

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1996

453 messages · Sat 1 Jun 1996 – Sun 30 Jun 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

On the twenty-fifth of June a truck carrying two tonnes of explosive was parked against the perimeter fence of an apartment block at Khobar in Saudi Arabia, and nineteen American airmen were killed in their beds. The list does not mention it, and I have stopped being surprised by this. June was a quiet month by the room's standards, four hundred and fifty-three letters and no great quarrel, and its two presiding subjects were silence and nothing — Cage named two hundred times, Beckett a hundred — which the room meant, on this occasion, quite literally. What it was actually doing, without announcing it and possibly without noticing, was the one piece of business it had been failing at all spring.

The failing is easily stated. In March the list had spent thirty messages on avant-garde and could not agree the term meant anything; in May it had spent a hundred on the sonnet and could not agree that either. In June, when Ira Lightman asked which British poets engage seriously with language poetry, Ken Edwards answered him generously and then added, from the bottom of his soul, *"don't anybody dare start another thread"* on what exactly langpo is. The room had lost its appetite. Three months of trying to fix the meaning of words it had used for twenty years had produced nothing but fatigue and jokes about a woman's surname.

Meanwhile the other thing had happened. In April, larking about in the poetry-video argument, Chris Stroffolino had typed the word quertzblatz, which is not a word, addressing the list as seriously quertzblatz guyzies. May took it up — thirteen messages, and Rob Hardin composing a mock lexicon of specimens and usage, numbered in Roman figures of which several are not Roman figures — and one correspondent, Tim wood, put his finger on it exactly: an *"empty signifier in a non-existent space"*. That is what it was. It had no meaning at all, which was the entire joke.

And in June the joke stops. Nobody discusses quertzblatz in June; they use it. J. Beer, opening the month's largest thread with a serious question about Beckett and Cage and the impossibility of big-S Selfhood, remarks in passing that Cage seems to have mattered more to *"querzblatian types"* — a coinage of a coinage, deployed without gloss, in a subordinate clause, and understood by everybody. Tom Beard, recommending a poet, allows that *"she's not quertzblatz enough for*

some". The word now has an adjective and a comparative. It took nine weeks. The sonnet has had seven hundred years and is still being argued about.

What redeems all this from mere farce is the month's other thread, which Jordan Davis opened with five words: "*Anybody read any good poems lately?*" The answers came for a fortnight — Michael Boughn with Lise Downe, John Kinsella with Rod Mengham, Ken Edwards emptying his active shelf, Carnography with the Dennis Cooper, George Bowering reporting of a New Zealander's poems that "*they are really bad*" — and somebody posted ECW Press's street address in Toronto, and then somebody else posted it again with the fax. I have set the empty word and the full shelf on either side of one another exactly as June sent them, because a room that could not say what a poem was, and had given up trying, could still tell you without hesitation which one to read, and where to write for it.

— K. M. F.

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- 426. Chris Stroffolino — Re: Beatle Bones and Smokin' Stones
- 427. Chris Stroffolino — Re: oh no orono
- 428. Daniel Salmon — Re: british women poets
- 429. Ward Tietz — Re: Armand Schwerner
- 430. Carnography — Re: Beatle Bones and Smokin' Stones
- 431. William Slaughter — Announcing Mudlark
- 432. Rod Smith — Re: british women poets
- 433. John E. Matthias — British Women Poets
- 434. Keith Tuma — Re: British Women Poets
- 435. Keith Tuma — Re: oh no orono
- 436. Herb Levy — Re: Amazon.com
- 437. Gabrielle Welford — Re: British Women Poets
- 438. Steve Carll — Extended Play
- 439. . — Re: LSD lsd l s d led sleds
- 440. Joe Amato — Re: Extended Play
- 441. Louis Cabri — the thing

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- 442. Ron Silliman — Zelevansky
- 443. Bill Luoma — CS & JC
- 444. Carl Lynden Peters — Re: of the whole art/spam two generations
- 445. Jordan Davis — of the whole art/spam two generations
- 446. Tom Beard — Commonwealth women poets
- 447. Tom Beard — Re: Extended Play
- 448. maria damon — Re: of the whole art/spam two generations
- 449. Charles Alexander — Re: Zelevansky
- 450. Carnography — Re: Extended Play

- 451. Eliza McGrand- CVA Guest — comments on women today and oppression
- 452. Lisa Amber Phillips — Orono Others
- 453. Joel Felix — Ronald Johnson Broadside (ad)

1. **Annie Finch**

Re: *nonset form*

Sat 1 Jun 1996

Dear George Bowering, Yes, this is an interesting difference, isn't it? I think one of the reasons I enjoy "predictable" forms or whatever on earth we are calling them now, wherever on earth we are calling them now, is just because they do seem to be alive on the page to me. And to you poems are most alive off the page. Are these open form poems / do you notice a difference depending on the level of predictability of the poem in your sense that it's alive off the page? I guess to me a predictable form seems a transcription of a performance always, since the repetition and the dialectic of expectation I have with it act like a physical voice to me, even when it's just in a book.

--Annie

and the kind of sense they are alive is to the extent

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2. **Annie Finch**

Re: *SONNETS/FORMS*

Sat 1 Jun 1996

A thought:

Steve Carll wrote:

"overterminologization does violence to the phenomenon [i.e. the poetic form /deform-AF] being engaged with."

EXACTLY. I don't know about the over, but terminologization does do violence to the phenomenon. And isn't that violence a good thing for writing? It stops smug following in tracks by clarifying the truth that they ARE tracks, and forces you to be aware, to change your tracks, to do violence back. That's what keeps it alive. So terminology can be the frog you have to leap over.

--Annie F.

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3. **Annie Finch**

Re: *Nonset form*

Sat 1 Jun 1996

Re Charles Alexander's question on the origin of the sonnet,

According to Paul Oppenheimer's fascinating book *The Sonnet*, it was invented by a lawyer early in the 13th century, Giacomo da Lentino, who took an existing Sicilian folk song stanza and added the 6 lines, and the "turn," to it--

thus, in Oppenheimer's view, inventing modern poetry by taking poems out of the public realm where you need an audience and into the arena of self-contained self-reflection (since the two-part form (actually three-part, since Oppenheimer claims that even in the Italian sonnet the couplet usually has a separate presence) allows the poet to resolve a problem alone, to talk to her/himself.

The term sonnet was first used by Dante, who was the one to really popularize the form, fifty years later. Oppenheimer says that it really does NOT mean "little song" and makes much of the fact that the sonnet may have been the first kind of poem NOT meant to be set to music. He claims that sonnet means simply "noise." he also says the structure exactly reflects the harmonia mundi, the pythagorean/platonic theory of numbers. I like this typosoup so much I'm keeping it in the main text. Annie

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4. **cris cheek**

Re: Music City sonnet

Sat 1 Jun 1996

>> > bantering martians hope for glory
>> > we committed literary piracy on the high seas
>> > Al left Billie Joe Cat found the path to
>> > hunger large as scaredy free-throw
>> > underground stone guitar blue uniformed blow
>> > mouth on double-cross diploma clue
>> > a world without nouns is healthy?
>> > sequined sequels quells
>> > primacy recency a magnificat its own
>> > catorziemme and quattroceto etc
>> > and minnie pearl and conway twitty
>> > a dirge enough for Solent murk
>> > too much robing and screeing
>> > the voice of an angel and the soul of
>> > blue few, grow a garage band
>> > glue bag a branding fag wagered row
>> > Sue the crew could count, although
>> > soccer Tolemy semper vivens
 ection
>> >
>> >
>>

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5. **Michael Boughn**

Re: just thought you'd want to see this

Sat 1 Jun 1996

Chris, did you post this piece of "academicism" to rile us up? It certainly demonstrates a serious lack of understanding of what's at stake in this writing. Part of the impact and importance of *Pieces* was the way it undermined the entire notion of the "trivial" poem and its new critical counterpart, the monumental poem. The metrical ramifications of "A Piece" alone are worthy of extended consideration. In place--that is within the unfolding thinking of the book--the moves this poem makes are crucial. Only a neo-scholastic could miss it. As for opacity--good grief, do we still have to put up with that ridiculous concept? And biting gem? Gimme a break.

Mike

I find RC's work highly uneven. Many poems are little biting gems (such as the renowned "I Know A Man"), while others strike me as mere finger exercises, opaque or trivial notations. An instance of opacity, which opens the poem "To And":

*To and
back and forth
direction
is a third*

*or simple fourth
of the intention
like it
goes and goes.*

And here's a poem I would call trivial, "A Piece" in its entirety:

*One and
one, two,
three.*

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6. **Joe Amato**

Re: PROTO-ANTHOLOGY of HYPERMEDIA POETRY now AVAILABLE

Sat 1 Jun 1996

kudos! to chris funkouser for his provocative, linked essay on the web about hypermedia poetry...

again, at

<http://cnsvox.albany.edu/~poetry/hyperpo.html>

check it out!...

joe

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7. **Alan Sondheim**

--

Sat 1 Jun 1996

When nighttime falls, I crawl the walls,
Miss all that I hold dear;
I drop a tear, my crying stalls,
Because I walk the sphere.
I walk the left, I walk the right;
I walk both far and near.
I am bereft, an ugly sight,
Because I walk the sphere.
The sphere is big, it has no eyes,
It has no ears to hear my cries;
It is a nightmare in disguise -
I walk it in great fear.
I never know where I have been
In spite of mourning and of sin,
Because I walk the sphere.

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8. **Burt Kimmelman**

Re: just thought you'd want to see this

Sat 1 Jun 1996

Chris,

Creeley's poem to WCW I would think provides the rationale / defense for C's
"finger exercises."

Burt

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9. **Gabrielle Welford**

Re: Music City sonnet

Sat 1 Jun 1996

*bantering martians hope for glory
we committed literary piracy on the high seas
Al left Billie Joe Cat found the path to
hunger large as scaredy free-throw
underground stone guitar blue uniformed blow
mouth on double-cross diploma clue
a world without nouns is healthy?
sequined sequels quells
primacy recency a magnificat its own
catorziemme and quattrocento etc
and minnie pearl and conway twitty
a dirge enough for Solent murk
too much robing and screeing
the voice of an angel and the soul of
blue few, grow a garage band
glue bag a branding fag wagered row
Sue the crew could count, although
soccer Tolemy semper vivens
ection
noften nifty Nat Nat! shrinking*

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10. **Steve Carll**

Re: SONNETS/FORMS

Sat 1 Jun 1996

At 03:42 PM 5/31/96 -0500, Annie Finch wrote:

>Dear Steve,

>So you cede the point taht one can predict what an open-form poem or chant will

>be about, or a projective verse poem, as much as one can predict what a sonnet

>will be about.

>Then how can you read at all, if you find such that such predictability

>precludes reading?

>Do you honestly think that every "experimental" poem is in a completely new

>form? You seem to be painting yourself into a corner.

>

>-Annie

Well, appearances can be deceiving, can't they? :-) In general, this predictability precludes my interest in reading it to exactly the extent that the poem is (unreflectively) "about" staying within the "traditional" confines of the form. Again, it goes back to, is the form being simply used as a template into which one is plugging words in order to manufacture a poem in that form, or is the form itself being honestly engaged with in such a way that it, too, transcends some of the limitations history has imposed on it?

My answer to the last question here depends on how we define "completely new form." You recently posted something to the effect that it's fine for people to experiment in such a way that they change the forms, but they shouldn't drag the terminology with them into the (now-changed) form. If, for the sake of dialogue, I accepted those terms, then I'd have to say that any poem which created such an epiphany of its form would indeed create a "completely" new form. However, I don't believe the terminology needs to be so rigid. No, I don't think every experimental poem is in a completely new form, I think our notion of form itself needs to be more fluid.

Which kind of puzzles me about where you're coming from. You seem to be arguing that we should be more precise in our definitions of various forms, but when Jordan asked what your definition of a sonnet is, you replied you couldn't articulate one, but you knew a sonnet when you saw one. But a lot of people could make a similar claim (heck, I know a sonnet when I see one, too) and yet be seeing a huge range of different things as sonnets that others would never consider sonnets. So we have, it seems to me, two choices at this crossroads:

1) We can stop worrying about the precise boundaries of definition, allowing everybody to exercise (and, not coincidentally, share) their own intuition with regard to the form, or

2) We can try to find some authority for our own definition and exclude everybody else's.

(Of course, now that I say that, a dozen people will post a dozen "third choices" I didn't think of!)

|||||
.....

Steve Carll

I listen.

I hear nothing. Only
the cow, the cow
of nothingness, mooing

down the bones.

~~Galway Kinnell

.....

|||||

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11. **henry**

Re: Nonset form

Sun 2 Jun 1996

On Fri, 31 May 1996 17:27:43 -0700 George Bowering said:

>

>Couple decades ago I was listening to Kenner, cant remember whether it was
>in the Japanese restaurant or at the lecture, when he posited that the
>sonnet was accidentally created when some Italian poet, writing eight-line
>stanzas, quit after doing 6 in his second stanza. Someone else found this
>and mistook it for a new form, and did another, etc.

>

>Kenner compared this with the post-renaissance European sculptors who
found

>Greek or Roman busts that were just torsi, the heads and limbs broken off,
>so that they started doing it too, not breaking off liombs, but making
>sculptures of torsi, and so we got that form.

Critics are full of clever "it". More likely the form of the sonnet corresponds to the basic mathematical ratio of the fibonacci series found both in nature and in a great deal of ancient & modern art. - Henry Gould

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12. **Annie Finch**

Re: SONNETS/FORMS

Sun 2 Jun 1996

Dear Steve, It seems to me that your idea of where forms' boundaries go is rather sputtery. On the one hand, you ahve an idea that a poem in a (shall we say predetermined rather than traditional, for the sake of variety) predeter- mined form is poured into something "rigid," a word that sets my teeth on edge in this context because ANY good poem in a predetermined form naturally changes that form! Form is only rigid in a bad poem, in other words. But, though you don't accept the possibility for fluidity and dynamic engagement within a predetermined form, you do allow for some quasi-mystical point where suddenly the form is being "changed" in a daring and valuable way, by exactly the kinds of technical changes that were futile mechanical exercises while one

was "inside" the form. I don't see such a magic point where what had been robotic submission is suddenly transformed into charismatic rebellion. To me there is a continuum between what happens "inside" the form and what happens outside it. Maybe, paradoxically, that is why I am more interested in trying to speak exactly, in terminology that accords with common sense, about the differences it IS possible to spot along the continuum.

--Annie

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13. **Kevin Killian**

Bernadette Mayer comes to SF--ANNOUNCEMENT

Sun 2 Jun 1996

This is Dodie Bellamy.

Small Press Traffic is hosting an impromptu reception for Bernadette Mayer Saturday, June 8 at 8 p.m. Any poets (or other interested parties) in the San Francisco Bay Area who'd like to come, backchannel me for details.

Onward!

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14. **Kevin Killian**

"Stone Marmalade"

Sun 2 Jun 1996

Thank you, Rod Smith, for placing "Stone Marmalade" so high up (#2!) in your list of good current books. Now I, Kevin Killian, will bring you all backstage into the mysterious world of "Stone Marmalade," the play I wrote with Leslie Scalapino.

Here's what you do first: if you're not nearby Bridge Street Books, or any other bookstore that carries this item, order directly from publisher:

Singing Horse Press
P O Box 40034
Philadelphia, PA 19106 USA



It's only \$9.50 (US), plus add \$2.00 for shipping & handling.

Okay, now that THAT's out of the way, and you have your copies in hand, we (Leslie and I) you to play a part in this play when she and I give it this big staging at the San Francisco Art Institute in December. We are in desperate need of poets willing to don cow costumes and travel, submerged under swamp water except for your heads, for the two hours the play lasts. Stone Marmalade,

set in Hell, is our version of the old Orpheus and Eurydice story, as seen through the filter of the thought of the Italian philosophy of Giorgio ("Language and Death") Agamben.

A year and a half ago, when this play was a work in progress, we put a little of it on at the Kootenay School in Vancouver. David Ayre was a handsome Orpheus, Charles Watts a quirky, puzzled Agamben, Catriona Strang was very striking as Julia Roberts, and Scott Watson and Susan Clark essayed the malicious, hungry neighbors of Hell. Lisa Robertson strode the stage in full Eurydice grandeur. Excellent work by all! Then this past spring I (Kevin) tried acting another scene from this play, at New College in San Francisco—playing Kathy, the assistant of Eurydice (did I mention that Eurydice is not only queen of hell, but also runs its airport duty-free shop—following Agamben's aperçu that the modern day airport duty-free shop is a space outside of juridice?) . . . I was backed by two mighty Greek choruses, one of the Bacchantes (played by Renee Gladman, Carla Harryman, Hoa Nguyen, Alicia Wing) and one of a bunch of puzzled male neighbors (Anselm Berrigan, Edmund Berrigan and Dale Smith). I was like Maria Callas come back to life, only . . . younger I suppose, and I did not have to sing. A month later I brought the same act to New York, at the Segue Foundation space, where Erin Courtney, Elizabeth Fodaski, Deirdre Kovac and Heather Ramsdell played the mad, vicious Bacchantes, and Bruce Andrews, Kevin Davies and Bill Luoma were testosterone personified as the neighbors. I have nothing but praise for all the above "performers."

However in December we need plenty of poets and painters capable of playing the sick, Georgia O'Keeffe-like, soaking wet cattle of hell who fill the inferno with low sick moos. And so report to the casting couch of me (Kevin Killian) or her (Leslie Scalapino) before December 1st, script in hand, available now from Singing Horse Press as above.

Thank you all!

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15. **Steve Carll**

Re: SONNETS/FORMS

Sun 2 Jun 1996

At 12:15 AM 6/2/96 -0500, you wrote:

>Dear Steve,

>It seems to me that your idea of where forms' boundaries go is rather spotty.

>On the one hand, you have an idea that a poem in a (shall we say predetermined

>rather than traditional, for the sake of variety) predetermined form is poured

>into something "rigid," a word that sets my teeth on edge in this context
>because ANY good poem in a predetermined form naturally changes that form! Form
>is only rigid in a bad poem, in other words.
> But, though you don't accept the possibility for fluidity and dynamic
>engagement within a predetermined form, you do allow for some quasi-mystical
>point where suddenly the form is being "changed" in a daring and valuable way,
>by exactly the kinds of technical changes that were futile mechanical exercises
>while one was "inside" the form.
> I don't see such a magic point where what had been robotic submission
>is suddenly transformed into charismatic rebellion. To me there is a continuum
>between what happens "inside" the form and what happens outside it.
>Maybe, paradoxically, that is why I am more interested in trying to speak
>exactly, in terminology that accords with common sense, about the differences
>it IS possible to spot along the continuum.
>
>--Annie

Well, again, Annie, what seems "sputtery" to you is simply paradoxical to me, and what you describe as paradoxical in your own interest is probably what seems contradictory to me in your position.

I don't agree at all with your summarization of my perspective. It's not true (and to my memory, I've never said) that I don't accept the possibility for fluidity and dynamic engagement within a traditional form. The word you're using as quasi-synonymous, though, "predetermined", that worries me. If the thing is TOO predetermined, the form is really doing the job that the poet should be doing, don't you think so? I haven't argued in terms of any "point", mystical or not, separating "submission" from "rebellion" (which latter term I haven't used; this isn't about rebellion at all but mindfulness, at least from the point of view of the writer.) What I meant was that, as a reader, if I get the sense that the poet has just been facilely plugging in words to fill out a rhyme scheme or a meter, it turns me off. Of course a good poem in a form won't give me this impression; of course a poem in a form invented by the poet shifts me into different questions: how much of this form is content? Is this form itself interesting?

And while I'm on the subject, the "violence" I was referring to by overterminologization (what's the rhetorical term for a word that's an example of what it describes?) is the violence done to the poem when we try to tear it apart

analytically and stop listening to what it's saying. Now, I realize that the form it's in is part of what it's saying, but it's only part.

I caught myself wondering yesterday why I'm even involved in this question, since I generally don't give it much bother either, and I realized it was because Alan Sonndheim posted a beautiful poem last week, and I felt that your response to it was dismissive; that you were ignoring its content on the basis of what you felt was its specious claim to sonnethood. I saw that as an act of violence against that poem, and no, I don't feel that's a good thing. Later on I saw that you had indeed appreciated it on another level, but of course by that time more ire had been raised. (BTW, Alan, if you're still reading, the one you posted yesterday was--how can I say it?--exceptional.)

All poems take some form; form is nothing other than the structure by which the poem appears in the world. The two extremes of the evolution-of-form question as I see it are these:

On the one hand you could argue to the extremest minutiae of form--every word, punctuation mark and space are part of the form of that poem (an extremely rigid definition of form)--and thus that to change one word, one comma, is to introduce a new form necessitating a new name. True in a certain way, but kind of a time-waster I'm sure everyone would agree.

On the other hand you could argue that there's really only one form a poem can take: poetic form (aka "the form of a poem.") Also true in a certain way, but then we can't talk about interesting patterns that pop up in certain poems and not others.

Somewhere in between these two hands is the question of "traditional" forms and "experimental" forms, and it's a gigantic power struggle, and I think it would be best now to take a really broad view of this situation and not trample on any poems that may have fallen underfoot.

Steve

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16. **Daniel Salmon**
Re: SONNETS/FORMS

Mon 3 Jun 1996

At 05:40 PM 2/06/96 -0700, you wrote:

>>--Annie

>

>Somewhere in between these two hands is the question of "traditional" forms
>and "experimental" forms, and it's a gigantic power struggle, and I think it

>would be best now to take a really broad view of this situation and not
>trample on any poems that may have fallen underfoot.

>

>Steve

>

Steve,

As many readers can only glimpse the carpet between books - trampling on poetry is sometimes unavoidable.

Dan

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17. **Henry Gould**

query: Russian residencies

Mon 3 Jun 1996

I would be grateful for any leads regarding possibilities for teaching or writers residencies in St. Petersburg Russia this fall. Please backchannel only to

██████████. Spasiba, HG

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18. **Annie Finch**

broad view

Mon 3 Jun 1996

Dear Steve,

Actually, the more this discussion progresses the more it seems there is just a hair's breadth between the two attitudes in question (wasn't that what someone recently mentioned on this list separated the nominalists and the idealists?) So I too look forward to a broad view. The Exaltation of Forms anthology is gathering poets from this list at a good clip to edit sections on experimental forms, (still room for more, too), and maybe when it comes out it will help provide such a view. As Lynn Emmanuel pointed out in an essay on "Language Poetry and New formalism", which was I believe critical of both equally, both are very interested in form and technique as opposed to the extreme prioritization of content that dominates the belated romanticism of mainstream poetry. I think that many "post-new-formalists," or whatever one could call the younger generation, would readily admit that their interest in form arises from a desire to make their poems "anti-absorptive," to use Charles Bernstein's term for it. I think of a tenth, it. I am still trying to place you exactly from New College days. can you refresh my memory? --Annie

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19. Christopher J. Beach

Re: broad view

Mon 3 Jun 1996

I am growing a bit weary of this discussion of poetic form, since it remains on what for me is a frustrating level of generality. Questions such as whether "open form" poems are just as predictable as formal ones, or whether analyzing a poem's form does "violence" to it are simply too vague to engage with, which is why I think many people on the list are turned off by this whole issue. It would be much more interesting, I think, to look at specific poems, whether traditional sonnets, "experimental" sonnets, or non-sonnets, in an attempt to understand how they manipulate form and how they either conform to or defy expectation. It is easy to make generalized claims about the possibilities of the sonnet or of any other form, but it is more difficult, and I think more useful, to discuss them in the hands of a particular writer. I also don't believe these comparisons between "new formalism" and "language poetry" hold much water. They are two entirely different phenomena and have very different critical and institutional histories. To be "critical of both equally" only implies a lack of attention to what either is doing. It may be that some post-new-formalists believe they are trying to use the form to create an "anti-absorptive" poem, but how does this work in practice? Once again, I would like to see the actual poems.

I don't mean to be dismissive of the issue of form, which I believe is crucial--I just think we need to start nuancing our comments a bit more if it is going to lead to anything but a kind of intellectual mud-slinging or vague philosophizing.

