a scene like yours. I do think your letter would have been more pointed if you had mentioned poets from \_other\_ groups, besides yours, that I failed to mention. The great ASL poets at Gaullidet, for instance, or Carolyn Forché and her crew at George Mason, or the Bethesda Writers Center (Joan Retallack can tell a tale of cutting through walls there!) . You also have simplified the "performance poetry/slam" scene: believe me, there are many distinct groups of poets among those I mentioned, all of whom I was personally involved with during a 3-week residency in DC this past fall. Indeed, the underlying purpose of that residency was to break down barriers between different cultures' poetry, and get some crossing over to happen.

Finally, thanks for your kind words re: USOP and the thrust of my letter to the Post. Your own commentary might have meant more and had a wider circulation had you sent it directly to the Washington Post as well. The way to get more poets and more poetries on TV is to expand the number of poetry shows on the cyclops-in-the-corner.

Love,

Bob Holman

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663. **Walter K. Lew**

***Allegorical Bore/Encomiastic Firepower/Fish Phones***

*Tue 30 Apr 1996*

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Current issue of Fortune magazine includes the annual "Ode to the Fortune 500" by Stanley Bing. Blurb in the table of contents runs: "Why poetry? Because some things are just too big for prose."

"So let us now begin our ode  
To capitalism's motherlode"  
etc.

Why stop at four-fold hermeneutics--why not  
XXXXX

Intermedia texts always motion to a level beyond/across language, symbolized/sustained by blank paper or a diagram or chart or blank space(s) between these all--Is that the same as Tony Green's semantic "abyss"? Or are the plurals more singular here, there (but not everywhere)?

Welcome K. A. Hehir!

re: >frustration is  
letting a piece go without footnotes.  
word are like fish  
you catch them  
admire their colours in a story to your friends.  
fish that,  
once tossed back into the lexicon lake  
your fingerprints are washed away.<

For returning fine-finned words to the lake, without one's phoning fingerprints, see Fred Wah's short "The Poem Called Syntax" (in his *\_So Far\_* [Vancouver: Talonbooks 1991]; also in my anthology *\_Premonitions\_*). Inverse of the Chuang-tzu analogy, in which words are the fishtrap and meaning the

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664. **Walter K. Lew**  
***Korea, malls, etc.***

*Tue 30 Apr 1996*

---

>Walter Lew, can  
you tell me, is this true about South Korea, that it's as commercial as  
Minnesota?

-J. Davis

Wow, felt like Ramon Fernandez for a second, but without fishing boat. What, you tink only Mellicans buy Samsung VCRs and Hyundai cars? Whatever thread runs through the Egypt, Sri Lanka, Italy, Estonia, Nepal you mention as wanting to visit, it will ignite and unravel in Seoul. Minnesota can't even compare.

>Mr. Davis might like to visit South Korea. Shopping en masse as an art form has been brought to great distinction there. Designer clothes are set out in mammoth piles in blocks long+wide stores; women do nothing in South Korea but  
buy clothes & plan large meals; the low-rent surrealist shopkeepers are rich as hell, spangled with huge rings, diamonds & flashy outfits. I'm only reporting this second-hand  
and this is not a regional put-down (after what I've been through regarding

poor lil Minnesota I'm heading to Korea to sho till I dro).