Christopher Beach

On Mon, 3 Jun 1996, Annie Finch wrote:

Dear Steve,

Actually, the more this discussion progresses the more it seems there is just a hair's breadth between the two attitudes in question (wasn't that what someone recently mentioned on this list separated the nominalists and the idealists?) So I too look forward to a broad view. The Exaltation of Forms anthology is gathering poets from this list at a good clip to edit sections on experimental forms, (still room for more, too), and maybe when it comes out it will help provide such a view. As Lynn Emmanuel pointed out in an essay on "Language Poetry and New formalism", "which was I believe critical of both equally, both are very interested in form and technique as opposed to the extreme prioritization of content that dominates the belated romanticism of mainstream poetry. I think that many "post-new-formalists," or whatever one could call the younger generation, would readily admit that their interest in form arises from a desire to make their poems "anti-absorptive," to use Charles Bernstein's term for it.

ntms of a tenth, it.

*I am still trying to place you exactly from New College days. can you refresh
my memory?*
--Annie

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20. **David Baratier**

nonsuch sonnet includes allentois wrench torque

Mon 3 Jun 1996

Form is only rigid in a bad poem. There is a mystical point where rigid and rigere split, then the piece (whether sonnet or otherwise) ceases to be an exercise composed of "robotic submission" to the form. These are the ways in which ommon sense is not all that common. Terminology bores me, a named object does not become owned through the naming process in the same way that god is not further revealed to a person who cannot call jwy as such without syllables. There is no continuum except in terms of the overarching or the archetypal, values of written sets of words fluctuate continually. Annie, perhaps this is the difference you believe possible to spot, as if capitalizing IS will give that set of characters more weight in the discussion, or yelling "eidolons" with a megaphone on top of the largest building in a city means that more people are educated about poetry then when grounded handing out flyer's in front of a subway entrance.

David Baratier

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21. **henry gould**

so not again sonnet

Mon 3 Jun 1996

WHERE THE SONNET WENT

Ten thousand feet above the ear plateau
and smaller than a sixth of an infinitesimal
the whiskers of a cat were barely visible.
Nevertheless, the physicists (who know
about these things) were able to show
this feline had a phantom quantum double.

Such heavenly things are figures here below.
The theologians thought the cat was treble.

"Roughen your act," grumbled the singing clown
in a cat's voice - "smooth numbers cause trouble.

There were three ravens sitting in a tree,
With a hey, nonny nonny down down down.
They were as black as black could be..."
And he banged on his eardrum in the dry rubble.

- Henry Gould

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22. **Jordan Davis**

sonnet preservation society

Mon 3 Jun 1996

I believe the following, by Gary Lenhart, is a sonnet.

THE GREAT AWAKENING II

Knowing what we couldn't know before,
Although we were told by almost all,
Today we stand among the many
Happy to be pigeon-holed, less than
Evangelical about the changed
"Reasons for Being" we bandy
In our abode, but tickled pink to be
Near our daughter's sweet nature, even when
Exhausted in the pre-dawn. If we
Kowtow to earn a smile now and again,
Again and again, must that sour
This dotage with adverse repercussions?
Idiot grins sum us up fine. Though our
Eyes are open, we are out of our minds.

(from *_Light Heart_*, Hanging Loose Press, 1991)

I also believe that this poem, by Edwin Denby, is a sonnet:

THE SHOULDER

The shoulder of a man is shaped like a baby pig.
It terrifies and it bores the observer, the shoulder.
The Greeks, who had slaves, were able to hitch back and rig
The shoulder, so the eye is flattered and feels bolder.

But that's not the case in New York, where a roomer
Stands around day and night stupefied with his clothes on
The shoulder, hung from his neck (half orchid, half tumor)
Hangs publicly with a metabolism of its own.

After it has been observed a million times or more
A man hunches it against a pole, a jamb, a bench,
Parasite he takes no responsibility for.
He becomes used to it, like to the exhaust stench.

It takes the corrupt, ectoplasmic shape of a prayer
Or money, that connects with a government somewhere.

(from *_Complete Poems_*, Random House, 1986)

Denby's poem puts the 'tourne' a little sooner than one expects, and Lenhart smudges it, the 'tourne', but these both have that standard fourteen line length, the last two lines reserved for closing remarks. How not to sound unreasonably like one writing a poem. Lenhart, I think, builds up a stilted but pleasant lyricism, which he then pushes over. Denby (who seems a lot like William Burroughs in this poem) allocates a classical grace for some potential shoulder, which grace he slouches away in the second stanza. The poem riffs on some 'enstranged' views of the shoulder, closing with a pretty spectacular connection between the meatiness of the body and one's generally dismal location in the so-called scheme of things. Maybe it does. I dunno. Somebody (Christopher Beach?) said this kind of thing would make the discussion livelier. The opposition to the discussion is probably not unlike in kind the opposition to the form--irritation at an archaism, already readily dismissed by our (we hope) ancestor, W.C.W. At any rate, these are two recent readable postmodern sonnets.

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23. **Annie Finch**

Re: broad view

Mon 3 Jun 1996

Dear Christopher J. Beach,
Hear, hear!
A Finch

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24. **Jonathan Brannen**

Re: chax books

Mon 3 Jun 1996

I haven't read either of these, but I'll support any endorsement of either Mac Cormack's or Steve McCaffery's poetry.

Jonathan Brannen

*On the subject of Karen Mac Cormack's books, the one book of hers
not so far mentioned, and unfortunately not to my knowledge*

available other than secondhand, is her first: Nothing By Mouth, published, I think, in 1984, and not by Chax.

And not to not plug Steve McCaffery's latest book of poetry, it's just out from ECW Press in Toronto: The Cheat of Words. Includes poems some may have seen over the years in excerpted form in West Coast Line, hole, and other mags, and unpublished early pieces.

Louis

[↑ Contents](#)

25. **Tom Beard**
Re: SONNETS/FORMS

Mon 3 Jun 1996

overterminologization (what's the rhetorical term for a word that's an example of what it describes?)

Autonym (I think), like "noun", "pentasyllabic", "shibboleth", "misspellt", "obfuscatory", "autonym" and "word".

Tom Beard.

[↑ Contents](#)

26. **Tony Green**
Re: Nonset form

Mon 3 Jun 1996

Dear Annie,

Your postings are interesting and persuasive. I am searching for, way back, why I abandoned metre-and-rhyme defined forms. Long pause.

However, having developed practices other than those of writing in metre-and-rhyme, I don't think I now want to return to what I perhaps foolishly perhaps not foolishly abandoned. As you and others note this is a hot topic.

Best

Tony Green,

e-mail: [REDACTED]

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27. **Annie Finch**

Re: nonsuch sonnet includes allentois wrench torque

Mon 3 Jun 1996

"god is not further revealed to a person who cannot call joy without syllables." True. and yet naming is one way things can be approached, the repetitions of the tea ceremony do yield moments, some people like to sit in a certain way when they meditate. Isn't this just a matter of temperament or even phase of life?

To say that "there is no continuum except in terms of the overarching and archetypal; values of written sets of words fluctuate continually" is itself a non-fluctuating value claim, perhaps more dangerous because it is may be tempted to forget its own solidity?

--A. R. Crane Finch

"eidolon?"

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28. **Louis Cabri**

ode to a colostomy bag

Mon 3 Jun 1996

I'm going to write a series of sonnets about the various women whom I have been in brief memorable love with, throughout the 1980s, when I've been drunk. Ok? Actually, I've been, structurally speaking, drunk for a long time - ever since our New World slaves first cut down cane, and rum was available to London sonneteers. I admit that to write these boxes these days is somewhat like willful suspension over an ideological overhang, with a hangover. I have to chip away even at the _adjectival_ use of "universal." And I'm on the wagon now, so I've got to be indirect about history - the rum (ie spirit) business, etc. In fact, why not just use a muted symbol, which might get passed off as completely without a referent - e.g. "ebony log"? It's as if the "making up" of poesis has become the make-up required for a pose, true. Please bear with me as I try, as best I can, to manage the contradictions that come with the recursive properties of literary effects.

Make-Up

Sling me the run-again please
to not answer in poem poems.
If I could word it through the prism
so the text of ourselves is the text
of an eye beyond, if I could hold
the ebony log straight as it's

squashed into two dimensions,
if I could ease the half-shell
into seas on the lee of engagement,
I would put off the accretion
of legend and love, for these
are sounds forced into a box
to elude the prevailing code
of thinned-out universe terms.

Gavin Selerie, from *_Elizabethan Overhang_* (Cambridge, UK: Spectacular Diseases, 1989)

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29. - Kim Tedrow

Re: ode to a colostomy bag

Mon 3 Jun 1996

For a brief moment, I was confused as to whether this post was from the Poetics List or from the Irritable Bowel Disease Support List.

Anything is possible on the internet.

-Kim

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30. Carnography

The rin-tin-tintinnabulations that so musically swell-

Tue 4 Jun 1996

As per my vast and prestigious experience playing French Latin lounge versions of Sixties protest songs: a popular request.

A nameless (and you *shall* remain nameless, ___) listserv subscriber requested that I post a few private comments.

Here they are:

[illegible]

_____ isn't attacking Poe, s/he's attacking someone else's reading of Poe (the ghost in _____'s head, perhaps).

People are free to attack Poe all they like. There are many good reasons to denounce Poe (though my hard-on for Poe's sound-world prevents me from joining in). But mere irony, mere disapproval, is no better than sentimentality--no better than the pretensions it tries to seek out and mock.

What exactly does ____ find less sing-songy, less mannered, than Poe--the jingles of Maggie Estep!?

Side-note:

When I dropped by Chez Rollo to deliver my piece (posted here) that made fun of Hal Sirowitz (my pal), Edwin Torres (total stranger), David Huberman (improved my quality of life dramatically) and Bob Holman (yoo-hoo, sailor), among others, who do you think was there but Mr. Torres himself? What an odd coincidence, I thought. Will he enjoy my parody, or take humorless offense, as Allan Ginsberg (unbelievably) has been doing? I never found out; the guy took off before I could decipher his airy expression and airier body language. It just goes to show you:

"You set out to shock others, but in the end, you only succeed in shocking yourself."--Lynne Tillman

(though the point of "parodying" another writer is really to try to figure out what in the hell said writer is doing).

[illegible]

By the way:

I've been reading Raymond Roussel's *How I Wrote Certain of My Books*, and find myself agreeing with his thoroughly **arbitrary** approach to technique. I thought of Houdini, Stravinsky ("I limit myself in order to free myself) and Austin Clarke ("I load myself down with chains and then try to get out of them"). In the work I love most, there is usually the sense that the music of the words is deliciously self- sufficient: it pulls you along, sometimes in spite of the so-called subject. And in the iconography of the writers I love (early Auden, Bob Perelman, Dennis Cooper, Campion, Laura Riding Jackson, Robert Desnos, Max Jacob, John Wieners, Bernhard, Michelet, Crashaw, Huysmans, Ballard, etc etc) there is often the sense of a de Chirico landscape, of sound providing the treadmill for a procession of charged but cryptic material. They feel like chamber music written by Joseph Cornell.

Scriabin called his Ninth Sonata "a sonata of insects," and defined insects as "kisses of the sun come to life." There is just such a paradox, it seems to me, in the "Cadmus of the golden prow" section of Pound's Cantos: hard little bits of granite imagery, and yet there is sound, there are still "pale ankles moving." Few know what he is talking about (though I was once fool enough to annotate the entire thing in pencil), but everyone can hear what he sees.

Jumbled, inarticulate notes, perhaps.

But here's another thought: Roussel was gay at a time when popular wisdom equated homosexuality with perversity and madness. My theory is that Roussel

was forced to create a cryptic mechanism, a code, to delineate his passions and desires. In formulating said code, he created a technique that was invaluable to everyone from the surrealists to Robbes-Grillet.

My question: Though some poets reinvent techniques in order to destroy artifice and return to the language of ordinary speech (Wordsworth, Whitman, Kerouac), don't other poets (Ashbery, Mallarme, Unica Zurn, *de Quincey*) invent new techniques in order to *protect* artifice, destroy so-called ordinary speech, and avoid the obvious?

Or are both points of view mere excuses for revelling in the texture of language itself?

Your reveller at reveille,

Rob Hardin

<http://www.interport.net/~sccrypt>

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31. **Carnography**

Rin-tin-tinnabulations: erratum

Tue 4 Jun 1996

*Will he enjoy my parody,
or take humorless offense, as Allan Ginsberg (unbelievably) has been
doing?*

Yes, yes, I know--that's *Allen* Ginsberg (1926-?).

| *Bob Perelman*

Not to mention *S.J. Perelman*.

| *to me, in the "Cadmus of the golden prow" section of Pound's Cantos*

Canto IV, to be exact: "Hear me. Cadmus of Golden Prows!"

(First lines: "Palace in smoky light,/Troy but a heap of smoulderinmg
boundary stones...")

| *Robbes-Grillet*

I could easily verify this man's name, but really, why bother?

| *Unica Zurn*

I can't find her xeroxed poetry, so I leave you with this, from Bataille's poetic journal, *The Little One*:

Pure eroticism:

the crater,

the impossible, rising to the throat with the smell of blood....

To write is to go in search of chance....

By giving chance so wretched an anguish, I felt I was bringing it the thing it lacked.

(Bataille)

See ya

(Hardin, quoting anon and ibid)

<http://www.interport.net/~scrypt>

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32. **William Northcutt**

a sonnet

Tue 4 Jun 1996

Sonnet to one of the following:

--headcounting the senate

--viewing the genitalia of a mutant

--noticing the similarities between headcounting the senate and doing the same to the genitalia of a mutant

right

right

right

right

right

right

right

right

right

right

right

right

left

left

Chicken House Willie

[↑ Contents](#)

33. **Pierre Joris**
from IFEX COOMUNIQUE
Tue 4 Jun 1996

This just in from IFEX COMMUNIQUE # 5-22 & shld be of interest to some on the list -- Pierre

INTERNATIONAL PEN CENTRES HOLD DAY OF ACTION ON TURKEY

WRITER YASAR KEMAL AWARDED HELLMAN\HAMMETT GRANT

Writers around the world held a day of solidarity with their imprisoned and censored colleagues in Turkey on 30 May, reports the Writers in Prison Committee (WiPC) of International PEN. It was "the day before an important challenge to the laws which severely limit Turkish writers' right to freedom of expression." Members of International PEN centres around the world lobbied Turkish authorities, their own governments and Turkish representatives in their countries, "calling for the Turkish laws to be brought into line with international norms protecting freedom of expression."

Last week, Human Rights Watch (HRW) awarded a Hellman/Hammett grant to world-renowned Turkish writer Yasar Kemal, who was tried and convicted in March 1996 on charges of "inciting racial hatred by way of regional and racial discrimination." Kemal, who was given a 20-month suspended sentence, "was warned that if he repeated his crime in the next five years, the sentence would become active." In recognising Kemal, HRW "noted the courage he has shown in defending freedom of expression for himself and the others currently on trial. It is ironic that Turkey, which prides itself on Kemal's place on the short list of candidates for the Nobel Prize, is at the same time harassing him and his colleagues for expressing thoughtful concern." [See IFEX "Communique" #5-11, #4-48, #4-30, #4-19 for background.]

For its day of action, the WiPC notes, many writers and intellectuals in Turkey are being tried in connection with the publication of the book "Freedom of Expression in Turkey", which includes the article by Kemal for which he was charged. "Ninety-nine intellectuals who signed up as responsible editors of the book to challenge the government over freedom of expression restrictions were investigated and charged," says the WiPC, adding, "One, the well-known author Aziz Nesin, has since died and a second trial has been launched against 86 others who were identified after investigations." The 98 intellectuals went to court on 31 May, reports the WiPC. At a recent International PEN meeting in Denmark, writers from 19 countries signed up as responsible editors of "Freedom of Expression in Turkey" as a gesture of solidarity. The writers are from Denmark, Sweden, the United States of America, England, Switzerland, Australia,

Canada, Austria, Japan, Mexico, Russia, Kenya, Germany, Norway, Nepal, the Czech Republic, Malawi, Finland and Croatia.

The WiPC reports that, in 1995, "human rights groups concentrated on pressuring the government to amend Article 8 of the Anti-Terror Law," and, in October, this law was slightly amended and several writers released as a result. However, some of these writers have now been sentenced again, says the WiPC, citing Dr. Haluk Gerger, another 1996 Hellman/Hammett grant recipient who was imprisoned from June 1994 until late 1995 under Article 8. He was sentenced for "inciting racism" on 15 May to 20 months in prison for an article on the state of emergency in southeast Turkey. "Turkish human rights groups have identified around 500 laws which can be used to restrict freedom of expression in Turkey," says the WiPC.

The PEN American Center released a "Message of Solidarity to 98 Turkish Writers and Intellectuals Standing Trial in Turkey on 31 May, 1996 from 98 Writers around the Globe", in both English and Turkish.

```
=====
===== 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]
=====
=====
```

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34. **Kevin Killian**
Re: Bernadette Mayer
Tue 4 Jun 1996

At 1:37 PM 6/4/96, Ken Edwards wrote:

>Excellent news about Bernadette Mayer's visit to SF -- does this mean
>she's made
>good progress in her recovery from her stroke?

Bernadette hasn't arrived in town yet, but the last I heard she was hiking at Big Bear--a place I'd never heard of before, but everyone else around here goes, "Oh, yes, Big Bear."

Dodie Bellamy

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35. **Joe Amato**

cultural colostomy, pardon moi, s'il vous plait...

Tue 4 Jun 1996

(rant, by default)

I. PRERAMBLE

the pure product placements of the americas
go crazy

to wit
poets, moi included
both ends moved to synchronous motion
by the mediocrity of mediocrity
& hopelessly awash w/portables
of one sort & another
sit on their virtual potties
peeing words into the endless stream of consumable
goods (later to be recycled & sold back (to them
(as consumable waste
wondering what is left to say of any moment
of any singularity
of any unrecognizable import
or export value
when all would seem so marketable
so tributary
so rumored...

let's take a long step back
off the screen
& the page
to examine this fucking conditional nightmare:

men & women alike
but clearly not entirely alike or this item you're reading (perusing
would not be identifiable as such

men & women alike
well middleclass men & women alike

probably white in fact
& perhaps mostly heterosexual

so white heterosexual middleclass men & women alike
but again, clearly not entirely alike or etc.

this somehow differentiable group of people i have in mind
but i'm a white heterosexual middleclass man
middleaged, to boot

ok, let's not take a long step back
let's dig right in & try to understand
what, if anything

i can say/write (please permit me this coupling for a few moments
(as well as this apostrophic address, dear reader
about anybody else
around here:

or perhaps i should simply speak/write to my own needs?
& how to articulate the needs
of a white heterosexual middleclass middleaged man?

& do i have needs, strictly speaking
or mere desires?
in what context?

& what is the basis of my
self-identification?
or is this self-indulgence?
self-avowal?
self-aggrandizement?

fear?

& who gives a shit, finally?

or should i address myself instead to the plight of others however defined?

& if not, if this be presumptuous
should i just shut-up?

should i just shut-the-fuck-up?
take my hands off the keyboard?
put the pen down?

listen?

for how long?

and then what?

& who gives a shit, finally?
who gives a good shit?

& is all of this
all that i've said/writ here
ancient history?

no writ of habeus corpus
is necessary
to incriminate me:

mea culpa.

II. THAT SAID

& due allowance made
for critical complicities corresponding
to sheer subject positionality
let it also be understood
to all parties to these presents
acting however in good faith
that compromise a discourse is
& will obligate specific responses
which may not but succeed on occasion
in coming up empty- or red-handed
within the field of hopeful possibilities
constituting poetic license

the affairs of such a state or states
requiring internal & external investigation
yet demanding also for their proper execution
& elucidation
a pang of consciousness
a yen for spicy food &
depending on the poet
a gentle & specifiable smack either
on the lips or
upside the head
all remonstrance notwithstanding.

III. TO BE CONTINUED

the time has come
& gone to theorize capital
& nobody has a mind too
& nobody has the money too
& everything is available everyplace
you look except where
you refuse too.

IV. CLIFFHANGERS-ON

history enters here
locale along with
& an overabundance of non-descript details
& for good & bad measure
a few arbiters of taste
just to keep things overdetermined
& interested:

use your imagination, i dare you...

& what insidious form is this i spy
permuting my information
seeping in & out of
to corrupt the relative spontaneity
of this heavily revised, carefully packaged
item?

a closer look reveals the presence
of minute particles of motive
ah yes i can see rather clearly now
under the microelectroscatoscope
it's the screen resolution
& perhaps the hardcopy quality too, ultimately

either way what you've got here
& there

is a terminal relationship
between writers & readers &
authors & critics &
speakers & listeners &
voters &

non-voters &

it's spreading

"like a cancer"

as we used to say

& will soon overcome

most of the cultural immuno-prophylacto-electro-
resistance, or whatever

apologies for the somatic metaphor

installed & checked

during the last major u.s. trauma

(oil embargo/presidential resignation, c. 1974)

& what you may end up with is
pardon the expression
a fucking pile of horseshit
(the likes of which you've never seen.

V. DEGENERATING FURTHER

& in the midst of a global deregulation make-over
we end this item
with a foray into didactics
directed esp. at those of you interested
in practicing
what you preach:
fix it, please.

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36. **Jordan Davis** ***why don't we tell them***

Tue 4 Jun 1996

Poetry Parties--New York--

Birthday party for R Creeley at St Mark's Poetry Project--Wednesday night--he's 70--

End of the year party at Poetry City--Brenda Williams and Rosa Alcala Diaz will be reading--afterwards party--during party--beforehand party--6:30 at 5 Union Sq W, 7th Fl--celebrate

--Jd

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37. **Ken Edwards** ***Bernadette Mayer***

Tue 4 Jun 1996

Excellent news about Bernadette Mayer's visit to SF -- does this mean she's made good progress in her recovery from her stroke?

And regarding "Stone Marmalade" -- Kevin, are those sickly cattle in hell suffering from BSE? If so, you could recruit some of us Brits to play the parts. Wish I could be there. Moo to all.

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38. **Mark Wallace**

Situation #12

Tue 4 Jun 1996

Situation #12 is now available, featuring the work of Henry Taylor, Hung Q. Tu, Ross Taylor, Maryrose Larkin, M. Magoolaghan, Corinne Robins, Blair Ewing, and Charles Borkhuis.

Subscriptions are \$10 for four issues, or \$3 for back or single issues. Make checks payable to Mark Wallace.

Situation
10402 Ewell Ave.
Kensington, MD 20895

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39. **Aldon L. Nielsen**

Re: client servile

Tue 4 Jun 1996

You are not authorized to send messages to E-Poetics List from this address. We advise that you attempt to be somebody else and post messages from an address that we are willing to recognize. We are, however, willing to forward the end-rhymes from your message. We are also deleting the materials you have attempted to forward from Dr. Sokal regarding his recent discovery of the Piltdown Man.

you
 though
grown.
 true,
 blue
woe
 known.
 to
 the
 boys
we;
 toys.
bait,
wait.

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40. **Mark Wallace**

mainstream art critic nonsense

Tue 4 Jun 1996

Well, here's a bit of the latest garbage from the Washington Post. In this case it's reviewer Tim Page, writing on John Cage's "Europera Five."

I'll just give you the choice bits. The rest is just as stupid, only less funny:

"If Cage ever wrote another important piece after 1952, the year of '4'33," I have not heard it. His musical universe grew obsessively inclusive and he spoke often and eloquently, in his gentle manner, about the danger of making any qualitative evaluations whatsoever."

"What did it all mean? Nothing at all, of course. Was that the point? No. There was no point: never underestimate the simple-mindedness of Cage's later aesthetic."

"For this spectator, the only remotely stimulating question of the evening was whether the authors of "Rescue Me" and the old Troggs hit "Love Is All Around"--both played in their entirety during the show---might have the right to sue the Cage estate for their complete incorporation into a work that was supposedly "by" John Cage."

Now, here's where it gets TRULY amazing:

"A ...spirited review of Cage's "Europera 5"... might read something like this. Fourscore and. Wednesday night Spoleto. This. When in the course of. Presented. Stately, plump. Europera. Whrrr. Across the sky. John Cage. Corn syrup, lecithin. Call 1-800. Bzzzzzzzz. One hour. Tweet."

YES, THAT'S RIGHT, there is an absolutely amazing passage of poetry in the one section of this reviewer's foolishness that is actually an attempt to mock John Cage. Who knew he could be so brilliant? Especially when the most interesting question for him is the possibility of suing people he can't understand...

mark wallace

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41. **Jordan Davis**

Re: New Books fer Poetics

Tue 4 Jun 1996

send these please?

4. *_Symmetry_*, Laura Moriarty, Avec, \$9.95.

"The one clear night which encompasses the subject forgets everything."

6. *_Natural Facts_*, Melanie Neilson, *Potes & Poets*, \$11.00. Cover is a daguerreotype, 1840s, "Still Life with Pumpkin, Shakespeare, and Sweet Potato." Lauterbach mentions Ives in her blurb, seems right to me. "Will Congress / Canary the canon?"

7. *_Clean and Well Lit: Sel Poems 1987-1995_*, Tom Raworth, *Roof*, \$10.95. Tom's tops.

Poetics folks receive free shipping on orders of more than \$20. Free shipping + 10% discount on orders of more than \$30. There are two ways to order.

1. E-mail your order to [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail [REDACTED] w/ yr add, order, & card # & we will send a receipt with the books.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

yes? to Jordan Davis
c/o Teachers & Writers (where you're welcome to teach btw)
5 Union Sq W 7th Fl
NYC 10003-3306

Grazie--
Jd

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42. **David Baratier**
A science project: if anyone is interested

Tue 4 Jun 1996

>
>Why not help the kids out?
>-----
>Forwarded message:
>Subj: Re: Stevie and Amanda's grade school science project >Date:
96-05-28 22:53:31 EDT
>From: MNRedwood
>To: [REDACTED]
>
>
>>---begin fwd---
>>Hi, our names are Stevie and Amanda. We are in the 5th grade at the
>>Phillipston Memorial school, Phillipston, Massachusetts, USA. We are
>>doing a science project on the Internet. We want to see how many
>>responses we can get back in two weeks. (We are only sending out 2

letters). >>

>>Please respond and then send this letter to anyone you communicate with >>on the Internet. Respond to [REDACTED].

>>

>> 1. Where do you live (state and country)? >> 2. From whom did you get this letter?

>>

>>

Thank you,

>>

Stevie and Amanda >>

>

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43. **Chris Stroffolino**

Re: mainstream art critic nonsense

Tue 4 Jun 1996

Who wrote "Rescue Me"---Fontella Bass, the singer, was married to Lester Bowie it is written.

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44. **David Baratier**

mainstream art critic

Tue 4 Jun 1996

Mark,

It fits in with something that Nam June Paik (the video artist) said last summer (paraphrase) "Television is exciting therefore we have to make art that is very boring. "

David Baratier

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45. **George Bowering**

Re: sonnet

Tue 4 Jun 1996

Actually, I think the sonnet was created in the 13th century when it was common to take two weeks to write a poem, one line a day. At the start, sonnets had two stanzas of 7 lines each, but then Alfredo Rizzoli, the poet-monk found that he could not stop after line seven one day, so wrote eight lines in the first week, and then took a day off before starting the next stanza. Soon his acolytes copied him, and so there we are.

.....
"In town we have arguments."

--Stan Persky

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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46. **Jordan Davis**

mainstream art critic/apology for commerce

Tue 4 Jun 1996

I think the most amusing thing to say to the Post, Mark, might be something like 'Thank you for printing that beautiful poetry in the middle of your review of _Europera Five_. It's rare that such interesting writing is hidden where everyone can see it.'

As. I missed. My folks. Also happens. Like a lamb. Possibly foppish. Name in Paper. A very sensitive maybe. Review the reviewers. Indubitably. Decontextualizing the left. Why. Mark. Maybe a letter. Page's text and sufficiently brief. The bastards. Lie by! Schtick circa 'Central Park. A given? South in the winter. Colorblind art critic.

By the way, oops re my Rod order back then.

JORD

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47. **Louis Cabri**

Re: client servile

Wed 5 Jun 1996

"Fabrication will produce the banausic mentality"

dented
sands
"banausiacs."
relented,
Brians.
yackety-yack
homologue:

twister,
grog?"
ifster
smooth,
basement--
moos
grincement.

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48. **k.a. hehir**

Re: A science project: if anyone is interested

Wed 5 Jun 1996

from what i know this is as the dutch say a -roos. i received the same message a few weeks ago only to be followed by an appy olly ogy from its sender.

for those with interests in irish lit i receive a post from the irish book review every month. it is sent out by the same people who put together the Irish Emigrant. if you are interested, let me know backchannel and i'll forward you the info to set you up.

cheers,
Caoimhin Oh-Eithir

On Tue, 4 Jun 1996,
David Baratier wrote:

>
>Why not help the kids out?
>-----
>Forwarded message:
>Subj: Re: Stevie and Amanda's grade school science project >Date:
96-05-28 22:53:31 EDT
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>To: [REDACTED]
>
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>>Hi, our names are Stevie and Amanda. We are in the 5th grade at the
>>Phillipston Memorial school, Phillipston, Massachusetts, USA. We are
>>doing a science project on the Internet. We want to see how many
>>responses we can get back in two weeks. (We are only sending out 2
letters). >>
>>Please respond and then send this letter to anyone you communicate
with >>on the Internet. Respond to [REDACTED].
>>
>> 1. Where do you live (state and country)? >> 2. From whom

did you get this letter?

>>

>>

>>

>

*Thank you,
Stevie and Amanda >>*

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49. **henry gould**

Re: client servile

Wed 5 Jun 1996

On Tue, 4 Jun 1996 22:44:56 MDT Louis Cabri said:

>"Fabrication will produce the banausic mentality"

>

> dented

> sands

> "banausiacs."

> relented,

> Brians.

> yackety-yack

> homologue:

> twister,

> grog?"

> ifster

> smooth,

> basement--

> moos

> _grincement_.

Looks like hysterical dialectics has produced a new Language phenomenon: the "sonnot". c.f. Princeton Cyclonopedia: "The sonnot, a pre-millennial postprandial development within the larger phenomenon of Language Poetry, was by and large an attempt by a number of pre-colonial post-coastal American poets to delimit the essence of rhyme; the most common means involved a vaporization of between 6-8 syllables per line excluding ultimate & penultimate glossalalia, leaving the right-hand marginal superstructure to stand like the circular ruins, for example, of the Colosseum in Rome, Idaho - a tourist attraction since the late 19th century, famous for the "pigeon perch", a 60-ft lateral embankment jutting out of the Rocky Mountain feldspar producing conditions for dangerous rain on the surging crowd of visitors below." [pp. 1374; by Elwood F. Pederson, Prof. Em. Boise Univ.] - H. Gould

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50. **Gwyn McVay**

Re: client servile

Wed 5 Jun 1996

Annie,
elementary school! elementary school!
Gwyn, still short

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51. **Annie Finch**

Re: client servile

Wed 5 Jun 1996

Dear Henry:

"hysterical dialectic?" I thought we might manage to avoid the gender angle this time, though it's hard to avoid when the sonnet or even the sonnot is in question. As Gwyn McVay has observed, "the sonnet described as a short fat know-it-all? Funny, when I was in high school that's how everyone described me."

-A. Crane Finch
aligning thy choiring strings

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52. **Jordan Davis**

b b d o

Wed 5 Jun 1996

Beavis, stop trying to be funny!

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53. **Oren Izenberg**

Re: mainstream art critic nonsense

Wed 5 Jun 1996

Mark,

Why "amazing"? It strikes me that the strong defense of a disjunctive or unconventionally conjunctive or appropriative poetic must entail more than the reflex "now THAT'S poetry" when a skeptical critic tries to make a joke of the enterprise, more than the understandable desire to mock and deride what seems sometimes like a principled refusal to take the experimental seriously. (Although I must say, despite not having seen the review beyond your citation, the

critic's distinction between early and later Cage does not seem "know-nothing" or even terribly conservative, nor, to this reader, entirely absurd.)

One hopes (this one, at any rate) not to surrender the ability to ask questions of an "inclusive" poetics. The work, by virtue of its eventual end, remains (despite our fondest wishes) subject to criteria, however they are to be described-- and in the face of criticism, or mere curiosity, or urgent personal need, perhaps the best response would be to *describe* them, rather than to wink and nudge and congratulate ourselves on their existence and validity.

The alternative, of course, is to write off those who are not *immediately* interested as those who will never understand, and to make of the "community" of writers and readers a cabal (and surely it is already sufficiently demonized in precisely these terms).

Best wishes,

O.

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54. **Rod Smith**

Re: criticism's face

Wed 5 Jun 1996

re the post review of Cage Oren Izenberg wrote:

having seen the review beyond your citation, the critic's distinction between early and later Cage does not seem "know-nothing" or even terribly conservative, nor, to this reader, entirely absurd.

There was no attempt by the Post writer to contextualize Cage's later work whatsoever. He merely implies that John went crazy after abt 1952. Not very useful.

O. also wrote:

> The work, by virtue of its
eventual end, remains (despite our fondest wishes) >subject to
criteria, however they are to be described-- and in the >face of
criticism or mere curiosity, or urgent personal need, >perhaps the best
response would be to *describe* them, rather than to >wink and nudge

This is exactly what Cage spent a great deal of time doing. It's not whether the Post reporter likes Cage or not, who cares-- It is the perennial problem of getting the press to acknowledge any context other than their own, which is almost always vapid (This is relevant to the Sokal "debate"). The few times in the article when something like information about Cage is hinted at, it's wrong.

Another point which interests me is implied by the phrase "in the face of criticism"-- I've mentioned this before on the list I believe-- there's a logic of justification there which I suppose one could deconstruct. What I mean to say is, too rarely the attitude is one of respect & discussion-- more often it is "explain yourself sufficiently in my terms"-- which seems to me to work against what art can do, is for. & at times I tend to admire those that refuse explanation as explanation, tho this was certainly never Cage's way.

Rod

"Attitude can be interesting"

"Tell me what this is about"

--Tom Raworth

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55. **David Baratier**

Re: nonsuch sonnet includes alletois wrench torque

Wed 5 Jun 1996

Anne,

I thought a reference to eidolon, a known refrain of a poem by Whitman might be lost on you. Especially considering his work was written under the auspice of an organic form, one which secludes him from this discussion.

I like how you manipulated my original quote to fit your purposes, for a sense of "rightness" perhaps? Here's your version. "god is not further revealed to a person who cannot call joy without syllables." There is a crucial change you made here, the replacement of my word which is the english translation of original hebrew characters for a sexless, faceless, spiritual manifestation with your word "joy" so you could agree: True.

I could call this manipulation. As you said "naming is one way things can be approached" but there are also unnameable vacuities inherent in rhetorical functions when applied rather than etherized about. It's part of the field of language resistance, the natural difference between what is written and what is meant.

At this point you start writing about repetition which, in context of this discussion, has nothing to do with the the laconian identification process. Repetition can be the grinding of a idea into a graspable concept. Jack Spicer said: poems only occur in series which Poe iterated in his writings on Milton's Paradise Lost where he found that a person would have to be a fool if they read the piece as one poem, in one sitting. So when you ask "Isn't this [repetition] just a matter of temperament or even phase of life?" I have to

entirely disagree. Unless if you meant in the Yeatsian sense of placing yourself in the 28th phase of the cycle.

When I said "there is no continuum except in terms of the overarching and archetypal; values of written sets of words fluctuate continually" you replied: "[this statement] itself [is] a nonfluctuating value claim, perhaps more dangerous because it is may be tempted to forget its own solidity?" In case you have forgotten the power of the word is always dangerous. The connotational and denotational associative values of my statement are in a state of flux also, as you so rightly point out. Considering the duration this message will survive in e-space, I comfortably assumed a current statement which includes a free lifetime updating.

Be Well.

David Baratier

Here is the sound of a hero
outgrowing his confetti.

--Jeffrey McDaniel



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56. **Carnography**

Re: nonsuch sonnet includes alletois wrench torque

Wed 5 Jun 1996

David Baratier typed:

I thought a reference to eidolon, a known refrain of a poem by Whitman might be lost on you. Especially considering his work was written under the auspice of an organic form, one which secludes him from this discussion.

Though I don't wish to be dragged, citing and signing, back into the sonnet tussle, I do have to say this:

The word *eidolon* is more than a mere feature of one Whitman refrain. It has been used regularly by several other writers, I'll have you know, including your lonesome. (Indeed, when people speak of *cultural icons*, I've always felt it would be more accurate for them to speak of *cultural eidolons*. If Barney is an important cultural icon, then my wetnurse was the Fountain of Youth.)

My first kidly exposure to the word *eidolon* was in Hart Crane's poem, "Legend" ("Again, the smoking souvenir,/Bleeding Eidolon!"). Galvanized by Crane's energy and metaphysical compression, I immediately wrote a series of wretched imitations with titles like "Eidolon of Love" [sic (ick)]. It never even occurred to me to trace the Bloomlike map of misreading to Whitman and to stop short

there. Whitman might be a great poet, but his diction, however characteristic, is not a claim of referent ownership.

You may argue that Crane was making a deliberate ref. to Whitman (especially in light of *The Bridge* and other Whitman-meets-the-Symbolists-in-a-play-by-Marlowe-esque works). But you're still suggesting that, without an intimate knowledge of Whitman's diction, A.F. is insufficiently literate to be part of this discussion. To which I say: should we write out an idiosyncratic reading test, complete with trick questions, give it to you by means of embedded references, grade you on the test, and bring it up whenever we disagree with one of your points? Knowledge ought to be shared, not hoarded.

Also: Why suggest that a person who speaks passionately of formal verse is ignorant of all other kinds? I, too, am less familiar with Whitman than I ought to be. But that comes from having him quoted to me by an aunt ("I saw a noiseless patient spider, blah blah blah") until I developed a blind spot, not because I disapprove of Whitman's prosody.

| *I like how you manipulated my original quote to fit your purposes, for a sense of "rightness" perhaps?*

(Suspiciously) I like how you imbedded this ad hominem interpretation of Finch in your letter. A subliminal message meant to activate some Manchurian Candidate, perhaps?

(It's hard enough to understand an opposing point of view without attributing nasty motives to the speaker.)

| *I could call this manipulation.*

And I could call this ad hominem (see above).

| *In case you have forgotten the power of the word is always dangerous.*

Or impotent, depending on the reader and the context.

Finally, this is to Annie Finch, who said,

| *"hysterical dialectic?"
I thought we might manage to avoid the gender angle this time, though it's hard to avoid when the sonnet or even the sonnet is in question.*

The word **hysterical** is not sexist unless it is used etymologically. Context, I would think, plays a part in any use of the English language-- which, if you think about it, is embedded with sexist implications. Any writer ought to be free to use any word without taking a political litmus test--even when the word has an ugly etymological past.

All the best,

Rob Hardin

<http://www.interport.net/~scrypt>

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57. **George Bowering**

Re: client servile

Wed 5 Jun 1996

Annie,

elementary school! elementary school!

Gwyn, still short

Or as USAmericans pronounce it, "elemenary" school.

.....

"I've enjoyed just about as much of this as I can stand."

--Bobbie Louise hawkins

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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58. **Tim wood**

Re: A science project: if anyone is interested

Thu 6 Jun 1996

As I found out when I happily went off and not only responded, but forwarded the message, this event is history. Apparently it happened sometime ago and was even picked up by the NY Times. It was discontinued after their service provider overloaded on 10-100 posts a second. Ouch.

Tim Wood

Subject: *Re: A science project: if anyone is interested*

Sent: 06/05 12:39 AM

Received: 06/05 9:44 PM

From: k.a. hehir, [REDACTED]

Reply-To: UB POETICS List, [REDACTED]

To: UB POETICS List, [REDACTED]

from what i know this is as the dutch say a -roos. i received the same message a few weeks ago only to be followed by an appy olly ogy from its sender.

for those with interests in irish lit i receive a post from the irish book review every month. it is sent out by the same people who put together the Irish Emigrant. if you are interested, let me know backchannel and i'll forward you the info to set you up.

*cheers,
Caoimhin Oh-Eithir*

*On Tue, 4 Jun 1996,
David Baratier wrote:*

*>
>Why not help the kids out?
>-----
>Forwarded message:
>Subj: Re: Stevie and Amanda's grade school science project >Date:
96-05-28 22:53:31 EDT
>From: MNRedwood
>To: [REDACTED]
>*

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59. **Mark Wallace** **Cage, and information**

Thu 6 Jun 1996

Re Oren Izenberg's post:

Yikes! I actually thought this poetics list was at least primarily for people who had some awareness about the history of experimental artistic practice, and so I could perhaps pass along what seems to me a pretty obvious joke and others would get it. It seems probably that mostly they have, but for some I guess I'll have to explain myself more fully. Please see Rod Smith's post yesterday for another elucidation of why it is ridiculous to dismiss all of Cage's work after 1952 (and is there anybody on this list other than Mr. Izenberg who thinks such a thing is even a conceivably respectable position? I hope not.)

To take only several points, the idea that Cage's work is about "making no distinctions" is utterly preposterous, and based on no awareness of the absolutely intense distinctions Cage is making about the problem of defining what makes something "music." Whatever his "quiet gentleness" (this Tim Page guy is really a scream) Cage's work, among many others things, is a direct assault

on the totally limited context of what constitutes "music" in western culture--Cage wants us to hear the sound all around us that is inevitably repressed by the idea that only a certain range of sounds are available for music. Mr. Page, of course (Cage/Page, too much huh?) wants precisely all the trappings of "high" classical music that Cage has no use for and so can't hear him at all.

Secondly, the idea that Cage's later work "has no point" must, I suppose, be based on the idea that the twenty or so books (many more? please help here, Rod) Cage wrote elucidating the incredible complexity of his practice (and which is not just theoretical--it's there in the recordings) must be irrelevant. Or perhaps Page hasn't read them? Now THERE'S a thought! What Page means by "has no point" I guess should really be "calls into question on almost every level each one of my bourgeois presuppositions and eliminates them from further serious intellectual consideration." I'm not actually going to go into great detail on what Cage says about the limited structures of western music and how he intends to go about expanding their limits by incorporating non-melodic, supposedly non-musical sounds into a sound landscape that shows how the sound of a musical performance is inevitably related to the sound that exists beyond the bounds of the performance itself, and how doing such a thing reveals the way in which western artistic culture has often intended to eliminate whole ranges of experience from artistic possibility. Do I really need to go into things on this basic a level on this list?

Of course, I was kidding somewhat in calling Page's short little disjunctive blurb "wonderful poetry." But I did find it somewhat interesting that he actually managed to present a good approximation of disjunctive new sentence prose poem in what is otherwise a massive peon to ignorance. Of course, I'm getting the feeling now that maybe I'm being presumptive in assuming that everybody on this list knows what the New Sentence is (with my apologies to those who do).

I suppose my friend Marc Scroggins is going to tell me I'm being pugnacious again. But geez, Marc, look at what I have to put up with. There would be value in being polite, I suppose, to people who were engaging with experimental work seriously and who, even if uniformed, were asking questions seriously. But the flippant, uninformed sneering dismissal that Page offers in the Post as serious criticism deserves no politeness because it does not intend to be polite, or to engage on any real level with one of the most significant musical and literary artists of this century. And the idea that Mr. Izenberg thinks that such a position is reasonable (and would seem reasonable to people on this list) is pretty much flabbergasting.

Mark Wallace

(and a brief plug for Joan Retallack's new book on Cage, which I hope Rod will talk about in more detail)

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60. **Aldon L. Nielsen**

Re: alas, eidolon

Thu 6 Jun 1996

my wetnurse achieved cold fusion in the kitchen sink
there was no joy in mudville
the world was all
that mighty casey struck out

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61. **David Columbia**

Re: Cage, and Page informixion

Thu 6 Jun 1996

I resent bitterly the accusations being thrown about on POETICS regarding the relative value of works by Messrs. PAGE and CAGE. While I understand various persons' opinion regarding said Cage's infamous short silent "Four Sticks (and Thirty Three Twigs)" I must invariably rate it of intenser value than Page's neo-classical attempts to invigorate Baroquial musiks through use of violin bow apres e-bow electrified bass. Until the death of John Bonham, I appreciated Cage's "quiet gentleness" in the many stadium shows fronting with Joyce mesostics "Sick Again," "Boogie with Stu," "The Lemon Song." The fact that Page has such difficulty with guitar recently was no justification for him to attack his prior ally. Only death of Cage prevented the anticipated "No Quarter-tone" reunion tour, though rumored that Cage & Page forgot David Tudor's phone #. Why such hostility in arts comunity? I have bootleg of A. Baraka doing "Trampled Under Foot" with Cage on triple-neck that will blow all minds, will trade for good quality tapes of Ben Bradlee w/Allman Bros or plain Bros.

--



David Columbia

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62. **David Baratier**

nonsuch sonnet impotent lifetime guarantee

Thu 6 Jun 1996

Rob Hardin,

I sincerely apologize for having irked your ire by not mentioning your own work in the eidolon discussion. Eidolon is more than a mere feature of one Whitman refrain. It has been used regularly by several other writers. While I could bring Hart Crane, yourself, or HP Lovecraft "the putrid, dripping eidolon of unwholesome revelation" into the discussion, I still am unaware of an earlier poetic reference than Whitman and was instructed at an early age to always return to the source.

I will argue that Crane was making a deliberate ref. to Whitman. I am suggesting that without using your arms to open an OED to refute my point (anyone's for that matter), or to find out what any unknown word means, one arrives to the discussion sufficiently lazy enough to speculate on what is being said and offer their opinion, instead of their knowledgeable experience.

In answer to your question "Why suggest that a person who speaks passionately of formal verse is ignorant of all other kinds?" It's hard enough to understand an opposing point of view without attributing nasty motives to the speaker.

As I said previously:

In case you have forgotten the power of the word is always dangerous.

To which you responded:

Or impotent, depending on the reader and the context.

Thank you, this has broadened our discussion this much.

I suggest that if we continue this thread in a manner worth replying to, that we talk about how to determine which strings of words fit into a particular form, what aspects of words (phoneme, morpheme, arrangement, connotational value, associative change of these values, etcetera) solidify in our minds which forms are to be used, as Charles (chax) mentioned a while back.

	I'd rather be in Espana
Be well,	pegging pernod through a pajita
	or yagrelling a luk
David Baratier	jedamput en Jugoslavie,
	jowels wide & yowels not
	permitted to emerge--
	--Paul Blackburn

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63. **Annie Finch**

Re: nonsuch sonnet includes alletois wrench torque

Thu 6 Jun 1996

Dear Rob,

True, the word hysterical is not always sexist, and perhaps my consciousness of being greatly outnumbered genderwise in recent discussions coupled with my recent thinking about connections between gender and formalism (see intro to *A Formal Feeling Comes*) led me to jump the pearl-handled pistol on Henry's phrase. It never hurts to remind writers of the etymological unconscious of their language, though, does it? (The day I responded, I had also read a review of a new book on Hysteria pointing out that though the most common hysterical patient in Freud's day was male, Freud omitted any discussion of male hysterics in his work on the subject). David, I'm very sorry about transmuting your word into "joy." It was actually technical wrongness that led me to it, since the program I use at home can't quote text so I was working from memory in quoting you--and also, you may remember I have been prone to typos myself and probably thought I was doing you a favor in changing jwy to joy, though I should have noticed how odd the one apparent typo seemed in an otherwise flawless text. My fawwlt! I've been wanting to tell you how much I liked your "sonnet" from a ways back, by the way. As for eidolon, like Rob I thought of Crane first, and hence responded by dragging out my middle name (no relation). The question mark questioned your characterization of me as shouting eidolon from rooftops. Annie--eidolon shouter? was the purport of my signature. I've spent some time on Whitman and have a chapter on him in *The Ghost of Meter*, though that prefatory poem is not one of my favorites. I agree with Rob about litmus tests. -- A.R.C. Finch

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64. **Herb Levy**

Re: mainstream art critic

Thu 6 Jun 1996

One thing that needs to be made very clear in regard to the Tim Page review of Cage's *Europera 5*, is that Page is NOT simply a yahoo with no experience with music later than Debussy & Ravel.