- Henry Gould

Henry does a good job describing (How cd it be only second-hand--did you dream it?), I am guessing, either the old open-air markets that open booths off wholesale warehouses near the Great South Gate (Namdaemun) or the underground arcades near the Great East Gate (Tongdaemun); these are primarily frequented by older working-class and lower middle-class housewives and yes the bustle is incredible--more kitsch than surreal, however, I wd suggest. But it's also mainly women who run the shops--women who hardly have the leisure to shop for clothes or plan big meals. Or the description could be of the Itaewon shopping district near the U.S. 8th Army compound--it peaked around the '88 Olympics due to the influx of tourists, after many fruitful years as the arcade for many of the more than 30,000 US troops in S Korea, as well as a diverse group of other foreigners due to the low prices, understanding of what ype of tourist kitsch sells, willingness to bargain, and (perhaps most importantly) sufficient English and Japanese language knowledge of the shopkeepers: Japanese businessmen from the karaoke bars further up the avenue, Korean American kids visiting for the summer, diplomatic corps. Hot items were stuffed animaux and T-shirts, factory outlet Reeboks and Nikes, and inexpensive leather goods. But the 90's proliferation of other swankier shopping areas has been causing Itaewon to fade quickly over the last few years--it's almost seen as a remnant of an older time when people felt they had to cater more to the US Army. The most stupendous shopping areas are the many Crystal City-like department store complexes--some in the old downtown area near City Hall (Shich'ong), but mainly in the nouveau riche suburbs of Kangnam (literally, South of the River, the Han River), which is also where the catastrophe of the Sampoong Department Store collapse happened last summer. These have a completely different, elegant atmosphere, smartly uniformed, perfectly cosmeticized and anorexic salesgals, and very upscale merchandise (Printemps is also there, by the way) that dazzle and dizzy. I'm sorry to keep referring to work I've edited, but for the only serious discussion in English of these new shopping palaces--which are not surreal, but hyper-real (simulated waterfalls and mountain goats, etc.)--please see Kang Nae-hui's extended Baudrillard/Benjamin-inspired analysis of the supermall Lotte World (beautifully accompanied by Eugene Ahn's photographs) in *\_Muae: a journal of transcultural production\_* (available from SPD or directly from me at a 20% discount--Jordan has a copy, I think). Kang tries to tell you what it really means to "sho till you dro" in Seoul today--to go spending through a maze with many entrees and no exit.

Heard on NPR that there are 42 shopping malls in Bangkok. Maybe the "same" thing's happening there. The Poetics list's "my favorite region of the U.S." thread--it made a big mall of America, I think. But I always thought a place's

particular sexualities--I'm not being abstract, I just mean how and where sex is presented/had there--were always so important to how we feel about it, even in the time of AIDS, so I wonder why that was never mentioned. Or is it only for-foreign cities that we normally speak of that way (aside from San Francisco and Miami?)? Japanese tourists can get very detailed sex guides to every major American city. A Japanese Navy training ship docked in New York harbor a few summers ago and a lot of its sailors on shore-leave seemed to be consulting these books as they planned their day, escaping the July heat and sidewalks in cool dark bars. Detailed, beautifully veined streetmaps with XXX peep show parlors and strip joints indicated rather than restaurants, museums, and famous skyscrapers. I sat near them and tried to be helpful, wanting mainly to practice my spoken Japanese. Kankoku jyosei ga daisuki desu ka? America no onna wa ookii desu ne. Felt like a lightweight pimp--of my beloved New York!--but they already knew more than me anyway. The bearded captain in immaculate white and heavy epaulets bought me a beer and left me there watching a Mets game. Howard Johnson was still playing left field, no more dingers in his bat, and already playing like someone on the trading block.

Walter K. Lew



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665. **George Bowering**

**Re: writing through -Reply -Reply**

Tue 30 Apr 1996

---

*Someone like John Taggart is a very musical writer, whereas Creeley is not, particularly (there is a sublime mental music in Creeley, but no musical composition, as seems to be the case with JT).*

*Have to disagree, thinking Creeley is a most musical writer, even though the music may be more minimal and less repetitive than in Taggart, more akin to certain moments in composers as diverse as Stravinsky and John Cage, whereas Taggart's music is more recognizable in his repeating patterns, building constantly. I greatly admire the work of both Creeley & Taggart, but it seems like to not think of Creeley as musical is to cut out a great tradition of avant-garde music of our century.*

*Creeley has a magnificent ear for both speech & abstract patterns in language. Is this not music?*

Charles is right, I think. For years I have not been able to recite, for instance

In the court-  
yard at midnight, at  
midnight. The moon is  
locked in itself, to  
a man a  
familiar thing.

, without singing it, singing it.