As the primary music critic for the *Soho Weekly News* 15-20 years ago he heard, and reviewed intelligently, LOTS of new music. More recently, he produced a series of CDs for BMGs Catalyst label which, again, while not always to my taste, showed an awareness of a fairly wide range of recent music, some of which I respect & some of which I don't (composers in this series include off the top of my head, Alvin Curran, Philip Glass, Arvo Part, James McMillan, Toby

Twining, as well as a selection of Cage's piano music, including at least one piece composed well after 4'33").

In other words, while I haven't always agreed with Page's opinions (& certainly like later Cage more than he appears to), he has a pretty strong background in the field.

There are a couple of things to consider here. First, newspaper articles are not solely written by the signator, copy editors can & do, change things quite a bit. They won't (usually) change the stated opinion of a reviewer (& I assume that Page honestly didn't like *Europera 5*), but they can & frequently do, change the emphasis & drop supporting arguments in reviews on the theory that people reading newspapers do not want to read criticism in any sense that we might agree on a definition of the term, but rather that newspaper readers simply want to know if they should spend money on going to the show. That's the point of all of those four-five star, thumbs up or down or other rating systems. This is consumer news, not considered, balanced criticism.

The other point to consider here, though, is whether it makes sense to use the work of Cage, or of any artist, as a kind of litmus test.

I can see this both ways, but I'm not the first to note that there is very little, if any, agreement on the relative value of specific poetry among those of us who subscribe to this list. I'm not sure that I can imagine what writers would be ranked most important, most influential, most popular, most likely to succeed, best dressed, most congenial, etc. if all 400 members of poetics were to vote on it. It would be interesting, but useful?

Herb Levy



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65. **Ira Lightman**

Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

Hallo everyone. I've said a few things about John Cage before on POETICS but, since I've just re-joined, and very little of the viewpoint I tried to argue for once before is represented in this new outbreak of Cage discussion...

I wonder what we're defending when we're defending Cage? How many are defending him out of a love of 20th century (or all) music, out of a pleasure in 20th century music, and out of an ongoing wish to stand up for an

important human activity, and consciousness?

I myself would be no friend of Mr Page, the, as Mark said, mainstream critic; I'm not presenting a reactionary position, as I'm very keen on many of Cage's contemporaries, who, it seems to me, rarely or never get namechecked, written about, festschrifts to, by the writers on this list, the writers who publish books away from this list, and indeed many poets or writers who think of themselves as, or proclaim themselves as, experimental artists. If we are experimental artists, it seems a fair assumption, that many I read and know make, that we be interested in all experimentation in all arts, and criticism and essays by experimental writers on, for example, music, seem to exude this assumption (eg the Joan Retallack book on Cage, mentioned, and the work on Cage in Marjorie Perloff's excellent - ie for me, great case for the generative power of Cage's aesthetics and example - book, *Radical Artifice*).

My worry is that these two books start and stop consideration of music with Cage.

That the fact he was, for me, a great writer, an even greater interviewee, as illustrated by memoirs of his conversation in Rod Smith's *Aerial* on him, in *Radical Artifice*, in Cage's biography. I love his pre-chance prepared piano sonatas, I love many experimental musicians' use of chance, I don't like Cage's, the many I've heard on disc, just one I heard on radio that (and I do not say this to be trivial, as I am an insomniac) put me into the most blissful sleep as I concentrated on it, waking exactly as the radio programme ended. I hope Cage would be pleased, not trivialised, by this reaction.

My closest composer-friend, Mike Higgins, once said to me, when I told him how sad I was when I heard that John Cage had died, that for him he was sad but sadder still that, the same summer, Olivier Messiaen died. Messiaen was older and, given the upheavals of 1950's new music and, for example, Pierre Boulez' punk-like glee in titling an essay "Schoenberg is dead!" (Boulez' exclamation mark). Boulez' implication was that things had to move faster, that one major upheaval, serialism, was not enough, but it must reach "its" (ie Boulez's assumption) "evolution" in total serialism.

This excites me, as I love the 50s composers most of all.

Then, it seems to me, Cage proposes a further furthering, and proposes that this too evolves the form and makes the earlier work dull or even redundant ie his own work.

My difficulty with this is that Schoenberg made people listen harder, for shape and configuration, and not wallow in a general feeling awaiting beauty, resolution of harmony, the manipulation of a fixed set of possible sequences of notes; this meant having to know an instrument, having to know keys, and thus opening up, afresh, a way of hearing the world away from the concert hall ie having the awful knowledge of key meant that you could then hear that sounds, like cars and birds, were not just noise or sound, but transcribable music (see Messaien's pieces using transcription of bird song played by violin).

Going earlier to go later, one might say that one of the last powers that Debussy rang from the old harmony was to compose long modulating phrases slowly becoming other phrases - something akin to Henry James' prose style - so that the listener went away into the world hearing all the aftermath of each sound, the sine wave of a car revving, approaching, and departing; to make the listener think of sound as, to think of Derrida, not beads with borders on a necklace, but that we think of them that way, hearing only a part or peak of the wave of the whole sound, its geography and history, and classifying it only as a sign for the short peak in which we hear it (or bother to listen for it).

The total serialists, to me, took this up, by focussing on slow sounds building and falling, texture, all the sound of sound.

If that is nasty horrid Western classical music, then it is also the nasty horrid thing that has helped me enrich my senses.

My worry is that a lot of writers like Cage because one doesn't have to do this hard work, this ground work, in listening, and learning an instrument,

like the piano, rather than learning how to riff in the small range of keys available to R&B. Thus, goodbye to nasty horrid (impotent, ignored, widely hated) Western classical music, goodbye hard work, hallo an easily graspable principle mastered and you can call yourself musical and a musician. Okay, not all bad as self-empowerment, but not if the self-empowerer then disempowers, marginalises, and even stigmatises, alternative classical music of the same era, by, in Stockhausen and others' cases, exact contemporaries to Cage.

Ira Lightman

P.S. I'm partly inspired to write after hearing Steve Reich's Drumming, source for Ron Silliman's Ketjak, which I found similarly dull, easy to get into, compared to Indian classical music or, most wonderful of all for abstract expressionist rhythm, Xenaxis' Plaides.

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66. **Blair Seagram**
M/E/A/N/I/N/G

Thu 6 Jun 1996

I received in the mail last week the The latest edition of M/E/A/N/I/N/G - 19/20 "Special All-Visual Double Issue".

A visual feast full of variety. Congratulations to editors Susan Bee and Mira Schor. If my subscription included only this issue it would have been worth it.

Blair

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67. **Oren Izenberg**
Re: mainstream art critic

Thu 6 Jun 1996

I can assure Mr. Wallace that he need not conduct an introductory tutorial in experimental music or in the New Sentence for my benefit. I give thanks for your expressed (if exasperated) willingness to "put up" with me; no doubt I will limp along without such kindnesses.

Mark Wallace seems to have concluded that the point of my post was primarily to express (or endorse) a preference for early John Cage over late-- apparently this is an outrageous preference and no doubt I should have kept it to myself to avoid offending local orthodoxies. I did not, I acknowledge, offer reasons-- that the opinion was parenthetical may be an insufficient excuse, but it is mine own-- which apparently leads to the conclusion that I can have none because there are none. I certainly did not imply that Mark Wallace or any other member of the poetics list shared such opinions; but I had hoped (and this **was** the point of my post), was that the expression of an opinion, in the recalcitrant press or on this list, might provoke discussion rather than invective. I did fail to catch the humor of a post that called Mr. Page stupid and uneducated (as I failed-- and no doubt I am somewhat humorless on this score-- to be amused by the one that imputed to me massive ignorance of matters poetical); he is neither, and I doggedly refuse to acknowledge that engaging with "such" people, reiterating and expanding our own understanding in the process, is a pointless exercise. Herb Levy and Ira Lightman, most recently, have eloquently demonstrated otherwise.

In response to Rod Smith-- I (sometimes) share your qualms about explanation qua explanation; since the offending article was a piece of criticism, it was primarily that genre and that forum for discussion I had in mind (although "mere curiosity and urgent need" were meant to suggest other provocations to inquiry, not quite as provoking or "in your face"). Not all artists will, or need, explain themselves as well or thoroughly as Cage. Explanation may become a burden to the artist who feels obligated to terms and discourses other than, or parallel to, those of the art; but I do see critical explication as one among the many imperfect forms of acknowledgement; and incidentally, the one most likely to reach the traditionalist or the skeptic. Your Watten issue of *Aerial* (the most recent I have seen, and on which congratulations) suggests a similar belief; it pursues "explanation" on many fronts, in many forms: critical essay, conversation, "composition"-- to powerful effect.

Best wishes.

O.

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68. **Jordan Davis**

litmus party

Thu 6 Jun 1996

If school had been more about litmus tests, which were almost as exciting to watch as developing polaroids, I would not have dropped out, hitchhiked to alaska, and died eating the wrong kind of berry.

That said, I'd like to invite all of you ex-senators and -lion tamers to a freeforall poetry party at POETRY CITY (5 Union Sq W, NYC) tonight, 6:30, which party will be punctuated by two readings--one by fiction writer Brenda Williams, and the other by poet and recent Brown MFA graduate Rosa Alcala Diaz.

Jordan Davis

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69. **Rod Smith**

Re: Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

> My worry is that a lot of writers like Cage
because one doesn't have to do this hard work, this
>ground work, in listening, and learning an instrument,
>like the piano, rather than learning how to riff in
the small range of keys available to R&B. Thus, goodbye
>to nasty horrid (impotent, ignored, widely hated)
Western classical music, goodbye hard work, hallo
>an easily graspable principle mastered and you can
call yourself musical and a musician. Okay, not all
>bad as self-empowerment, but not if the self-empowerer
then disempowers, marginalises, and even stigmatises,
>alternative classical music of the same era, by, in
Stockhausen and others' cases, exact contemporaries
>to Cage.

Ira, thanks for your considerations-- however this last bit makes me wonder how much of the late Cage you've heard. There are a number of pieces for virtuoso which were composed by working closely with musicians to find out what was considered "impossible" on their instrument & then to include that in the score-- John did this, he sd, to demonstrate "the practicality of the impossible." The pieces are *_Etudes Australes_* (for piano), *_The Freeman Etudes_* (for violin), and *_Etudes Boreles_* (for cello). All are long suites which involved a substantial amount of time to compose, & even greater amount of time for performers to master. Seems what you've heard might be some of the quiet number pieces or Ryoanji (not the orchestral version). You might enjoy a late .piece called *Quartets I-VIII*, which makes astonishing use of, yes, harmony.

I listen to & read Cage precisely because of the genuinely useful complexity of the work-- if his work at times seems "easy" it's for the same reason that Picasso made painting look "easy." I'd also like to note that through Cage I was introduced to a number of composers such as Stockhausen, Wolff, Boulez,

Harrison, Feldman, Takemitsu-- so I have no sense of their being marginalized by Cage or anyone else.

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70. **Rod Smith**

Re: Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

continuing my last post after chance sent it off prematurely.

I agree with you Ira, that there are some missing feschrits for composers other than Cage. I'd most like to see a good Feldman book, & have toyed with the thought myself. Also, is there anything out there in terms of a good new music publication like *_Ear_* used to be. Something that would cover say Frissell, Le Baron, & unknowns? Also, to note, there's a new book on Nancarrow from Cambridge (overpriced hc, but looks very good).

Oren-- yes, explanation. I seem to have a split in my personality that way. I suppose it comes down to, as I said, justification. It seems to me so often that an artist is called upon to explain their right to do something, sorry, I ain't with that-- whereas explanation is just that, an offering of context to allow further entrance to the work-- Duchamp & Johns come to mind.

Cld go on but have to go to work, erk.

Rod

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71. **Robert Drake**

Re: Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

*Also, is there anything out there in terms of a good new music publication like *_Ear_* used to be....*

*_Musicworks_*, out of Toronto. interesting running commentary for the past few issues on Cage, but much more on emerging composers, as well as a broad spectrum of audio arts... a personal fave.

luigi

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72. **Eryque Gleason**

proto proto yahoo

Fri 7 Jun 1996

scene 1: i've just taken another look at chris funkhouser's essay on hypertext/media. i think it's well worth the visit, it seems to be a good middle ground between high-end thinking about hypertext (that's inaccessible to most folks) and the absurdly reductive stuff i've seen on t.v. i think chris has found a good level for introductory material as well as a good collection of links that won't bore those that have read much hypertext, or much about hypertext.

scene 2: i'm sure many of you eat chinese food, i need fortunes and lots of 'em. they don't even have to be very good ones. i'd prefer them to be mailed to me in the original post-cookie form, taped to a postcard or somesuch, but i'll gladly accept them by email as well.

scene 3: and horoscopes. i need horoscopes too, but preferably only pretty durn good ones.

contributors will recieve a personalized thank you presented on handsome email, suitable for framing.

happy summering, everyone! and remember: chinese food good. u.s. postal service mediocre, but all we've got for now.

thanks,
eryque

Eryque "Just call me Eric" Gleason
817 Myrtle Ave, 2nd floor
Albany, NY 12208-2607



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73. **Thomas M. Orange**

dodecaphony as generative grammar

Fri 7 Jun 1996

Listfolks,

Has anyone heard of a book by Frederick Udahl (sp?) called something like "The Twelve-tone System as Generative Grammar" or "Towards a Generative Grammar from Twelve-Tone Music"?

Thanks,
Tom Orange



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74. **henry**

Re: hysterical dialiects

Fri 7 Jun 1996

Is the word "hysterical" a sexist term? That's news to me, though I'm aware of its sexist usage in such phrases as "hysterical female". I used it in what I assumed was a "gender-neutral" way. It's also slang for "hilarious". I understand Annie was only saying I was inserting "gender" into the sonnet/sonnet discussion. I guess it depends on how you hear that word - and maybe I should be hearing more in it.

"hysterica passio...

...our tongues are quibbled

On a wheel of fire, and tis the upshot of our deeds

Will ring yon neck of our embittered

Rhetorick, dear cuz..." [King Lear, Act VII, scene 43]

Hysterical dialectics is a mode of reasoning based on the principle "utque ante de nomina post factotum" first performed in a diagnostic setting by Averroes in his manual de logica diplodocus et diplomatica (hereafter referred to as Dip & dippy) in 1143 (after a big lunch). The systematics was appropriated by pre-psychologists in the late 18th century to explain the discovery of "galvanized globular life-entities" first discovered by Starbird Leewenhoek using a primitive microscope made of thin slices of Dutch ice-skates under straw matting and wind-mill batting and attributed to "salience" on the cranium mapped by the phrenologist Pietter Pepper in 1643 (before breakfast!). The rest is history... - Hank Lear

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75. **cris cheek**

Post in Performance Writing / Dartington, UK

Fri 7 Jun 1996

Hi all, I'm cross posting this job ad to the list.

Particularly appropriate for anyone working with language / text from a Live Art perspective.

----- Dartington College of Arts
is an institution of higher education specialising in contemporary performance

arts practices and their relation to changing social and cultural contexts. The College combines undergraduate teaching with research. Taught Masters work is planned. Subject areas are both i) distinct and clearly articulated, leading to designated degree awards and ii) participants in an integrated programme designed to promote inter- and cross-disciplinary practice and enquiry.

September 1994 saw the introduction of a new degree. Planned as an extension to the College's work in the performance arts, the degree in Performance Writing is an approach to writing for performance which is open to a range of possibilities for the way that performance and writing can relate to each other. This approach explores underlying principles, techniques and understandings so that writers and text-practitioners can learn to apply their skills and creativity to a constantly expanding repertoire of performance media. Broad categories of practice include: body-related text performance, word-image work, concrete and performed poetry, radio and audiotape media, site-related writing.

lecturer in performance writing
three-year fixed-term appointment.

A new post is required to continue the development of this new and exciting subject area. We are particularly interested in those who develop writing for and through live performance and whose work explores, through theory and practice, the impact and implications of live presence on the practice of writing.

Successful applicants will be expected to contribute to teaching, research, subject development and programme support.

closing date 19 June 1996

Further information from: Kathy Taylor dartington College of Arts. Totnes,
Devon TQ9 6EJ

Tel. [REDACTED]

Fax [REDACTED]

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76. **Gwyn McVay**
Re: hysterical dialiects

Fri 7 Jun 1996

I think the "sexist etymology" referred to is the word's origin in Gk. "hustera," womb, and the prevailing theories, at the time, that overemotion in women was caused by having their womb unhitch itself and float around loose inside their body. Seems like that would make one awfully itchy indeed. But per your subject line above, are we talking about "hysterical dialectics" or "hysterical dialects," like the strange languages spoken by wimmin poets and cartoon characters? And where do I get the female slave who is supposed to sit between my

thighs and burn fragrant incense to entice my womb back into its usual arrangement? Isn't "meretricious" derived from Lat. "meretrix," harlot? Do you sometimes get that not-so-fresh feeling?

Wondering in Washington

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77. **henry gould**

Re: hysterical dialiects

Fri 7 Jun 1996

On Fri, 7 Jun 1996 09:21:36 -0400 Gwyn McVay said:

>languages spoken by wimmin poets and cartoon characters? And where do I
>get the female slave who is supposed to sit between my thighs and burn
>fragrant incense to entice my womb back into its usual arrangement? Isn't
>"meretricious" derived from Lat. "meretrix," harlot? Do you sometimes get
>that not-so-fresh feeling?

Pregnant thoughts. If I wasn't getting it before I'm getting it now. As Cynthia wrote in her unwritten poems (c.f. Elena Shvarts - fake reference here) -

Rome as I was burning fiddled my thoughts of you
and where sweetness was came sour tastelessness
but lemon is a cure for scurvy knavery
so take these lemons, squire, for your saucy filet
before she rots and before my anger cools
and I think of a new word to carve in your trunk

- HNVY GILLED

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78. **cris cheek**

Re: more rattling Cage

Fri 7 Jun 1996

Hi all,

so leading questions for the asking:

is the world (i worry about 'the' here) getting more 'noisy' ?

are our worlds becoming more 'musical' ?

is each listener a composer ?

what are 'new' roles for 'composers' ?

then -

given proliferation of language constructs in our worlds, what are roles for
'writers' / 'readers' ?

love and love
cris

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79. **Jordan Davis**
the iliad of hypnotism

Fri 7 Jun 1996

Uh, hey...

Anybody read any good poems lately?

Jordan

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80. **David Carl**
morty

Fri 7 Jun 1996

>I agree with you Ira, that there are some missing feschrifts for
composers

>other than Cage. I'd most like to see a good Feldman book, & have toyed with
>the thought myself.

There is a book on/by Feldman I'm aware of, but can't remember the title now.
Mostly anecdotes and lectures of his (german/english edition, i seem to remem-
ber a complicated story behind the reason for this). Available through Larry
Polanski's press (turtle island?) (for more information:
<http://onyx.dartmouth.edu/~larry/polansky.html>)



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81. **Aldon L. Nielsen**
Re: Them That's Got Shall Get

Fri 7 Jun 1996

Did anybody else fall for the phony ad Yale placed in the _Chronicle_ last Spring
announcing a search for a senior position in twentieth-century poetry? I didn't
expect anything to come of it, having been told over the years that Yale's atti-
tude is that they shouldn't hire anyone so lowly as to have to apply for a posi-
tion, but what did surprise me was how many of my colleagues around the
country predicted accurately who would be hired.

And here comes official notice, dated May 31, that having searched assiduously across the length and breadth of the land, Yale has hired Langon Hammer. Professor Hammer was no doubt the most highly qualified candidate for this senior position, having published A book (_Hart Crane and Allen Tate_, 1993; now there's a new topic for you).

It must have been quite a search. The MLA directory for this year listed Professor Hammer as an Associate Professor at, hmmm, Yale. Before that, he was listed as an Assistant Professor at, you guessed it, Yale. Thank god that Yale has resisted the erosion of merit brought upon us by such foolishly egalitarian notions as affirmative action and has insisted upon rigorously seeking out the most obviously qualified candidate for such an elite position.

and yes, that is the aroma of sour grapes you sense rising from this post --

if it weren't for _resentiment_ I wouldn't have no sentiment at all!

(apologies to Albert King)

on a more uplifting note,,, Just back from the American Literature Association meeting in San Diego, where the panels on H.D., Marianne Moore, Williams, Pound and Kaufman all went very well indeed -- several folk will reappear at the Orono conference shortly,,,

There is, by the way, now a Marianne Moore Society, for those of you who are interested in such things, along with the H.D. Williams, and Pound societies, which will sponsor panels at each year's conference. The African-American Literature and Culture Society continues to sponsor poetry panels at every year's conference, and is planning a symposium in New Orleans for '98. This year's Asian-American Lit. panel was really good, but we need to see more poetry discussion in that forum -- (especially with Walter's anthology just out) --

better than usual poetry reading by Quincy Troupe at this year's conference --

VERY strange first session on "Criticism against the Grain" by some of our more engrained colleagues -- (did you know that Lacan was a commie fellow traveler, for example??? that's what I'm told by this expert -- haven't heard that kind of overt McCarthyism for many a year -- according to this guy, all theory from France from roughly 48 on is either commie or what J. Edgar Hoover used to call comsymp agitprop -- I know this will come as cold comfort to those on the left who reject poststructuralism as a reactionary movement)

a good time was had by all, and I, for one, learned quite a bit --

here's one connection for you Kaufman readers -- I had been looking at all the mentions of Crispus Attucks in Kaufman's poetry, and now learn, from Mona Lisa Saloy, that Charlie Parker, another in Kaufman's pantheon, attended

Crispus Attucks School -- remember the line in "Ancient Rain" about the immigrants who refuse to attend school with Crispus Attucks --

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82. **Jeffrey Stadelman**

Re: dodecaphony as generative grammar

Fri 7 Jun 1996

Dear Tom,

I think you must be referring to Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983). 368 pp. (2nd Edition, 1996)

Actually, Lerdahl's writings have recently been used as a club to attack musics with experimental ambitions, for instance those of 'constructivist' cast (Carter, Babbitt say). And, by implication surely (though I've not yet seen published critiques), they indict experimental work in the Cagean sense.

A good introduction to how Lerdahl views the aesthetically delimiting effects of "the way our minds operate" can be found in an article whose title says it all: "Cognitive Constraints on Compositional Systems," *Contemporary Music Review*, Vol. 6, edited by Paul Moravec and Robert Beaser, Harwood Academic Publishers (1992).

Jeff Stadelman
SUNY at Buffalo

On Fri, 7 Jun 1996, Thomas M. Orange wrote:

Listfolks,

Has anyone heard of a book by Frederick Udahl (sp?) called something like "The Twelve-tone System as Generative Grammar" or "Towards a Generative Grammar from Twelve-Tone Music"?

*Thanks,
Tom Orange*

██████████

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83. **Herb Levy**

Re: dodecaphony as generative grammar

Fri 7 Jun 1996

Tom Orange asks:

>

>Has anyone heard of a book by Frederick Udahl (sp?) called something like
>"The Twelve-tone System as Generative Grammar" or "Towards a Generative
>Grammar from Twelve-Tone Music"?

>

I know of a book by Fred Lerdahl & Ray Jackendoff called A Generative Theory of Tonal Music.

I've never read so I don't know if it gets into twelve tone stuff at all.

I'm on my way to a dream date with the lovely & talented Lake Quinault, if the discussion is still cagey when I get back, I guess I'll have plenty to read.

&, to answer Jordan's question: yes.

Bests,

H

Herb Levy



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84. **Herb Levy**

Re: more rattling Cage

Fri 7 Jun 1996

Ira writes:

I didn't

>think, myself, that Cage suitably engaged with Feldman's
>upset at, for example, pop music on transistor radios
>spoiling the quiet, in this case of the beach. As the
>world gets more crassly noisy, and my ears hurt, and
>I can't find a quiet house to live in, aren't these
>issues?

You should look into the work of R. Murray Shaffer, a Canadian who began a project called the World Soundscape. I don't know what kind of materials are easily available in England. I remember a graph in one of his books labeled "the instruments of the orchestra are changing", that plotted the relative

decline of sales of pianos against the growth of sales of lawn mowers, but this is serious work none the less.

You could also check the Web site for World Forum for Acoustic Ecology:

<<http://interact.uoregon.edu/MediaLit/WFAEHomePage>>

where there are lots of links to relevant sites.

Really gotta run now. See everyone at the lake.

Herb

Herb Levy



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85. **c.g. guertin**

Re: more rattling Cage

Fri 7 Jun 1996

In Sontag's article "The Aesthetics of Silence," she quotes Cage twice. Once as saying, "There is no such thing as silence. Something is always happening that makes a sound." And: "Every now and then it is possible to have absolutely nothing; the possibility of nothing"

Infuriatingly, Sontag gives no footnotes. Does anyone know what the source of these quotes might be? Could anyone tell me where I might find the best discussion of Cage's aesthetics of silence and/or of 4'33" (either by him or by others)?

Thanks for your help.

Carolyn

Carolyn Guertin

University of Western Ontario



"My empire is of the imagination."

-- H. Rider Haggard, She

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86. **Michael Boughn**

Re: the iliad of hypnotism

Fri 7 Jun 1996

>

> Uh, hey...

>

> Anybody read any good poems lately?

>

> Jordan

>

Yeah, Lise Downe's *_A Velvet Increase of Curiosity_* (ECW Press, Toronto, 1993, \$12.00 CAN). A stunning book.

Mike

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87. **David Baratier**
reading Monday 6/10

Fri 7 Jun 1996

David Baratier
reads
from
compartments

in
it's entirety
in Philadelphia,
7:00pm

at Cafe Santa Maria,
517 S. 5th Street
(between South
and Lombard)

for the last time before
moving to Ohio

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88. **Ira Lightman**
more rattling Cage

Fri 7 Jun 1996

Rod, thanks for those recommendations of late work, they intrigue. Oh, to be in America and follow them up immediately - purchasing disks, anyway. I like the Feldman idea - I'm really intrigued by his ideas and his emphases on slow build and slow fall and quiet - and want to hear more of the music. There was a Feldman concert in London last year which, of course,

I only heard about a day after it took place!

I would like to hear these pieces exploring the not yet done on those instruments, but I still maintain my criticism, which I stress was not really about Cage but about the books by experimental writers and critics that start and stop with Cage - and which, I suspect, would not be much interested in the late pieces you suggest musically; but only theoretically, as "destabilising" nasty western classical music etc. Is that just completely mistaken of me? Do you not sense this habit in experimental writer Cagers from time to time? Not that *Cage* marginalises the others, esp. not Feldman, given the Radio City interviews etc, but that these books do?

I'm referring to the Radio City interviews that appeared in the Exact Change annual last year. I didn't think, myself, that Cage suitably engaged with Feldman's upset at, for example, pop music on transistor radios spoiling the quiet, in this case of the beach. As the world gets more crassly noisy, and my ears hurt, and I can't find a quiet house to live in, aren't these issues? I sometimes think of Cage's persona as like Paul McCartney's - chipper and happy, but slightly suppressing angered and anguished jeremiads against the down side of the changes (eg in freedom) that they were rightly optimistic about.

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89. **David Baratier**

Re: the illiad of hypnoism

Fri 7 Jun 1996

Jordan,

I don't read poems, I write them, quite often on napkins, and I have found that editors love crayon. One editor in particular sent me back praises on my choice of periwinkle for a poem and regrettably announced they were unable to reproduce that hue for their issue. As an editor myself, I open the small envelopes first, ones which could not possibly contain poems, and then ones addressed in crayon, followed by letters from prisons, ones with academic seals, ones with cartoon stamps, in this order and also opened in order of smallest to largest envelope size. As an added insider tip for getting into our journal, including blank university stationery directly affects the decision

making process, as we love to send back rejection notices on these kinds of paper to the unsuspecting rejectee, so far we have letterhead from 13 universities. It's just wacky the responses we get when we reject somebody from Ypsilani with stationary from the same university.

David Baratier

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90. **Gwyn McVay**
Coolidge and Mark?

Fri 7 Jun 1996

Is this a typo? The Zen Mountain Monastery in Mt. Tremper, NY, lists among its previous faculty Ginsberg, Waldman, Creeley, Natalie Goldberg, and one "Clark Strand"--is that a real guy or a case of lang-po meets trad-po in the same body?

Gwyn

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91. **Rod Smith**
Re: morty

Fri 7 Jun 1996

David Carl-- I've not been able to find the Feldman book you refer to, & was told it was out of print. The complicated story was that the original Feldman material in English, there was only one copy, was lost or ediotically disgarded, after it had been translated into German. So, the English is a translation from the German! Cage had a similar thing happen with *_For the Birds_*, which was in interviews, the tapes were "lost" & the English edition is translated from French even though the original interviews were conducted in English.

Rod

D. Carl wrote:

There is a book on/by Feldman I'm aware of, but can't remember the title now. Mostly anecdotes and lectures of his (german/english edition, i seem to remember a complicated story behind the reason for this). Available through Larry Polanski's press (turtle island?) (for more information: <http://onyx.dartmouth.edu/~larry/polansky.html>)

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92. **Jeffrey Stadelman**

Re: morty

Fri 7 Jun 1996

On Fri, 7 Jun 1996, David Carl wrote:

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(for more information: <http://onyx.dartmouth.edu/~larry/polansky.html>)*

Morton Feldman, *Essays*, edited by Walter Zimmermann (Kerpen, Germany: Beginner Press, 1985). This book is, for the most part, bilingual (German/English) though there are a few items which appear only in German. Part of the complicated story mentioned by David Carl may involve the fact that some of the essays had to be translated into German from languages other than English (Italian at least, I seem to recall), with the English originals lost or destroyed. The editorial work on the English-language material is generally poor (misspellings galore), but the book is refreshingly blunt, entertaining and instructive--highly recommended.

For German readers there's *Morton Feldman, musik-konzepte* Vols. 48/49, edited by Heinz-Klaus Metzger and Rainer Riehn (Munich: edition text + kritik, 1984?).

And Thomas DeLio has a book on Feldman out, or coming out, published by Excelsior Press I believe.

Jeff Stadelman
SUNY at Buffalo

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93. **Robert J Wilson**

Yale Sublimity Strikes Again

Fri 7 Jun 1996

'Professor Langon Hammer has been appointed to replace Harold Bloom as Yale Professor of Sublimity,' or was it just the absent presence of Mark Strand as a Merwinesque canon-maker in the vacant 'landscape'-- now you see that trope and now you don't see the natives or nine tenths of social reality school of US poetics? Just wondering about that Yale School of Criticism as a disappearing act of the agrarian poetics into, now, nothing even to contest or offer to the suburbs and provinces of this grand old polity. What else has the fellow written to earn such banishment? Rob Wilson

On Fri, 7 Jun 1996, Aldon L. Nielsen wrote:

Did anybody else fall for the phony ad Yale placed in the _Chronicle_ last Spring announcing a search for a senior position in twentieth-century poetry? I didn't expect anything to come of it, having been told over the years that Yale's attitude is that they shouldn't hire anyone so lowly as to have to apply for a position, but what did surprise me was how many of my colleagues around the country predicted accurately who would be hired.

And here comes official notice, dated May 31, that having searched assiduously across the length and breadth of the land, Yale has hired Langon Hammer. Professor Hammer was no doubt the most highly qualified candidate for this senior position, having published A book (_Hart Crane and Allen Tate_ , 1993; now there's a new topic for you).

It must have been quite a search. The MLA directory for this year listed Professor Hammer as an Associate Professor at, hmmm, Yale. Before that, he was listed as an Assistant Professor at, you guessed it, Yale. Thank god that Yale has resisted the erosion of merit brought upon us by such foolishly egalitarian notions as affirmative action and has insisted upon rigorously seeking out the most obviously qualified candidate for such an elite position.

and yes, that is the aroma of sour grapes you sense rising from this post --

*if it weren't for _resentiment_ I wouldn't have no sentiment at all!
(apologies to Albert King)*

on a more uplifting note,,, Just back from the American Literature Association meeting in San Diego, where the panels on H.D., Marianne Moore, Williams, Pound and Kaufman all went very well indeed -- several folk will reappear at the Orono conference shortly,,,

There is, by the way, now a Marianne Moore Society, for those of you who are interested in such things, along with the H.D. Williams, and Pound societies, which will sponsor panels at each year's conference. The African-American Literature and Culture Society continues to sponsor poetry panels at every year's conference, and is planning a symposium in New Orleans for '98. This year's Asian-American Lit. panel was really good, but we need to see more poetry discussion in that forum -- (especially with Walter's anthology just out) --

better than usual poetry reading by Quincy Troupe at this year's conference --

VERY strange first session on "Criticism against the Grain" by some of our more engrained colleagues -- (did you know that Lacan was a commie fellow traveler, for example??? that's what I'm told by this expert --

haven't heard that kind of overt McCarthyism for many a year -- according to this guy, all theory from France from roughly 48 on is either commie or what J. Edgar Hoover used to call comsymp agitprop -- I know this will come as cold comfort to those on the left who reject poststructuralism as a reactionary movement)

a good time was had by all, and I, for one, learned quite a bit --

here's one connection for you Kaufman readers -- I had been looking at all the mentions of Crispus Attucks in Kaufman's poetry, and now learn, from Mona Lisa Saloy, that Charlie Parker, another in Kaufman's pantheon, attended Crispus Attucks School -- remember the line in "Ancient Rain" about the immigrants who refuse to attend school with Crispus Attucks --

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94. **Joe Amato**

Re: Them That's Got Shall Get

Fri 7 Jun 1996

& to follow yr albert king sweet & sour grapes one grape further, aldon: if it weren't for insider-games like the one you describe at yale, there wouldn't be no game at all... the "job market" is largely a stacked deck, even with the best of hiring intentions, even when the person hired is from another campus... everybody is qualified on paper, and there are simply too many everybodies... most hiring (by which i mean to include the winnowing process) ends up being accomplished out of regard for a potentially dubious, in some ways arbitrary paper-trail---which latter is measured against criteria developed by---you guessed it!---places like yale...

i've been there, and i can attest to the difficulties in trying to get 'around' the superficialities of vitae information...

not that i'm against, say, a solid publishing record (though as to the threat of perishing over same---)... but i doubt, for example, that a book of poetry would "count" in yale's deliberations over who gets to go to ole new haven to profess the wonders of 20th. century poetry...

i mean, just b/c one writes poetry doesn't mean one knows a damn thing about the history of same, right?...

i'm not joking...

on the other hand, a poet *could* very well know her history... moreover, when it comes to the poets i know, there's no question that they know their history...

ergo---

then we have the little matter of what constitutes the "right" sort of scholarship... whether yale'd know it when they saw it... etc...

the academic situation has really gone zonkers in so many ways... it's had its past moments of turbulence, but i'm not sure it's ever been quite so vexed...

((btw, i like it that you posted yr gripe-grapes here...

best,

joe

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95. **Susan Schultz**

Re: Them That's Got Shall Get

Fri 7 Jun 1996

Langdon Hammer's book on modernism (by way of Crane and Tate) is excellent; in fact, it covers a lot of the same ground as Jed Rasula's brilliant *American Poetry Wax Museum*, if in a different manner. I'm sorry other worthies got overlooked, but I'd say he was a very strong candidate for that Yale position. He was a friend of mine in college, so I hate to see him used purely for his symbolic value.

Susan S.

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96. **George Bowering**

Re: the iliad of hypnotism

Fri 7 Jun 1996

Uh, hey...

Anybody read any good poems lately?

Jordan

I have been reading the poems of the new Zealander Sam Hunt, and they are really bad.

.....

"I've enjoyed just about as much of this as I can stand."

--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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97. **Robert Drake**

new poetry bookstore looking for wares (fwd)

Fri 7 Jun 1996

hope this may be of interest to some...

[begin forwarded message]:

Message #490 (492 is last):

Date: Fri Jun 7 17:30:49 1996

From: [REDACTED]

Subject: New Bookstore Seeking Stock

Hello Poets & Publishers,

This is an invitation to send me your catalogues/lists/ what have you's w/Bookstore rates so that I can start setting up. I want to specialize in small & micro press publications and true alternative. You can either e-mail, or snail mail..

cat's Impetuous Books & Stuff

233 1/2 S. Water St.

Kent, Ohio 44240

Thanks,

cat

[end forward]

please direct questions or replies to cheryl (aka cat), not me... lbd

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98. **Matthew Gary Kirschenbaum**

Re: new poetry bookstore looking for wares (fwd)

Fri 7 Jun 1996

Imagine how relieved I was to read the note below after finding the following in my mail queue:

43 Jun 7 Robert Drake (54) new poetry bookstore looking for war

Hello Poets & Publishers,

This is an invitation to send me your catalogues/lists/ what have you's w/Bookstore rates so that I can start setting up. I want to specialize in

small & micro press publications and true alternative. You can either
e-mail, or snail mail..

=====

===== Matthew G. Kirschenbaum University
of Virginia Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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99. **Tristan D. Saldana**

Sontag on Cage

Fri 7 Jun 1996

I am not aware of Sontag's "article" on Cage. Do you, Carolyn, or anyone else, know where I can find it? You're referring to the 'Susan' Sontag of *Against Interpretation*, right?

I would like to see what she has to say, and what she doesn't.

Tristan

[↑ Contents](#)

100. **Rod Smith**

Re: Sontag on Cage

Fri 7 Jun 1996

She wrote the intro for something called *Dancers on a Plane* which collected works by Cage, Johns, & Cunningham.

Rod

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101. **Schuchat**

Re: Them That's Got Shall Get

Fri 7 Jun 1996

About this Yale professorship thing, I'm confused.

Do any of you think that you would be comfortable as members of that Department? I'm just recalling things Maria Damon posted about the difficulties she experiences in terms of her own Department's receptivity to her areas of interest. I'm pretty sure that Yale's English Department is more conservative than Minnesota. After all, Yale created a separate Literature program to contain (or rechannel) theory, and despite various anomalies such as an interest in Pound ahead of other parts of academe, it is a conservative, traditionalist department. Despite (or maybe it is exemplary) the Yale Younger poets, it has not been much

of a place for "writers" as faculty: now it's Hollander, before it was Penn Warren and John Hersey. Bloom was considered to be an oddball, eccentric genius type.

New Haven is okay to live in, but it's just another suburb of New York. I suppose the full professorship pays well, and obviously is prestigious, and I guess it would implicitly carry academic power, but even so.

As a non-academic, I hope I am not being too obnoxious by pointing this out.

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102. **Rod Smith**

Re: more rattling Cage

Fri 7 Jun 1996

Re Carolyn Guertin's post:

The first quote you mention: "There is no such thing as silence. Something is always happening that makes a sound." John said this on any number of occasions relative to his aesthetic, & specifically to his visit to the anechoic chamber at Harvard. It's oft repeated but anyway-- he entered this silent chamber & heard two noises, one high one low. He asked the engineer what they were, & the engineer said one is your heart beating & the other is your nervous system in operation-- thus the understanding that there is no silence or that silence "includes" sound. I have no idea where the second quote: "Every now and then it is possible to have absolutely nothing; the possibility of nothing" is from. Actually sounds more like Jasper Johns to me, though John was happy to contradict himself on occasion.

Single best intro to Cage I think is *_Conversing with Cage_* ed. Kostelanetz (Limelight \$16.95), simply because it includes Cage's views from a number of different times, sources. & of course I recommend Retallack's *_MUSICAGE_* -- which incidentally goes into quite some depth on *_Europera 5_*, the piece Tim Page "reviewed." Re specific discussions of 4'33" -- there's an interesting Q&A on the tape that comes with *_I-VI_*, though I think it's impossible to separate his "aesthetics of silence" from other concerns-- indeterminacy, chance operations, zen, etc. I don't recommend the biography titled *_The Roaring Silence_*. & of course there's Cage's *_Silence_*, particularly the "Lecture on Nothing." Daniel Charles has written very well on Cage, & Jackson MacLow's article on his writing is excellent.

Geeze, I'm like "Cage Guy" around here lately.

Rod

Carolyn G. wrote:

In Sontag's article "The Aesthetics of Silence," she quotes Cage twice. Once as saying, "There is no such thing as silence. Something is always happening that makes a sound."

And:

"Every now and then it is possible to have absolutely nothing; the possibility of nothing"

Infuriatingly, Sontag gives no footnotes. Does anyone know what the source of these quotes might be? Could anyone tell me where I might find the best discussion of Cage's aesthetics of silence and/or of 4'33" (either by him or by others)?

Thanks for your help.

Carolyn

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103. **Daniel Salmon**

Re: the iliad of hypnotism

Fri 7 Jun 1996

At 01:25 PM 7/06/96 -0700, you wrote:

I have been reading the poems of the new Zealander Sam Hunt, and they are really bad.

In defence of poetry.

I am jubilant raconteur Sam Hunt has moved to new Zealand, perhaps that will leave more space for 'poets' in New Zealand anthologies.

Dan

[↑ Contents](#)

104. **Rod Smith**

Re: the iliad of hypnotism

Fri 7 Jun 1996

wld somebody please post the address for this ECW outfit?

thanks,

Rod

[↑ Contents](#)

105. **c.g. guertin**

Re: Sontag on Cage

Fri 7 Jun 1996

On Fri, 7 Jun 1996, Tristan D. Saldana wrote:

> I am not aware of Sontag's "article" on Cage. Do you, Carolyn, or anyone
> else, know where I can find it? You're referring to the 'Susan' Sontag of
> *Against Interpretation*, right?

>

> I would like to see what she has to say, and what she doesn't.

>

> Tristan

>

Sorry. Yes, Susan Sontag. I am referring to her article "The Aesthetics of Silence" in her early volume of essays *Styles of Radical Will*. She also refers to Cage in another essay in that volume, "'Thinking Against Oneself': Reflections on Cioran." She doesn't really comment on Cage so much as use his words to backup her argument that there can be no silence without sound...at the risk of oversimplifying.

Cheers.

Carolyn

Carolyn Guertin

University of Western Ontario



"My empire is of the imagination."

- H. Rider Haggard, *She*

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106. **Louis Cabri**

Re: the iliad of hypnotism

Sat 8 Jun 1996

ecw press

2120 queen street east

toronto, ontario

canada m4e 1e2

sorry i don't have the fax phone or email

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107. **George Bowering**
Re: the iliad of hypnotism
Sat 8 Jun 1996

wld somebody please post the address for this ECW outfit?

thanks,

Rod

This ECW outfit?

The latest no. of the journal is 56.

The number of books is enormous.

The poetry in recent times is terrific. Unfortunately its poetry editor is moving to some place called California.

.....

"I've enjoyed just about as much of this as I can stand."

--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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108. **Aldon L. Nielsen**
Re: dis n dat
Sat 8 Jun 1996

dissin -- it's not about symbolism (this time) -- nor is it a question of the quality of Professor Hammer's book (though I can think of three on the same topic that top it) -- not is it really a question even of Professor Hammer's qualifications (though again, I can think of several assistant profs. that Yale has refused to tenure over the years who have had considerably more impressive records, as paper as such records might be) --

No, the question is -- why is Yale calling this thing a "search"? why are they pretending that they want to receive applications? and the answer is that they have to create a paper trail of their own -- At my campus (and even San Jose State gets the legendary three hundred applications for a position these days) we would very likely have a lot of explaining to do to a board of judicial inquiry if we pulled such a stunt (even in the California of Pete Wilson!) --

dat's --

Gwyn and others -- here's the info. on the Marianne Moore Society --
memberships are \$3.00 ("three" -- this is not a typo) -- and the address is
The International Marianne Moore Society
c/o Dr. Elizabeth Joyce
Dept. of English
Edinboro University of Pennsylvania
Edinboro, PA 16444



There is a home page in the works -- and a listserv run out of Yale (yes, they are very good for some things, like the LIBRARY!!!)

Subscribers to *_Sulfur_*, including the San Jose State Library, which I at long last persuaded to get the thing, have recently received word that *_Sulfur_* was rejected for an NEA grant and is in big money trouble -- may have to shrink the mag -- etc. -- I know, and we all know, there are many even more deserving mags -- but if you care about *Sulfur*, think about sending a buck or subscribing, or something --

still raisin grapes in California,
aldon

[↑ Contents](#)

109. **J.V. Kinsella**
Re: the iliad of hypnotism
Sat 8 Jun 1996

On Fri, 7 Jun 1996, Jordan Davis wrote:

> Uh, hey...
>
> Anybody read any good poems lately?
>
> Jordan
>

Try Rod Mengham's *Unsung: New and Selected Poems* [Folio(Salt), 1996, Applecross, Western Australia. \$15]

[↑ Contents](#)

110. **Pierre Joris**
Re: the iliad of hypnotism
Sat 8 Jun 1996

> >

> Try Rod Mengham's *Unsung: New and Selected Poems* [Folio(Salt), 1996,
> Applecross, Western Australia. \$15]

>

Anyone know if the Mengham book is available here in the States? I've
always liked the work & wld love to get ahold of the new one -- Pierre

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111. **Robert Drake**
Re: the iliad of hypnotism
Sat 8 Jun 1996

ECW Press
2120 Queen St. East
Toronto Ontario M4E 1E2
Canada

lbd

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112. **Michael Boughn**
Re: the iliad of hypnotism
Sat 8 Jun 1996

wld somebody please post the address for this ECW outfit?

thanks,

Rod

Rod:

Their books are distributed in the States thru InBook, 140 Commerce St. PO
Box 120261, East Haven CT 06512, [REDACTED], FAX [REDACTED]. I have the info
on the Canadian distributor, too, if you want it.

ECW's phone number in Toronto is [REDACTED], FAX [REDACTED].

Mike

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113. **Aldon L. Nielsen**

Re: signafump

Sat 8 Jun 1996

for those who have not yet spotted it --

on pg. 139 of Paul Muldoon's recent *The Annals of Chile*, George Oppen figures among the red lights around Yale! enjoy it --

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114. **Rod Smith**

Address change for Andrew Levy

Sat 8 Jun 1996

Andrew Levy
75 Poplar St #2M
Brooklyn, NY 11201

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115. **Tim wood**

Re: A science project: if anyone is interested

Sat 8 Jun 1996

from what i know this is as the dutch say a -roos. i received the same message a few weeks ago only to be followed by an appy olly ogy from its sender.

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116. **Chris Stroffolino**

Re: signafump

Sat 8 Jun 1996

when you, aldon, say open as red light at yale, do you mean "STOP SIGN" and thus "COP"--did OPPEN REPRESS MULDOON (at least in MULDOON'S version)? or do you mean red light as in district as in "Roxanne" as in "Red Dress Tonight"? For red is the color that will make me blue.....

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117. **George Bowering**

Re: Jay

Sat 8 Jun 1996

| Are you aware of a poet called Jay McPherson? I just heard she lives in
| Toronto. Published a selected in 1981. She writes (or did int he 60's--i

ahven't seen more recent work yet) a lot of mythological stuff, which interests me quite a bit.

Jay Macpherson was a celebrated student of Northrop Frye, and several decades ago was hurriedly grouped up here in a kind of threesome with Eli Mandel and James Reaney as Frijian mytho-poets. Mandel decided later in life that he wanted to head more in the direction of poets like Kroetsch and Nichol. But Macpherson, who had early done some nice derivations of Blake songs of Inn. etc., has not published a great deal over her long life as a poet. She is often cited by Atwood as an early influence on her work.

Born 1931, so she might be retiring, prof. of English at Victoria College, U. of Toronto.

First commercially published book, *The Boatman* 1957.

.....

"I've enjoyed just about as much of this as I can stand."

--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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118. **Annie Finch**

Re: M/E/A/N/I/N/G

Sat 8 Jun 1996

Der Mike, Are you aware of a poet called Jay McPherson? I just heard she lives in Toronto. Published a selected in 1981. She writes (or did int he 60's--i ahven't seen more recent work yet) a lot of mythological stuff, which interests me quite a bit. Just wonderred if you knew her.

The tough job market is really having its effect on the list, isn't it. It 's really too bad.