"A glove is something else again."  
--W.D. Snodgrass

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666. **Gabrielle Welford**

***Poets and Writers: A Definitive Scientific Study (fwd)***

Tue 30 Apr 1996

Hmmm. Chuckle? Poets not writers as well? Gab.

*^Poets less depressed than writers, study finds@> LONDON, April 30 (Reuter) -  
Poets are crazier than authors  
or playwrights, but less likely to become depressed or  
alcoholics, a British psychiatrist reported on Tuesday.*

*It could be because of the way their imaginations work, Dr  
Felix Post, who wrote the study in the British Journal of  
Psychiatry, said.*

*Post examined the cases of 100 famous British and American  
writers and poets by looking at their biographies. Many good  
biographies, he said, provided enough detail to do an accurate  
psychiatric analysis.*

*``They've got to be really good biographies," Post, a  
retired psychiatric consultant, said in an interview.*

*He found in a previous study that writers, as a group,  
tended to have more mental and emotional problems than other  
people -- politicians or scientists, for example.*

*But poets did not seem to follow the trend. ``The poets were  
less unstable and had fewer depressions than the others."*

*Careful analysis confirmed this. The poets, including Edgar*

Allan Poe and Robert Graves, had more mood swings and manic depressions requiring hospitalisation.

But they were less likely than the writers, who included Ernest Hemingway and Jack London, to die young or be promiscuous. Only 31 percent of the poets were alcoholics, compared to 54 percent of playwrights.

It seems writing of any sort is linked to poor mental health. Psychosis or depression was evident in 80 percent of poets, 80.5 percent of novelists and 87.5 percent of playwrights.

Half the poets failed to ever achieve ``complete sexual union," while 42 percent of playwrights were known for their sexual promiscuity.

Post said it could be down to personality differences, or the way writers and poets work.

``I speculate that it is the imagination of novelists and playwrights, who are far more concerned with intimate human fate -- they've got to identify and empathise with their characters," Post said. ``They have greater stress in their writing."

As for the poets: ``They don't deal with human fate. They just describe their religious feelings or their love."

Post said his study did not include women writers as women tend to have different patterns of mental illness from men and his study period, starting in 1840, had too few women writers.

^REUTER@> Reut10:30 04-30-96

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667. **Tom Beard**  
***the sound of Creeley***

Tue 30 Apr 1996

George, when you wrote:

*Charles is right, I think. For years I have not been able to recite, for instance*

*In the court-  
yard at midnight, at*

*midnight. The moon is  
locked in itself, to*



*a man a  
familiar thing.*

*, without singing it, singing it.*

I did a double take, having just this morning sent off a review of some Bill Manhire books that quoted this poem as an example of Creeley's influence. Near the beginning of the review I wrote this re Manhire's "singing":

-----  
The iconography of song has always been important in Manhire's poetry, and it is surprising that this has been little mentioned until recently. The titles of both *Sheet Music* and *My Sunshine*, and the guitar on the cover of the latter, make this connection explicit, and songs appear throughout *My Sunshine*, particularly in its third section.

But how does Manhire sing? Certainly not in the form of rhymed ballads...

The songs that I hear in Manhire's poetry, especially his earlier work, are the songs that one sings to oneself; that one hums, whistles or prays under one's breath; or that one whispers to a lover, "lacking an audience, / but blessing the air". Perhaps this explains their "hermetic" quality: they are from a private, not a public space. Andrew Johnston has argued persuasively that lyric poems exist in a social space "that exists between or among people who are in a certain state of alertness, between readers, or listeners", but until recently Manhire's poetry has shied away from this space. To the reader, the words no longer mean what they did in the poet's private space, but the poems retain a fierce energy, enabling them to colonize the reader, who may be unable to explain them. The version of "The White Pebble" that lives in my head may be different from anyone else's, but that may be why I find it so powerful - it has become my poem.

-----  
To some extent, I think this applies to Creeley as well - a private kind of music (though complicated by the presence of reader/listener) that is more subtle than the obviously *\_musical\_* style that some poets affect.

Tom Beard.

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