More later,

Annie

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119. **Charles Alexander**
commerce?

Sat 8 Jun 1996

First commercially published book, _The Boatman_ 1957.

George -- I'm curious about what you mean when you say this, i.e. "first commercially published book." Is a commercially published book any book which is for sale? Or is it any book from a press which actually lives via profits from book sales (which would actually discount more than just the so-called non-profit presses). Or is it a book published with the intent of making money, as opposed to the intent of simply distributing works of literature? Or what? No axe to grind here, just wondering what this phrase means to you, and others.

charles

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120. **Joseph Zitt**

Re: Is John Cage conceptual art, music, what?

Sat 8 Jun 1996

On 6 Jun 96 at 15:12, Rod Smith wrote:

Also, is there anything out there in terms of a good new music publication like _Ear_ used to be. Something that would cover say Frissell, Le Baron, & unknowns? Also, to note, there's a new book on Nancarrow from Cambridge (overpriced hc, but looks very good).

Musicworks seems to fit that bill for me, having good articles on a wide variety of musics. Check out <http://www.web.net/~sound/> for more info.

-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====
===== Human Systems \\\| \\\| Organizer, SILENCE: The John Cage Mailing List \\\| |Joe Zitt's Home Page\\|

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121. **Thomas M. Orange**
dissin dat higher-in thang

Sun 9 Jun 1996

but aldon,

supposin a judiciary body of some sort was to call yale on thr higherin disscision (or san jose state for that matter, altho here is a different matter cuz wr talkin public vs private monies)--what would they say?

"well yr honor, givin the fact that our `job search' (my quotes of course--the defendant from the search committee would be using the phrase in all sincerity) resulted in our conclusion that, altho it may look highly nepotistic, the candidate chosen to receive our highering offer was clearly the most qualified applicant from a pool of highly qualified candidates, and we stand by our decision as a difficult but entirely fair *and objective* one..."

how can you question that logic or assail that argument? can't really, because it all rests on the appearance of objectivity: whatever admittedly subjective factors a search committee would willingly admit go into a `job search,' ultimately those subjective factors can never be held to any kind of objective accountability. sorry to slip so facilely into the subj-obj paradigm, but when has the university search-and-hire process ever been forced into external, let alone self scrutiny?

the commodity under consideration here of course being particularly slippery: would that knowledge were a craft, that the town carpenter could find an eager and skilled apprentice to take on...

tom orange



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122. **Carnography**

Re: nonsuch sonnet impotent lifetime guarantee

Sun 9 Jun 1996

David:

Rob Hardin,

I sincerely apologize for having irked your ire by not mentioning your own work in the eidolon discussion.

I've been off-line for three days and this is the best you could do? To accuse me of anger and narcissism when neither were present? Did you really miss the lightness of my response? The response itself had to do with your ad hominem attacks of Annie Finch, with your dismissal of her argument on the basis of a reference to a single word in a Whitman poem, and with your supposition that Whitman's poem remains the most important use of the word *eidolon* (its meaning an indictment of the triviality of this exchange). I mentioned my own feeble attempts to imitate Crane in a rather self-incriminating tone. For you to have read embarrassed confession as triumphant citation looks breathtakingly unperceptive.

The problem with your ad hominem attacks is that they reflect badly on the attacker and not on the object of the attack. Your indictments say far more about you than they do about my remarks on the word *eidolon*.

Eidolon is more than a mere feature of one Whitman refrain. It has been used regularly by several other writers.

If you're going to quote me, honey, at least give me my props.

While I could bring Hart Crane, yourself, or HP Lovecraft "the putrid, dripping eidolon of unwholesome revelation" into the discussion, I still am unaware of an earlier poetic reference than Whitman and was instructed at an early age to always return to the source.

Eidolon has been used by many earlier writers and contemporaries of Whitman, such as Scott ("Calling up his eidolon in the hall of his former greatness"), Carlyle ("...living with mere Eidolons"), Poe ("An Eidolon named Night/On a black throne reigns upright"). Your instruction to "look to the source" was obviously not itself a chronological source.

Furthermore, your point about precedents is moot, since I myself answered it in the post you've tried to answer:

You may argue that Crane was making a deliberate ref. to Whitman (especially in light of The Bridge and other Whitman-meets-the-Symbolists-in-a-play-by-Marlowe-esque works). But you're still suggesting that, without an intimate knowledge of Whitman's diction, A.F. is insufficiently literate to be part of this discussion. To which I say: should we write out an idiosyncratic reading test, complete with trick questions, give it to you by means of embedded references, grade you on the test, and bring it up whenever we disagree with one of your points? Knowledge ought to be shared, not hoarded.

I will argue that Crane was making a deliberate ref. to Whitman. I am suggesting that without using your arms to open an OED to refute my point (anyone's for that matter),

Are you actually affecting disdain for etymological reference works? What are we to replace them with--your shoddy and unproven suppositions?

I haven't had to open an OED in any previous post. But what if I had? Would that have made my knowledge less genuine--because I acknowledged a legitimate source of information? Or would you rather we renounce all attempts to check our facts?

or to find out what any unknown word

Eidolon is not an unknown word. If it were, we wouldn't be having this discussion.

means, one arrives to the discussion sufficiently lazy enough to speculate on what is being said and offer their opinion, instead of their knowledgeable experience.

You offered far more than your opinion: You attacked another member of this list for missing your vague ref to a single word in a Whitman poem. You then inferred that missing your reference was a sign of illiteracy. I find it odd that such an exacting critic would now express contempt for etymology and research.

In answer to your question "Why suggest that a person who speaks passionately of formal verse is ignorant of all other kinds?" [not] It's hard enough to understand an opposing point of view without attributing nasty motives to the speaker.["]

Nice citation, but the closing quote mark ought to have come fourteen words later.

I suggest that if we continue this thread in a manner worth replying to, that we talk about how to determine which strings of words fit into a particular form, what aspects of words (phonemem, morpheme, arragement, connotational value, associative change of these values, etcetera) solidify in our minds which forms are to be used, as charles (chax) mentioned a while back.

I suggest that, if you truly want to return to a more civil mode of discourse, you thrill us with your self-restraint, and neither accuse Annie Finch of deception and illiteracy, nor me of narcissism and ire. My post to you and to Annie bore the suggestion that we reman civil.

I've also seen brutal remarks about some of the sonnets posted here; I might not like some of them myself, it's true. But I can see no useful purpose in slagging the authors. Besides: as Lynne Emmanuel has pointed out (_After Modernism_), language poets and neo-formalists have more in common than is readily apparent. Aren't both "camps" fairly obsessed with questions of technique? Didn't Barret Watten once write that technique is the most exciting aspect of poetry?

Also: linguistic terms are precise ones for discussing certain aspects of poetry; but in others, only conventional prosodic terms will do. I see no reason to restrict discussions of technique to linguistic terminology. Even Jakobsen did not confine his analyses to grammar and phonology. Even Saintsbury said a few useful things to Jakobsen.

All the best,

Rob Hardin

<http://www.interport.net/~sccrypt>

[↑ Contents](#)

123. **Carnography**

Re: hysterical dialect, hysterical eidolon

Sun 9 Jun 1996

Gwyn typed:

I think the "sexist etymology" referred to is the word's origin in Gk. "hystera," womb, and the prevailing theories, at the time, that overemotion in women was caused by having their womb unhitch itself and float around loose inside their body.

Yes, but should we really be held accountable for the etymological origins of the words we use? What I objected to in Annie's original comment was the suggestion that the *term* hysterical had lowered the tone of the debate to the level of gender prejudice. What would happen if we all posted in French, and were forced to reduce all classes of nouns to masculine and feminine? Would we all be guilty of etymological sexism?

If we're going to discuss the sexist etymology of the English language, that's one thing. But to invest the user with the sexism of a word's history is uncalled for. At best, the message conjured is confused.

At best, /the mes/sage con/jured is /confused
and us/er, et-y-mo-/logi-/cally used

Funny, isn't it? That mere words--like *hysterical* and *eidolon*-- have such power to provoke, such histories to invoke?

All the best,

Rob Hardin

<http://www.interport.net/~sccrypt>

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124. **George Bowering**

Re: commerce?

Sun 9 Jun 1996

First commercially published book, _The Boatman_ 1957.

George -- I'm curious about what you mean when you say this, i.e. "first commercially published book." Is a commercially published book any book

which is for sale? Or is it any book from a press which actually lives via profits from book sales (which would actually discount more than just the so-called non-profit presses). Or is it a book published with the intent of making money, as opposed to the intent of simply distributing works of literature? Or what? No axe to grind here, just wondering what this phrase means to you, and others.

charles

Oh, I just meant by a commercially-bent publisher. She had published her earlier books under her own imprint and a chapbook by a friend. She published other books under her own imprimatur, too, nice woodblock and handset things by people like Al Purdy, Alden Nowlan.

.....

"Silence, sole luxury after rimes . . ."

--Mallarme

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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125. **Carnography** ***Re: the iliad of hypnotism***

Sun 9 Jun 1996

Jordan Davis typed:

Uh, hey...

Anybody read any good poems lately?

Do old ones count?

Interestingly, I just read a poem by Charles Baxter ("The Last String Quartet of Arnold Schoenberg") that seems to exemplify everything we tend to renounce: an artless affect, prosaic free verse technique, and lucid narrative.

Similarly, a recent collection of Dennis Cooper's new and unknown poems has just appeared. So far, I love it.

Even though I don't entirely agree with it, Charles Watson's essay-poem on the failure of spontaneous prose is pretty damned interesting.

Everything else I've been reading is ancient--except the diaries of Dennis Nilsen, and Peter Sotos's Total Abuse.

All the best,

Rob Hardin

<http://www.interport.net/~scrypt>

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126. **Pierre Joris**

EMF CALENDAR ALERT (fwd)

Sun 9 Jun 1996

ouf! now that the wierd sonnett thread seems to have run its course & Cage & music is popping up, lemme forward this summer schedule of music events.(Just a note re early/late Cage: there are years when I prefer early Cage, there are years when I prefer the late Cage, there are other months when I don't listen to Cage at all -- & that goes for all composers, poets & painters; it seems somewhat silly to make sweeping indictments re this or that musician, this or that moment in an artist's career -- or at least worth remembering that as listener/reader/critic one always speaks out of a very relative moment & place oneself from which any generalization is likely to be reductive. But right now what I'm listening to is Messiaen "+concert a quatre" which will be followed by Sulochana Brahaspaqti's "Raga Bilaskhani Todi" & Wilhelm Killmayer's setting of Holderling songs.

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]

=====

=====

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

Date: Thu, 6 Jun 1996 11:56:43 -0500

From: Electronic Music Foundation <[REDACTED]>

To: [REDACTED]

Subject: EMF CALENDAR ALERT

EMF CALENDAR ALERT

===== June 6, 1996

EMF CALENDAR is published on the web by Electronic Music Foundation as a selective guide to important events worldwide. Our web site is

<http://www.emf.org>

This email version of EMF CALENDAR is being sent to you either because you've already asked to be on our list or because we believe you'll be interested in what we have to say.

If you would rather not receive future email messages from us, simply let us know.

If this has been forwarded to you by someone else and you would like to receive these notices directly, just send an email message to [REDACTED] and say something like "Put me on your list" and we'll put you on our list.

Note: Each monthly email calendar update contains only new material. For a complete picture of the future, save all calendars or check our web site.

CONTENTS:

1. Summer education
2. Summer festivals and conferences
3. Concerts
4. Fall previews
5. To submit listings

===== SUMMER EDUCATION

PHYSICAL MODEL SYNTHESIS WORKSHOP

Friday, June 21

at the Accademia Bartolomeo Cristofori, Florence, Italy

The Centro Tempo Reale of Florence will host a one day workshop which will include lectures and presentations relating to various aspects of physical model synthesis. Participation is free.



1996 LES ATELIERS UPIC

June 25 to July 19

Les Ateliers UPIC, Alfortville (near Paris), France

Please note that the dates have changed since last month's emailing. This course in computer music and composition will include lectures, supervised group practice in UPIC studios, individual studio time, visits to new music centers and student presentations at the conclusion of the course. Both English and French will be spoken throughout the course. Housing is available.

For more information:



(33)(1) 4378 80 80 Voice

(33)(1) 4368 25 52 Fax

Les Ateliers UPIC

16-18 Rue Marcelin-Berthelot

94141 Alfortville

FRANCE

IRCAM SUMMER ACADEMY

June 24 to June 29

at IRCAM and the Centre Georges-Pompidou, Paris

Workshops in various aspects of computer music such as composition, gestural interfaces for computer control and musical computing. Also, personal demonstrations of software and individual practice work. Instructors include George Benjamin, Marco Stroppa, Michel Waisvisz, Laetitia Sonami and others. Application deadline is May 31.

<http://www.ircam.fr/saison/Academie-e.html>

===== SUMMER FESTIVALS &
CONFERENCES

1996 CROYDON COLOURSCAPE FESTIVAL

June 6, 7, 13 and 14

Central Croydon, London

Concerts include Llorenç Barber's 'City Symphony', the premiere of Lawrence Casserely's 'The Garden of Forking Paths' for guitar and ISPW (played by Richard Durrant, guitar), Simone Rebello's work for Colourscape C, Melvyn Poore's 'Happily Ever After', and several other works.

Contact: 

SON-MU '96

Monday, June 17

at Maison de Radio France, Paris

Two concerts: the music of Benjamin Hertz, Lionel Marchetti and Francis Larvor will be performed at 7 pm; the music of Patrick Ascione, İlhan Mimaroglu and Michel Chion at 9 pm. Part of the 'Cycle Acousmatique' concert series.

Maison de Radio France
SALLE OLIVIER MESSIAEN
116 ave du Président Kennedy
75016 Paris
FRANCE

===== CONCERTS

DOGS OF DESIRE: MISCELLANEOUS HOWLS

Friday, June 7, 8:00 PM

at The Kitchen, 512 West 19th Street, New York

David Allen Miller conducts an amplified, 20 piece orchestra of the future presenting new works by Michael Daugherty, Kamran Ince, Stewart Copeland and the New York premiere of David Lang's 'Are You Experienced?'. Tickets: \$15.

For reservations and information: [REDACTED]

Email: [REDACTED]

DOGS OF DESIRE

Saturday, June 8, 8:00 PM

at The Kitchen, 512 West 19th Street, New York

Todd Levin's 'Parallel Universe', a song cycle for voice, video and chamber orchestra based on the life of a vagrant, will be performed. A conversation with the artist will follow. Tickets: \$15.

For reservations and information: [REDACTED]

Email: [REDACTED]

BANG ON A CAN-SPIT ORCHESTRA

Friday, June 9, 7 & 9 PM

at The Kitchen, 512 West 19th Street, New York

35 classically trained musicians updates the chamber tradition performing new works which stretch the boundaries of classical music.

For reservations and information: [REDACTED]

Email: [REDACTED]

PAMELA Z

Friday, June 9, 8:00 PM

at Footworks, San Francisco

Pamela Z will perform a solo set in an evening with Hip Circle, Jon Weaver and Sten Rudstrom as part of San Francisco's Festival of Improvisers.

For more information call festival organizers: [REDACTED]

Or Footworks: [REDACTED]

To contact Pamela Z: [REDACTED]

<http://www.sirius.com/~pamelaz>

CHRISTOPHER PREISSING: FRAGMENTS

June 13 to 15

at the Indianapolis Repertory Theatre Upperstage, Indiana

Multi-Arts performance featuring electronic music, dance, theatre, video and slides. Tickets: \$10.

Contact: [REDACTED]

DAVID BEHRMAN

Friday, June 14, 8:00 PM

at Lotus Music & Dance Studios, 109 West 27th Street, 8th Floor, New York

David Behrman (electronics) will perform 'Congress of Elders' with Jon Gibson (sax / flute) and "Blue" Jean Tyranny (keyboards). Admission: \$8. Reservations are strongly recommended.

Information & Reservations: [REDACTED]

BUN CHING LAM / BERTRAM TURETZKY / MARK DRESSER

Saturday, June 22, 9:00 PM

at The Kitchen, 512 West 19th Street, New York

Lam and Dresser perform in The Kitchen, while Turetzky is audio-visually connected from Santa Monica. They perform an evening of solos, duets and trios on Qin (Chinese 7-string sitar), piano and bass, uniting Eastern and Western traditions. Tickets: \$15.

For reservations and information: [REDACTED]

Email: [REDACTED]

GORDON MONAHAN: MACHINE MODULATION MATRIX

June 27 to 29, 8:00 PM

at The Kitchen, 512 West 19th Street, New York

Monahan returns to The Kitchen as the final stop on his world tour to present the completed work of this installation that he presented as a work-in-progress last summer. Monhan's materials include metal, magnets and steam. Tickets: \$15.

For reservations and information: [REDACTED]

Email: [REDACTED]

PAMELA Z

Friday, June 28

Salt Lake City, Utah

Pamela Z will perform a solo concert as part of the Utah Arts Festival, which includes such diverse acts as Laurie Anderson and the Mormon Tabernacle Choir.

For more information about the festival, call: [REDACTED]

To contact Pamela Z: [REDACTED]

<http://www.sirius.com/~pamelaz>

ELECTRONIC MUSIC, NEW FILM AND CHAMBER MUSIC

Saturday, June 29, 8:00 PM

at the Black Box Cinema of Film Museum, Dusseldorf, Germany

Electronic music by Klarenz Barlow, Masahiro Miwa, Frank Schweizer and Christian Banasik, new chamber works by Hanna Kulenty and Jacek Rogala, and silent films by Han Richter, Oskar Fischinger and Wilfried Basse will be presented.

Contact: [REDACTED]

BENOIT MAUBREY / DIE AUDIO GRUPPE

July 10 to 13, 8:00 PM

at The Kitchen, 512 West 19th Street, New York

This performance, entitled 'Audio Ballerinas and Electronic Guys', features electro-acoustic clothing such as audio tutus and smoking jackets, rendering each performer a walking studio, able to record, mix and loop found and prerecorded sound.

For reservations and information: [REDACTED]

Email: [REDACTED]

===== FALL PREVIEWS

SONIC CIRCUITS IV ELECTRONIC MUSIC FESTIVAL

Begins in September

Several cities in the US and Canada

This international experimental music festival, produced by American Composers' Forum, will take place in Boston, New York, St. Cloud, Minneapolis, Toronto, Winnipeg and others. To find out how to host a leg in your city, and for more information, contact:



<http://www.umn.edu/nlhome/m111/compfrm>

===== TO SUBMIT LISTINGS

If you'd like to list an event, simply send us the information. The information should contain the date(s), place (venue, city), name of event, type of event (i.e. conference, concert, festival...), description (what's happening, ticket prices... anything relevant), and where to go (contact numbers, email, URL and street address) for further info.

Send your information to us at



There is no charge for brief listings. For ads in conjunction with listings, please contact us for rates.

=====

EMF Calendar is a publication of Electronic Music Foundation, Inc.

Electronic Music Foundation

116 North Lake Avenue

Albany NY 12206

USA



Voice



Fax



<http://www.emf.org>

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Albany, NY 12206

USA

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██████ - voice
██████ - fax
██████ - email

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127. **Carnography**

Re: EMF CALENDAR ALERT (fwd)

Sun 9 Jun 1996

Pierre Joris:

Your latest post was unusually wise, restrained, tolerant and perceptive. One question:

*But right now what
I'm listening to is Messiaen "+concert a quatre" which will be followed
by Sulochana Brahaspaqi's "Raga Bilaskhani Todi" & Wilhelm Killmayer's
setting of Holderling songs.*

I'm certain we all know Messiaen. (Are you speaking of his Quartet for the End of Time?) But I've never heard of the last two composers you mentioned. Can you tell us more about Killmayer's settings of Hölderlin (who happens to be one of my favorites)?

All the best,

Rob Hardin

<http://www.interport.net/~scrypt>

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128. **Pierre Joris**

Re: EMF CALENDAR ALERT (fwd)

Sun 9 Jun 1996

On Sun, 9 Jun 1996, Carnography wrote:

I'm certain we all know Messiaen. (Are you speaking of his Quartet for the End of Time?) But I've never heard of the last two composers you mentioned. Can you tell us more about Killmayer's settings of Hölderlin (who happens to be one of my favorites)?

All the best,

Rob Hardin

Rob -- the Messiaen is not the "End of time Q" but a late piece (1990-1991) (score completed by his wife Yvonne Loriod after M's death) for flute, oboe, piano & cello. Its world premiere recording by the orchestra of the Bastille opera,

Myung-Whun Chung conductor, can be found on Deutsche Grammophon 445 947-2. Killmayer is a German composer (b. 1927) & his "Holderlin -Lieder" is a large (2 cd) double song cycle using late Holderlin poems set for orchestra & tenor & compsoed between 1982 & 1987. It's a strange, powerful work, ranging from the ethereal-metaphysical to the heavy neo-classical germanic -- but fascinating. The CD is Wergo: WER 6245-2. Sulochana Brahaspati is one of the great traditional ndian vocalists, the raga I mentioned is in the _khyal_ genre & she is accompanied by Sultan Khan (Sarangi) & Anindo Chatterjee (Tabla). [Nimbus CD # NI 5305]

Pierre

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129. **Joe Amato**
Re: dissin dat higher-in thang

Sun 9 Jun 1996

i like what---is it simon?---sd about yale... i know it isn't aldon's point, but i rather like the idea of pointing to yale's less attractive aspects... new haven has a shitload of problems, yale has never had a friendly relationship with the town, yale itself has alla the worst, if some of the best, ivy trappings... witness the grad. student unionization effort, and the esteemed faculty's response to same...

let me put it this way: a novelist friend of mine was once offered a job there, and turned it down... and it tickled me to hear this...

would that i might turn down yale, i know...

anyway, one of the reasons that yale *must* conduct a job search has to do with meeting eeoc/aap hiring guidelines, no?... now before anybody jumps out of their computer monitors at me: i'm in favor of such guidelines in general... but fact is that such guidelines, as well as general policies of academic hiring, require an ostensibly open search (if i'm hinting at something i shouldn't be, somebody please correct me here)... ultimately this ends up costing a lot of us a lot of wasted money... i'm not sure what to do about this... in any case there's a lot of false leads, and this is esp. aggravating in academe, where the job market is tighter than newt gingrich's asshole...

excuse me... i meant bob dole's...

anyway, inside hiring goes on all the time... we've just conducted an ostensibly open search for a dean here on my campus, and ended up hiring the inside man (which is not to say that there wasn't some chance he wouldn't get the job, or that he wasn't the best qualified for the job, but---)... in three job searches in which i've been directly involved, i was absolutely astonished at the capriciousness of the process... at the same time, it's clear to me that who-knows-whom is

still a major factor in hiring decisions (and i've cut some folks some favors in this regard myself)... and this, again, is aggravated by the job market... it's simply astonishing to me (i guess i'm easily astonished, no?) that i have some inside dope on just about every hire i hear about in my presumed area(s)---either somebody i know left, or somebody i know was also applying for said job and was under the impression they were going to get it, or i thought i had a good crack at it, or whatever... again, small world...

i like what aldon sd to me a while back: that given the current vagaries, we might all swap positions to determine where we might all feel most comfortable... but as aldon also noted, the "all" here is existing faculty, this doesn't answer a whit to new blood... ergo my wife leaves her visiting so's we don't have to live 1500 miles apart, and here we're limping along on my so-called (tenure-track) salary while she and i consider the ethics of adjuncting (once again---we've both seen that scene)... but a visiting position opens up, natch, at her former institution...

i understand and appreciate that not all of you on this list may be interested in such laments... but just by way of fleshing out the academic backdrop, esp. when you hear that the "avg." professorial salary across all disciplines and all postsecondary institutions has finally cracked \$50k (as aaup's mag. _academe_ cover-glossed "our" current salaries, "not so bad")... to give you some idea of just how misleading this number is, how disparate the academic experience can be: at my (tech.) institution, the AVG. assistant prof. makes something like \$43k... now our institution ranks 14th. out of 16 tech. institutions in terms of wages (last i checked)---near the bottom, that is (and with *no* allowance made for the relatively high cost of living here in chicago)... yet nobody in my dept.---a humanities dept. that comprises anguish, falafelsy and mystory, incl. full-tenured profs. with 25 years---nobody is making more than \$40k...

both my wife and i had 'careers' in other professions before becoming academics... this wasn't for us a decision that was made w/o first having come to terms with corporate america (in our early and mid-twenties)... we know from first-hand experience that it's tough all over... but at the same time, neither of us anticipated the shell-game we're in the midst of now... which i suppose is why aldon is pissed about the yale situation... i'm pissed too, not at the guy they hired, but at the system we've (ok?) constructed... and as with most systemic pissing and moaning, it's difficult to point a finger in any but an institutional direction...

all best,

joe

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130. **Eliza McGrand- CVA Guest**

the eternal summer reading thing

Sun 9 Jun 1996

re: read anything good yet...

bruce weigl's *Sweet Lorraine* just came out and WORTH waiting for; carolyn forche's *The Angel of History* which is getting added, but slightly wierd resonance from being read at the same time as dave smith's *Dream Flights* (they both even have similar covers...) -- keep getting flicked out of time and into a sense of history as something as palpable as present, i.e. went by a statue of a woman's head, sort of fierce and french liberty-looking, at decordova museum and found myself thinking it could have come from a southern church, or from vienna, or russia, and time went awry for a moment.

and got coaxed into reading peice by meridel lesueur, "Annunciation," short story. WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! imagine everything glorious about tillie olson (if possible; there is so much) mixed with insinuating sound of judy grahn, then add a particular poignant sweetness and clarity and that is just the beginning of meridel lesueur. piece i found was in Norton Anth. of Lit by Women, and i am having stinker of a time finding anything else. any ideas? e

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131. **Joe Amato**

Re: the eternal "summer" reading thing

Sun 9 Jun 1996

ok, let's see, my recent "reading," w/capsule commentary:

-- finally got around to part ii of art spiegelman's *maus*... just can't say enough good about this book...

-- primo levi's *the periodic table*... some beautiful insights here, esp. if you're into science/chemistry...

-- erica hunt's *local history*... intriguing, demanding writing... this and c. s. giscombe's *here* have helped me in my own work on place...

-- (a plug) my wife kass fleisher's novel in manuscript, "blue blazes to dead woman hollow"... a somewhat conventional novelistic plot about life in central pennsylvania (present & past) that gradually reveals itself through assemblage & poetry...

-- *critical inquiry* winter 96---miriam bratu hansen's piece "schindler's list is not shoah: the second commandment, popular modernism, and public

memory"... cogent, useful analysis, esp. if you have any interest at all in theorizing publics...

-- poetic briefs 20... very engaging discussion going on here...

-- chris funk's essay on hypermedia poetry... again, at <http://cnsvox.albany.edu/~poetry/hyperpo.html>

-- maria damon's *_the dark end of the street_*... i've read the intro., and the chapters on spicer/duncan and stein... and i'm learning something new on every page...

-- alan golding's *_from outlaw to classic_*... like ron s. sd a while back, one of the best shorter summaries of the new critics & co... i like too alan's approach to canonicity...

-- (another plug) the electronic book review issue on "the politics of selling out" (incl. a piece by moi, and a newly added "riPOSTe" by michael berube)... at <http://www.altx.com/ebr>

-- the weather... i'm convinced there's a conspiracy here in chicago to keep me inside, reading...

joe

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132. **Chris Stroffolino**

Re: the eternal "summer" reading thing

Sun 9 Jun 1996

Hey---is Jeff Hansen on this list still? If so, I need your back channel address? The one I have (K-12 something) doesn't work..... Chris Stroffolino....

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133. **Anton Vishio**

Re: EMF CALENDAR ALERT (fwd)

Sun 9 Jun 1996

On Sun, 9 Jun 1996, Carnography wrote:

Pierre Joris:

*Your latest post was unusually wise, restrained, tolerant and perceptive.
One question:*

But right now what

*I'm listening to is Messiaen "+concert a quatre" which will be followed
by Sulochana Brahaspaqti's "Raga Bilaskhani Todi" & Wilhelm Killmayer's*

setting of Holderling songs.

I'm certain we all know Messaien. (Are you speaking of his Quartet for the End of Time?) But I've never heard of the last two composers you mentioned. Can you tell us more about Killmayer's settings of Hölderlin (who happens to be one of my favorites)?

All the best,

Rob Hardin

<http://www.interport.net/~scrypt>

Thanks also to Pierre Joris for his informative and level-headed posting.

If you're interested in getting to know European music from the last thirty years or so, Holderlin provides an excellent way in. I've been listening recently to the cycle of works composed by Bruno Maderna (1920-1973) around Holderlin's Hyperion poems, in a breathtaking performance by the ASKO ensemble conducted by Peter Eotvos on Disques Montaigne (the number on the the back of the CD set is MO 782014). The music ranges from avant-garde orchestral writing (at which Maderna was particularly skilled) to almost Renaissance-sounding choral writing to vintage late 1950's tape composition - pretty hard to sum up, at least in part because its not clear precisely how Maderna intended all these works - written over ten years - to go together. But I highly recommend it. (There are also readings of Holderlin's poetry by Bruno Ganz.)

Another place to listen would be to Luigi Nono's *Fragmente-Stille, An Diotima* (Deutsche Gramophon 437 720-2), a work for string quartet written in the late 1970's; the score contains some 40-odd quotations from Holderlin, not to be recited in performance, but to be used as guides to expression for the performers, who "may 'sing' them silently as they experience them - as sounds striving for that 'delicate harmony of the inner life'", which quote from the composer is a pretty good idea of the very rarefied (almost Feldman-esque) soundworld of the piece, and of a lot of Nono's late music.

Also to be recommended is the Scardanelli-cycle by Heinz Holliger, who is not just an oboist who plays all that baroque stuff but a fine composer; I've not been able to get my hands on a copy of the recording (on ECM) as yet, but have heard many glowing comments about it.

In addition to the settings by Killmayer, there are also Holderlin settings by composers of the stature (in Europe, at least) of Gyorgy Kurtag, Gyorgy Ligeti, Hans Werner Henze, and Wolfgang Rihm, not to mention by composers of previous generations such as Paul Hindemith and Benjamin Britten - quite a diverse lot!

Anton J. Vishio



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134. **Aldon L. Nielsen**

Re: singnafump

Sun 9 Jun 1996

chris -- Oppen appears in an unlikely remark made by someone who has been stopped by a red light in the district around yale --

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135. **Chris Stroffolino**

Re: singnafump

Sun 9 Jun 1996

When one is stopped by a cop or a deconstructionist around YALE, all one needs do is yell "OPPEN YOU" or "OPPEN SESAME" and this can be quite seedy if novel...

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136. **Fred E. Maus**

Re: the iliad of hypnotism

Sun 9 Jun 1996

Interestingly, I just read a poem by Charles Baxter ("The Last String Quartet of Arnold Schoenberg") that seems to exemplify everything we tend to renounce: an artless affect, prosaic free verse technique, and lucid narrative.

Where does one find this? And what does it have to do with AS's 4th Quartet?

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137. **Robert Drake**

Re: the eternal summer reading thing

Sun 9 Jun 1996

re: Meridel Le Sueur--

i've got 2 slim volumes on the shelf (signed, i was lucky enuf to meet her 'bout 17 years ago):

Women On the Breadlines; 4 shortshort stories which originally appeared in New Masses and The Anvil magazines; West End Press, (Box 697, Cambridge MA 02139). there's a blurb on the inside cover for 4 additional titles.

Rites of Ancient Ripening; more recent poems, plus a bibliography in the back (12 books, from _Annunciation_ in 1935, thru 1974); Vanilla Press, Minneapolis (no address) 1975.

i prefer the stories, myself, but she was an awe-inspiring individual, and under-appreciated...

luigi

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138. **Ken Edwards**

Re: the iliad of hypnotism

Sun 9 Jun 1996

Uh, hey...

Anybody read any good poems lately?

Jordan

Try some of these (books), currently on my active shelf ...

- Michael Haslam: *A Whole Bauble* (Carcenet). In effect, a collected poems (1977-94), but rewritten somewhat, by a neglected, brilliant poet of the Cambridge Diaspora (in his own words, "I think I'm a sort of wayward Prynneite, I suppose, and... etcetera") - Miles Champion: *Compositional Bonbons Placate* (Carcenet). Excellent first collection. Carcanet is getting quite adventurous for a change. - Paul Celan, tr Pierre Joris: *Breathturn* (Sun & Moon). - Catriona Strang: *Low Fancy* (ECW Press)(again). Wild "translations" of the Carmina Burana. - Ralph Hawkins: *Flecks* (Oasis Books) -- will be hard to obtain for non-UK readers so I quote:

Off Course, A Little

Looking you'll never see what you miss.

You answer my question asking.

The bridge is there and you look hurt.

But that's all it is.

It's gone now.

It's the turn off.

What is this heart shaped town I long for.

We're off the map.

The next roundabout will change the vantage.

Will take us back, together, all.

- Rob MacKenzie: The Tune Kilmarnock (Form Books). Likewise, rather fugitive. Harry Gilonis is the publisher. Post-Language poetry in English, Scots and Gaelic, eg: "suilean uaine over sand / sallow 'hint an fheusag bheag / bumfluff ejaculate 'tis a // quarter bottle balls all / inevitable poetries though / pulling God by's beard an /..."

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139. **Tim wood**

Re: *Querzblatz*: Specimens and usage

Sun 9 Jun 1996

Not to revive a passed thread, but... to confuse a discussion on an empty signifier in a non-existent space... Quertzblatz is a wonderful invention for current (at least that's my assumption) experimental work with the front end hinting of Queer (yes, as in both theory & practice) and kitchy (hate that one... never can spell it) advertising (Blatz! the new Beer from Budweiser for you all your BLITZED BLATHERING BUDDIES!! <enter cheerleaders>). We now return you to your regular mailing list...

Tim

From: Carnography, [REDACTED]

Rrrr-whaaar, you dear and pungent l'construction workers:

Since neologisms tend to congeal--to become stained by the context in which they are used--I thought I'd blend in my very own (all ideas copyright 1996 by Robert Hardin, professional prosodist: DO NOT PARAPHRASE) examples before the cement hardens and the color scheme goes to the printer.

Microwave your mixed metaphors for faster flavor,

Rob Hardin

(who requires no insurance or medical coverage, since a certain pelagic sonnet by a Pulitzer Prize-winning Belgian will allow him to "live forever")

Querzblatz: Specimens and usage

III. An exact copy of Kandinsky's *Staccato Abstract* was tattooed all over the suspect's pulsating, querzblatz hands.

XV. I can't read the letterhead on account of those roosters and their querzblatz neo-Italian madrigals.

VV. It is no longer querzblatz to read the ingredients aloud while pouring

the [table of] contents on yourself.

*MCCCXXXCIV. Ron Silliman's new manual, *Teach Yourself Querzblatz in Fourteen Days*, is a must for students and professional prosodists alike.*

*LXDQD. Aphid hail, aphid hail, querzblatz *homopterae* in the local mail!*

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140. **Tim wood**

Re: what poetry knows about scientists

Sun 9 Jun 1996

I had the same feeling. Mathematics, in particular, I found a highly creative activity, requiring intuitive leaps as well as rigorous logic. Some of group theory and what mathematicians call 'foundations' (the intersection of logic, set theory and number theory) is especially beautiful.

People often talk about the connections between mathematics & music, but the only connection that I found useful at the time was in understanding acoustics

My undergrad was in physics. What I found most useful was not the "connections" or the creative activity per se, but the (and yes what follows will be considered treasonous in certain P-modern corridors) almost transcendent ideas behind the physics. It's very rare that anything I learned in physics will end up in my work (either creative or scholarly) and often when it does it's nearly sub-textual: existing in the structuring and hints of meaning.

cultural theorists to even _consider_ the possibility of biological influences upon human behaviour.

Seem remarkably close-minded for someone in the humanities. It's not like any of us have found a "conclusive" scientific way to prove our points...

I've rarely tried to involve science in my poetry, and tend to cringe at most attempts to write poems about chaos theory.

Is it just me or does it seem that too many people using chaos theory do not seem to understand the concept?

*_The mathematician defines her space_*

*With time, everything tends
to zero.*

=> leave her.

** * * **

It amuses me now to recall how many of my colleagues really talked like this, using mathematical jargon to describe their personal lives.

Have you shared this with any of your colleagues? I would love to know the reaction.

Tim

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141. - **Kim Tedrow**

Re: the eternal summer reading thing

Sun 9 Jun 1996

<sorry Robert that you are seeing this again, I meant to post it to the list the first time -KT>

Eliza writes:

>>>>imagine everything glorious about tillie olson (if possible; there is so much) mixed with insinuating sound of judy grahn, then add a particular poignant sweetness and clarity and that is just the beginning of meridel lesueur. piece i found was in Norton Anth. of Lit by Women, and i am having stinker of a time finding anything else. any ideas?<<<<

Annunciation is a stunning story -- LeSueur is somewhat of a cult figure in Minnesota (at least she was still alive in her nineties when I left there), so I'd start with this URL (Hungry Mind Bookstore in St. Paul MN):

<http://www.winternet.com/~hungrymi/>"

If they don't list any of her works, call the Hungry Mind and ask for the numbers of the political/small press bookstores in the Twin Cities, I'm thinking Amazon Books, St. Martin's Table, MayDay books. I've been gone for almost five years, so I don't know that these bookstores are still in business.

The book of stories I have is called "Corn Village", (I don't know if it's still in print, I bought it at a used bookstore), but she has published a fair amount, mostly with small press.

Hope this helps somewhat, sorry I don't have URLs or ph. #s for those other stores, but someone at Hungry Mind would help with them. They're *excellent* about phone orders, too.

Warmest,

Kim

██████████

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142. **k.a. hehir**

Re: dissin dat higher-in thang

Mon 10 Jun 1996

in reply to tom's post.
as an undergrad with hopes of some kind of post grad
i'm now questioning the decision to pursue poetry
maybe bovine psychiatry is the place for me
of course many will add moving
to the proper london
will cost me less than
my shrink bills here in londonOnt.
how will I convince them to lay on leathery couches?
KEVIN
just a posit

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143. **k.a. hehir**

Re: the eternal "summer" reading thing

Mon 10 Jun 1996

mr.Amato,
what's a shoah (and i, with the the only house with christmas lights on my
block,-- i did play "Chutzpah" as a kid-- but then if it is not a yiddish term i've
offended many people- a round of shibboleths anyone?).
thanks,
kevin

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144. **Kenneth Goldsmith**

Visual Poetry Page Gone Mad

Mon 10 Jun 1996

Folks--

Kenny G's Visual Poetry Page has gone wild. Submissions are being received
daily. Please let anyone you know who does Visual/Concrete Poetry that we ex-
ist and that we encourage submissions. Currently on view at:

<http://wfmua.org/~kennyg/visualpoetry/visualpoetry.html>

ViSuAL pOeTry

Susan Bee

from "Talespin" (Granary Books 1995)

Example 1

Example 2

Example 3

Charles Bernstein

from "Veil" (Xeroxial Editions 1987/1976)

Example 1

Example 2

Example 3

from "Language of Boquets" (Hot Bird Mfg, 1991)

Example 1

John Cayley

Various works selected from the Shadoof Home Page

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Henrik Drescher

from "Too Much Bliss" (Granary Books 1992)

Example 1

Example 2

Example 3

Johanna Drucker

from "The HISTORY of the/my WOR L D" (Granary Books 1995)

Example 1

Example 2

Example 3

Kenneth Goldsmith & Joan La Barbara

73 Poems

Dick Higgins

i.e., or vice versa
AN ARK

In The Realms of the REAL:
Found Poetry & Writings of the Insane

The Jack Free Ads Series

Bill Luoma

200Hex
Bindfix
Frank
Pipes
Volvox

Janan Platt

Internal Nature
True Speech Poems

Blair Seagram

Short Wave
Ante Prima
Alpha B&W
Cry Me A River
Nerve Tree

Ward Tietz

Introduction

buckle
bingo
calc
glug
swarm

Jody Zellen

Example 1
Example 2
Example 3
Example 4
Example 5

=====

Kenneth Goldsmith



kennyg @wfmua.org

v. [REDACTED]

611 Broadway, #702

NY NY 10012

work: <http://wfmua.org/~kennyg/Ubu/index.html>

play: <http://wfmua.org/~kennyg>

Beans Dear?

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145. **k.a. hehir**
stays fresh longer

Mon 10 Jun 1996

This is a sentence.

This is a sentence.

This is a sentence.

Is this a new sentence?

No, just the next sentence.

kev

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146. **Charles Alexander**
Re: the eternal summer reading thing

Mon 10 Jun 1996

Annunciation is a stunning story -- LeSueur is somewhat of a cult figure in Minnesota (at least she was still alive in her nineties when I left there), so I'd start with this URL (Hungry Mind Bookstore in St. Paul MN):

<http://www.winterneta.com/~hungrymi/>

If they don't list any of her works, call the Hungry Mind and ask for the numbers of the political/small press bookstores in the Twin Cities, I'm thinking Amazon Books, St. Martin's Table, MayDay books. I've been gone for almost five years, so I don't know that these bookstores are still in business.

A cult figure in Minnesota indeed &, I think, among leftist (working left more than those who come out of political theory, although there's certainly lots of mix & overlap here) literary folk far beyond Minnesota. I would definitely think Hungry Mind would be a help. I would also imagine that some used bookstores

in Minneapolis might be, and I would suggest The Book House, whose phone number is [REDACTED]. I would also imagine Amazon Books (oldest feminist bookstore in the country) in Minneapolis would be helpful. Their phone number is [REDACTED].

Here are the numbers for the other bookstores Kim Tedrow mentions:

St. Martin's Table: [REDACTED]

Mayday Bookstore: [REDACTED]

Several years ago, in its Winter Book series, Minnesota Center for Book Arts published LeSueur's Winter Prairie Woman in a beautiful limited edition, with illustrations from linoleum blocks cut by Sandy Spieler. Sandy is the artistic director of Heart of the Beast Theater, a performance/puppet theater company something in the mold of Bread & Puppet Theater, but with very much its own identity, one of the real treasures of the Twin Cities, particularly with its annual May Day parade & festival.

LeSueur was still alive when I moved here to work at Minn. Center for Book Arts three years ago, and I haven't heard anything about her passing on, but I have wondered if she's still alive. Anyoe know for sure?

charles

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147. **Eliza McGrand- CVA Guest**
update on meridel lesueur -- good news
Mon 10 Jun 1996

since the matter appears to be in question, and i would guess that we all enjoy good news, here it is: meridel lesueur is not only alive, but still writing! physical limitations, however, have made it difficult for her to write as much as she has in the past. she continues to read a fair amount.

i don't know if it is realistic, but be damned to realism: i hope there will be new writing by her published soon.

i arrive at my news of her via the friend who coaxed me into reading her work, jo grant ([REDACTED]). jo lives near her and visits with her frequently and would be as happy to pass on good wishes and praise for her work as meridel lesueur would be to receive them.

this is not an entirely disinterested message -- "poetics" is clearly a mailing list of numerous effective and successful academicians and scholars. anyone writing about meridel lesueur, or using her work as part of theoretical speculation, will be helping get and keep her writing in print, n'est ce pas? maybe even

getting and keeping her in the Canon (if bloom and co. can be got to look the other way while non-DWEM's pass the through the holey-city).

e

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148. **Gwyn McVay**

John Felstiner

Mon 10 Jun 1996

Does anybody in poetics land have a snail address/other best means of getting in touch with John Felstiner? Backchannel is perfectly groovy. w

typo soup is thick today

the line-noise-afflicted

Gwyn

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149. **Charles Alexander**

Re: the eternal summer reading thing

Mon 10 Jun 1996

| *re: read anything good yet...*

the reading list is piling up, as always.

just completed:

Leslie Scalapino, Defoe (Sun & Moon, 1984). For me, the most exhilarating work by Leslie Scalapino to date. Like learning a new language. A must.

Leslie Scalapino, The Front Matter, Dead Souls (Wesleyan, 1996). Also a treat, although its momentum seems to me more pushed than in Defoe, which is more various in how it moves, from phrase to phrase, part to part. I have a review of this one coming out in the summer issue of Rain Taxi, a Twin Cities review journal which is fairly new.

yet to read:

Issues 5, 6, & 7 of Big Allis. Very fine journal I kept up with on the early issues, but missed some and am now catching up. I note Jessica Grim's departure as an editor, and I am certain she will be missed. I'd love to see more of her work.

Chain 3. Leafing through, some striking visual work included.

Catherine Walsh, Pitch (Pig Press, 1994)

wet roof clear brown beyond
buffeted flowers till light changed
shade tone more than grey effectively
impeding adumbration moving
lines space (racing point to point)
how many in or out does it take
each an anchorage in view of the
wind (the sea) marathon
railway line sea side of a lonely
night walking dark rocks shift water
breaks

Maurice Scully, *The Basic Colours* (Pig Press, 1994). From this one I'll quote a poem relating to another recent thread on this poetics list -- this is one of several poems in the book beginning "sonnet/" --

sonnet/ reach for the spray paint! the images
were the last layer. the layers cracked
& dried. let me see. the box was made of
glass, mainly. watching the graph-paper
slowly emerge from where the two worlds
hit as such, let me show you, a hybrid, a
raw image, emerging from an instrument,
fascinated by this fragile film, awe-struck,
rooted to the spot etc. they murder you
in the mountains, they beat you in the
foothills, in the lowlands, beware: quite
an endearing little country. I have precisely
what you need. each roll of thunder spreads
& fissures, each a different, similar drama-
carpet in the dark. syn. copating flashes.
dauntingly stolid I thought I'd . . . I see.
look at that & tell me what you see. inside
there are some beautiful verbs; outside there
is the outside. peering over the fence at
the outside one evening a gigantic mosquito
swerved past my head & crashed into a tree.
the tree shuddered & a large branch cracked
off. just missed the dog. the cat froze. the
mosquito stood elegant & terrible on her high
legs. the proboscis could kill a man. what is
the name of the noise of the rain?

Paul Celan, *Breathturn*, trans. by Pierre Joris (Sun & Moon, 1995)

Theresa Hak Kyung Cha, Dictee (Third Woman Press, Berkeley, 1995, originally pub. 1982 by Tanam Press). I know, not new, but it's part of my reading list, and is one of the books on my desk here, still.

Jeff Derksen, Dwell (Talonbooks, 1993)

Jeff Dersen, Down Time (Talonbooks, 1990)

Will Alexander, Asia & Haiti (Sun & Moon, 1995)

Reading other books as well, for work & pleasure. But this is most of the current pile of poetry reading, at least for now.

charles

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150. **Chris Stroffolino**

no weirdos please (apologies to kevin davies)

Mon 10 Jun 1996

Dear poetics List People-- I will be moving on or about July 1st and resigning from the list and am curious if anyone wants to BUY A MODEM. It's a \$180 value. A FAX MODEM, they say--though I'm too much of a clutz to figure out the fax part of it. Anyway, if not buy---will trade (or *@!k) for books or something. Please contact me via email if interested. Thanks, Chris Stroffolino

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151. **Ira Lightman**

post language poetry, post modernist poetry, fakes

Mon 10 Jun 1996

On Sun, 9 Jun 1996 18:06:15 EDT Ken Edwards wrote:

> - Rob MacKenzie: The Tune Kilmarnock (Form Books).

Likewise, rather fugitive.

> Harry Gilonis is the publisher. Post-Language poetry in English, Scots and

> Gaelic, eg: "suilean uaine over sand / sallow 'hint an fheusag bheag / bumfluff

> ejaculate 'tis a // quarter bottle balls all / inevitable poetries though /

> pulling God by's beard an /..."

Although I am a fan and friend of Rob's work, the term post-language poetry does not apply to him in anything but the sloppy current sense ie: "poetry that recognizes that

there was a movement called language poetry famous (and, as the small number of people who read it before talking about it - usually dismissively - know, best) in the eighties, and that we do not wish to be expected to be language poets ourselves". There is very little engagement with Coolidge, Hejinian, Silliman, Andrews, Bernstein, Howe, Weiner, Harryman, Watten, Robinson, Day, Dreyer, Greenwald, any of the poets of *In The American Tree* in Rob's work. He doesn't read it, it's not on his bookshelves, he rarely talks to me about any example of it, it's not there in the attitude to language or presence in any number games, paragraph organisation, or relation of page to page, or dual columns, in the way that it is in any of the poets mentioned. Rob's poetic, and I esteem it, seems much more related to creating a painterly effect, of the page as canvas which, at the most, related to Susan Howe. But his poems are very much narrative, spoken by a coherent I, even if (very powerfully) it is a bi-cultural, sometimes bi-lingual, I. This use is much more like the balladeers and mainstream poets which he (and I) like, who don't get much of a look-in in British avant-garde circles. Thus he is more accurately a post-Cambridge, or post-Subvoicive or post-Writers Forum poet (these last 2 are both London reading circles), in that he by and large ignores most avant-garde British poetry and works with other British "non pc" sources.

At most, his idiom, and often Miles Champion's, another young poet mentioned by Ken, could be called "surreal" - and Harry Gilonis, Rob's publisher, is much more interested in surrealism than in LangPo, he says to me that he only really likes Susan Howe, and again it is for the resonance, the presence, of her placement of words visually. Not, a key LangPo position for many, the arbitrariness, the contingency, the non-I, of the form (isn't this why Silliman, for example, has expressed low interest in Howe on this list in the past?). Rob is more interested in the unconscious babble of automatic "unconscious", which is also presence. The resurgence of such "non-referential" language idiom in late 80s and 90s British poetry is as far as many Brit poets have gone in making a nod to LangPo, but it is, not being contingent but "the unconscious", in my view, inimical to LangPO-

one of the things LangPoets argue against - see Watten's Total Syntax essays. Rob's greatest contact with LangPo was being in a creative writing class run by Stephen Rodefer, who is, at best, a hanger-on of LangPo, anyway, and only uses his links with LangPo to cloud himself in hipper-than-thou avant-gardism with no politics or theory, and to act up the stereotype of LangPoet=Paul De Man=amoralist, which has of course endeared him to Brit avant gardists who hate and fear LangPo and want ammo against it.

I use the "post" prefix here, I believe, in the way Ken does (and I want to stress here that I am Ken himself is a major friend of LangPo, as one of the few British editors at the time, in the 80s, to publish it and review it, and see it reviewed, warmly, this is not an attack on Ken's being informed about LangPo). In other words, Rob is post-Britishavantgarde in the way that Ken says he is post-Langpoetry; ie Rob shows a fleeting courteous interest in the avantgardism of the immediately previous generation but basically rejects it, does not allude with it, does not wrestle with it.

This is, in my opinion, the way a lot of self-designated post-modernism works. It is actually pre-modernist, and makes very little engagement with Pound or the sides of Williams and Zukofsky and Creeley and so on that are difficult (see Ron Silliman's essay Z-Sited Path, in The New Sentence). It is often anti-modernist, reactionary, attacking a forebear by using mainstream terms of abuse "mad", "not poetry", "easy", "a clique", and thus trying to win friends among the ignorant - not support the quest to be radical in all groups, just their own, ie not the principle of freedom, but their own freedom.

Whereas the LangPoets use of, for example, Stein, is not anti-modernist (in the way I'm saying that a lot of British avant-garde poetry is, in fact, anti-language poetry) but genuinely post-modernist - not least because in Silliman's case, he is very much, in my view, a Poundian, absorbing and wrestling with a lot of Pound. But his, and many of the other writers' in *The Tree*, is the best post-modernism: ie, I refuse to take on the paideuma, the canons and exclusions, of the previous groundbreakers; I shall

take on *equally* difficult poetics. That is actually what Pound meant by make it new; *renew*. There are very few British who have taken on LangPo and bettered it. Not least in the political example of Stein, that sexuality may be both exploratory, queer, and not attached to angry young man's "anti-bourgeois" thuggery, or self-mocking "I'm a camp hairdresser me" harmless kitsch.

Very best,

Ira Lightman

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152. **Joe Amato**

Re: the eternal "summer" reading thing

Mon 10 Jun 1996

yo, i don't know exactly what "shoah" means mself (and i checked when i read bransen's piece to see if i had any reference to it here at home, but no luck)... it's the title of a 1985 film (by claude lanzmann) dealing with the holocaust (which i haven't mself seen), and it's clear from the way bransen uses the term in her piece that it's interchangeable with "the holocaust"... but if anybody knows the derivation of "shoah," i'd love to know mself...

joe

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153. **Robert J Wilson**

Re: the eternal summer reading thing

Mon 10 Jun 1996

Re "Dictee" as 'summer reading,' it is hard to get a hold of but see Walter Lew's very intriguing as well as challenging response text to the dessicated Korean/American sublimity of Cha herself (available at that small press distributor on San Pablo Avenue, Berkeley) and a (rather too caustic) critique of ally/enemey Walter Lew's agon for priority with Cha (and the Cha critical industry as centered in Elaine Kim et al in "Northern California" hegemony over Asian-American professionalization of literature underway) by Rob Wilson in boundary 2 two issues back. And, as many of you know, Walter's "Premonitions" and "Muae" projects have virtually reinvented and reimagined the whole field of Asian American diasporic poetics and politics in one fell swoop, revealing how cyborgian, mixed, and engaged in semiotic/social transformation they had been all along despite the "yellow light" being administered by the not-so-open "Open

Boat" poetics of Garrett Hongo et al. Anyway, it is a new day in that field, and Walter has done us all a blessing in the "machinic assemblages" of language work he has put together. So, yes, (re) read the sublime Cha by all means, but do check out Walter Lew's remappings in "Muæ" and "Premonitions" and (if you have that boring and empty professional journal around) read "boundary 2" on the side of the sins and crimes of professionalization/careerism/stupidity that mar our days in the republic.

With regards from the Pacific/Asia death of Captain Cook school of poetics (okay, on this language monstrosity, see Susan Schultz's 'postlocal' "Tinfish" journal and chapbook series where else but on the Buffalo electronic center while you are musing around this summer), Rob Wilson

On Mon, 10 Jun 1996, Charles Alexander wrote:

re: read anything good yet...

the reading list is piling up, as always.

just completed:

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Chain 3. Leafing through, some striking visual work included.

Catherine Walsh, Pitch (Pig Press, 1994)

*wet roof clear brown beyond
buffeted flowers till light changed
shade tone more than grey effectively
impeding adumbration moving
lines space (racing point to point)*

how many in or out does it take
each an anchorage in view of the
wind (the sea) marathon
railway line sea side of a lonely
night walking dark rocks shift water
breaks

Maurice Scully, *The Basic Colours* (Pig Press, 1994). From this one I'll quote a poem relating to another recent thread on this poetics list -- this is one of several poems in the book beginning "sonnet/" --

sonnet/ reach for the spray paint! the images
were the last layer. the layers cracked
& dried. let me see. the box was made of
glass, mainly. watching the graph-paper
slowly emerge from where the two worlds
hit as such, let me show you, a hybrid, a
raw image, emerging from an instrument,
fascinated by this fragile film, awe-struck,
rooted to the spot etc. they murder you
in the mountains, they beat you in the
foothills, in the lowlands, beware: quite
an endearing little country. I have precisely
what you need. each roll of thunder spreads
& fissures, each a different, similar drama-
carpet in the dark. syn. copating flashes.
dauntingly stolid I thought I'd . . . I see.
look at that & tell me what you see. inside
there are some beautiful verbs; outside there
is the outside. peering over the fence at
the outside one evening a gigantic mosquito
swerved past my head & crashed into a tree.
the tree shuddered & a large branch cracked
off. just missed the dog. the cat froze. the
mosquito stood elegant & terrible on her high
legs. the proboscis could kill a man. what is
the name of the noise of the rain?

Paul Celan, *Breathturn*, trans. by Pierre Joris (Sun & Moon, 1995)

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Will Alexander, Asia & Haiti (Sun & Moon, 1995)

Reading other books as well, for work & pleasure. But this is most of the current pile of poetry reading, at least for now.

charles

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154. **Aldon L. Nielsen**

Re: hire the higher?

Mon 10 Jun 1996

tom -- yes, such things certainly are a bit subjective -- BUT, at least in this here public institution where I work, we DO have to be able to point to certain demonstrable accomplishments when we are asked to justify having hire prof. X over prof. Y, and we are indeed asked to provide such justification regularly -- That is, for example, if we were to hire someone for a senior position who had considerably fewer publications than a large number of the other candidates, or considerably less experience, we would indeed be asked to commit to paper the subjective grounds of our decision that prof. xs one book, for instance, was SO remarkable as to counter prof. Y's many books (which IS, I hasten to add, possible) -- this is not a perfect mechanism, of course -- it may be that the inquiry is conducted by a venal committee set upon rubber-stamping our decision (though this has yet to occur) --

Again, I would never argue that this is the best, or even a good system, but I think it generally a good idea that SOMEBODY looks into these things to see that I don't simply hire all my best buddies from grad. school, or, far more likely to happen in my own case, my wife.

But the real objection I make is to the phoniness of the original search -- A well-known case of this recently took place at a public institution on this coast -- (NOT in English -- this wasn't a job I applied for) -- several people told me independently before the application deadline had arrived who was going to be hired for the position, and they were right -- this meant that several hundred hard-pressed job-seekers, at least a few of whom appeared to be demonstrably more qualified than the successful candidate, went to considerable time and expense delivering materials to the department in question -- and it does take a lot of time and money to do all this --

yes, we can simply remark that such shit happens, but I am foolish enough to believe that we had begun to make some small progress towards more equitable hiring procedures prior to the recent spate of cuts, lacerations, edicts from Governors, etc -- In the system I am tenured in, the chancellor wants to

put greater power in the hands of deans when it comes to deciding pay raises -- this is presented under the guise of decentralization, putting power closer to the people affected, etc. -- but it's a pretty transparent move away from the more democratic review procedures we had been developing --

undsoweiter

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155. **Aldon L. Nielsen**

Re: eeoc/p/etc.

Mon 10 Jun 1996

Joe -- Not even Yale is "required" to hold a national search in order to promote somebody from Associate to Full professor -- this IS NOT an eeoc question in this instance -- Yale, an institution that routinely refuses to tenure highly qualified faculty, is up to something quite different here --

and yes, Yale sucks, but just maybe this is one reason that the sucking continues? This "private" institution is heavily subsidized by people like you and me --

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156. **Aldon L. Nielsen**

Re: Oppen Sesame

Mon 10 Jun 1996

I love that -- a world where the name "Oppen" opens doors -- "Out the window with the window," Corso said in one of his better moments --

ADD TO SUMMER READING

new Kelsey Street book by Erica Hunt -- It's a beauty --

(as Oppen warned us, though, one day the knob comes off in your hand)

Some time has passed and now everyone should know where they're sleeping in Maine -- So how about everybody who's going to Maine for the 50s conference letting everybody else know -- I know there have been schedule changes -- It was a lot of fun at the MLA putting faces and their attendant persons together with names known from this list (((

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157. **Burt Kimmelman**

Re: Oppen Sesame

Mon 10 Jun 1996

Okay Aldonet al.,

I'll be arriving in Orono on Friday afternoon and leaving on Sunday early afternoon, and am staying at the motel near the campus. I'll be chairing the William Bronk session of papers on Saturday and giving my own paper on Bronk and G Oppen on Sunday early morning.

Et tu?

Burt

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158. **Keith Tuma**

Re: post language poetry, post modernist poetry, fakes

Mon 10 Jun 1996

Thanks to Ira for the post on British readings (or absence of same) in language poetry. A question--for Ira or anybody else--along these lines. There's a longish letter from Jeremy Prynne to Steve McCaffery taking up the matter of language poetry, and I'm wondering if this letter has been published somewhere. Somebody showed me a copy of it once, but I've not been able to learn whether it's been published anywhere yet, or if there's a response from McCaffery etc.

Grateful for any information on this.

Keith Tuma

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159. **Carnography**

Re: the iliad of hypnotism

Mon 10 Jun 1996

Fred E. Maus typed:

Interestingly, I just read a poem by Charles Baxter ("The Last String Quartet of Arnold Schoenberg")...

Where does one find this? And what does it have to do with AS's 4th Quartet?

1. One finds the poem in Baxter's collection, *_Imaginary Paintings and Other Poems_* (Paris Review Editions).
2. The poem has to do with letters about the quartet written by Schoenberg while in hospital. It seems to be a companion piece to Baxter's poem on Erik Satie, which I've only seen in the early Eighties anthology, *Coming Attractions*.

Have I mentioned that I quite liked the Schoenberg poem?
For some reason, Baxter's free verse seems to have a formal

finish, an attention to line breaks, an irrational openness, that is reminiscent of the Romantics, and possibly of certain poems by James Schyler. I haven't much use for William Stafford's common-sense tone and next-to-absent prosody, yet I've been a fan of Baxter's best work for almost a decade. Yet both appear superficially similar. Why is that?

Also, Baxter embraces history--even European history--while Stafford seems to affect Hemingway's disdain for literature's so-called preciousness. Stafford maintains a neither-nor approach to surface tension, a Writing Degree Theroux faux lucidity. But Baxter seems attenuated to semantic fields, and modulates diction along with (or against) the rhythm.

One's entire literary enterprise is "artificial" in the literal sense, isn't it? So what's the good in denying the artificiality of one's own project? Stafford seems "insufficiently synthetic," as Charles Bernstein once said of the Surrealists. That is, insufficiently idiomatic, insufficiently opaque; unable to create a resonant sound or rhythm beyond that of the narrative and the procession of pictures it conjures. Stafford reads like Marguerite Duras gone wrong.

All the best,

Rob Hardin

PS: Has anyone noticed that email forces the user to make line-break decisions? Could this be one more reason for the current explosion of online poetry? Even emoticons seem a peculiar notation designed for inter-disciplinary use.

<http://www.interport.net/~scrypt>

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160. **Joe Amato**

Re: eeoc/p/etc.

Mon 10 Jun 1996

aldon, yes, i see your point... i failed to grasp that they just up and promoted the guy (perhaps b/c i was passed over for a tenure-track once myself while on a

visiting)... it bothers me to make an issue of eeoc in any case.. the yale situation just plain sucks...

the Big 1... or

YES

WE HAVE NO

BA

NA

NAS///

best,

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161. **Kevin Killian**

Re: Oppen Sesame

Mon 10 Jun 1996

Hi, this is Kevin Killian. Yes, I am going to Orono Conference. Get there on Wednesday late and leave on Sunday, so I am hoping to meet a lot of list-servers who I have never laid eyes on, I'll be wearing a big name tag. I'm talking about Jack Spicer on the quote unquote "gay" panel, really bringing up the rear as it is in the very last possible slot. So, everybody please attend!!

Dodie Bellamy is coming too, and we are both curious about what all of you look like. Dodie will be doing the fashion reports just like she did at last year's Blaser Conference, so try to look your best. More later.

Thanks.

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162. **Chris Stroffolino**

Re: Oppen Sesame

Mon 10 Jun 1996

I am arriving Wednesday afternoon (hopefully in time for) my panel and staying to at least Saturday AM---and POSSIBLY later. Will be rooming with a Vancouverite named Andrew who I've never met. I don't know the people who are going to feed me (F O'H). Look forward to meeting y'all. cs

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163. **wystan**

Re: stays fresh longer

Mon 10 Jun 1996

Date: Mon, 10 Jun 1996 04:10:35 -0400
Reply-to: UB Poetics discussion group
<[REDACTED]>
From: "k.a. hehir" <[REDACTED]>
Subject: stays fresh longer
To: Multiple recipients of list POETICS
<[REDACTED]>

*This is a sentence.
This is a sentence.
This is a sentence.
Is this a new sentence?
No, just the next sentence.*

kev

Come on

man

i got parole

w.

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164. **Carnography**

Re: the iliad of hypnotism

Mon 10 Jun 1996

I typed:

| 2. The poem has to do with letters about the quartet written by
| Schoenberg while in hospital.

To clarify:

The poem cites letters written by Schoenberg while in hospital. The subject is (often ostensibly but always obliquely) his last string quartet. Supposedly, the quartet is all "about" American nurses, an idea which, like a good part-time modernist, I don't particularly like. However, my (and Schoenberg's) postromantic side seems slightly more at home with the idea.

Also: Thanks, Tim Wood, for being kind enough to re-cite my querzblatt list. And thanks, too, to the person who invented the term--who **was** that exactly?

I'd like to remember and acknowledge her (I think she was a her), since the defining act of mediocrity is to refuse to acknowledge good work.

All the best,

Rob Hardin

<http://www.interport.net/~sccrypt>

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165. **Jerry Rothenberg**

(no subject)

Mon 10 Jun 1996

Word came today that Bert Schierbeck, who was one of the truly classy postwar poets, died yesterday at his home in Amsterdam. Anyone who spent any time among the Dutch poets would have known him: a wonderfully present & wonderfully life-affirming man, who broke much new ground in poetry & prose & in the necessary links between them. It was always a great pleasure to drink & talk with him -- talk (really) more than drink -- and though he was ailing & under sentence for the last few years, I hope he kept it going to the end.

What follows is in no sense an obituary but the commentary that Pierre Joris and I wrote for inclusion with several of his poems in the second volume of *Poems for the Millennium*.

Signed off, with love.

jr

BERT SCHIERBECK

there comes over us / that awful silence / which we saw in picture books / of animals in that vast sort of space / where they almost didn't exist at all / drifting in the mist of a still / bigger animal that devours us all. (B.S.)

The work emerges from the vortex of the European & Dutch avant-garde (post-World War II), with affiliations to the mixed-means poetics of Cobra (page 000) &, at a greater distance, American poets like Williams, Olson, Burroughs. The defining breakthrough is his creation, circa 1950, of the *compositional novel*, in which the stated aim is the removal of the borderlines of the *I* and their redistribution -- for him, as others, an act of defiance against imposed, inherited notions of the predetermined Self. Regarding the early means employed he writes (1952): [quote] At that time I wrote down on scraps of paper every conversation I heard, all the words I came across; I saved clippings from newspapers, I traveled through Spain and took notes on what I saw along the road, at the outdoor cafés, all kinds of conversations and forms of life. That can all be recovered in the book. Arranged upon a rhythmic base that was determined by

_the breath of the people, _ which we have in common. Everything carefully, typographically divided up to make the whole surveyable.[unquote] Moving from prose to verse -- or holding some rich ground in between -- the resultant form works toward the creation of cross sections of reality where everything rhymes.

His long novel-poems available in English include _Shape of the Voice_, _Cross Roads_, and _Keeping It Up_, along with short works like _The Sun: Day_ presented here.

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166. **Herb Levy**

Re: morty

Mon 10 Jun 1996

There is a book on/by Feldman I'm aware of, but can't remember the title now. Mostly anecdotes and lectures of his (german/english edition, i seem to remember a complicated story behind the reason for this). Available through Larry Polanski's press (turtle island?)

One or two more things on the Feldman book, which has already been well identified. It's great & very funny. The long final transcription of his Darmstadt talk is hilarious: If only they'd make the tapes available. Oh well. It was available from Frog Peak, Larry Polansky's distribution collective, but I didn't see it on their Web site when I gave it a cursory look just now:

<<http://www.sover.net/~frogpeak/>>

so it may be out of print as Rod suggests.

However, there are plenty of very good & hard to come by recordings, scores, texts, & tributes at this Web site. Including the wonderful mag Soundings, put out by composer Peter Garland which includes several festschrift-type items: a special issue on Ives, Ruggles & Varese; an ish on James Tenney; most of the early serious writing on Nancarrow.

As an aside here, let me put in a good word for the new book by Kyle Gann on Nancarrow which Rod mentioned - it's expensive, but many academic libraries probably purchased it, so some of us here can probably get a hold of it - it's very, very good. For that matter, if you end up looking for Garland's Soundings in a library, note that it's the journal with the Santa fe address, there are several others with the same name.

In other Feldman news, there was a good piece by Clark Coolidge on Feldman a few years back in Sulfur (I think).

& those of you near New York City may want to consider checking out one or more of the four Feldman concerts at Lincoln Center in early August, including

a concert with Kronos playing the six-hour single movement (with no interruptions) String Quartet #2. If I can finish enough work on the forthcoming CDs to need to talk with distributors by then, I'm going to try to hear as many of these as I can.

Herb Levy



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167. **Tony Green**

Re: proto proto yahoo

Tue 11 Jun 1996

Eryque, say more abt the horoscopes that you want, most of the NZ ones are syndicated from London someone told me. Do you want really stupid short ones that cd apply to anyone. Or long ones, ditto. There was one kind that always used to end with advice: Be kind. Be wary. Be...etc. I made a collection of these one time. Why not make them up yrself? best

Tony Green,

e-mail:

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168. **Eryque Gleason**

Re: proto proto yahoo

Tue 11 Jun 1996

tony, i'm not really looking for anything specific in a horoscope, if you find it amusing or interesting or scarey, anything but boring and uninteresting i'd like a look see. what ultimately comes of this will be made up by me (mostly), but i want something that's not me to start with. one that ends with "be wary" may be perfect, i've been more and more cynical lately. otherwise, all bets are off. maybe the sillier the better, but i won't be too picky at all. all contributions will be much appreciated!

best,

eryque

| *Eryque, say more abt the horoscopes that you want, most of the NZ ones are syndicated from London someone told me.*

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169. **k.a. hehir**

a cage rattled

Tue 11 Jun 1996

i'm sorry if my la\st few posts seemed somewhat fun, but i will add this to the Caged thing. this from an address given before the National Inter-Collegiate Arts Conference, Vassar College, Ploughkeepsie, New York, February 28 -1948.

The whole article or address is quite amazing..

for new desires..."I have fir instance, several new desires (two may seem absurd but I am serious about them):first,to compose a piece of uninterrupteds silence silence and sell it to Muzak Co. It will be 3 or 4 1/2 minutes long - those being standard lengths of "canned music- and its title will be "Silent Prayer". It will open with a single idea which I will attempt to make as seductive as the color and and shape as a flower. The ending will approach imperceptibility."

This is from Musicworks 49.

ala\ways a great read and even a more wonderful listen as they also send a cd.

most seriously yours,

kevin hehir

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170. **Ron Silliman**

Passings

Tue 11 Jun 1996

An obit yesterday in the Times for A. Poulin, Jr. and last week in the SF Chronicle for Lawrence Hart.

Ron

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171. **Ken Edwards**

post language poetry, post modernist poetry, fakes

Tue 11 Jun 1996

Apologies to Ira Lightman for my sloppy use of the term "post-language poetry" in connection with the Scottish poet Rob MacKenzie. I only meant something like (bearing in mind the nature of the readership of this list) "if you've engaged with language poetry and its various kinships you may find this work of interest". I don't know Rob personally, have never spoken to him, and know of his work only from hearing him read at SubVoicive in London and reading his extraordinary little pamphlet.

In so far as I understand Ira's argument, though, "post-language" in this instance could be taken to be as accurate as "post-modernist" -- ie it doesn't necessarily imply an allegiance to or even an acquaintance with, what has gone before.

I agree that there is a thread of antagonism in some British avant-gardist circles to langpo, often based on ignorance of the work, or at most on a reading of the theoretical writings (but not the poetry) of Silliman and Watten. This is frequently allied to a posturing, male-ego-centric romanticism, or alternatively to a patrician fastidiousness, both of which eerily echo attitudes otherwise identified with that chimera "the mainstream". On the other hand, there are many here who do engage intelligently with langpo.

Myself, I believe the flight from engagement with what's being done elsewhere leads one -- at best -- to reinvent whole sets of redundant wheels.

Please, please, don't anybody dare start another thread on "what exactly is langpo anyway"...

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172. **Charles Bernstein**

[REDACTED]: A Celebration

Tue 11 Jun 1996

ROBERT CREELEY: A 70th Birthday Celebration

BUFFALO

October 10th to 12th, 1996

Thursday, October 10

8pm: Hallwalls, Buffalo

Just Buffalo Tribute

Eileen Myles Reading, introduced by Robert Creeley

Friday, 10/11

3-5 Katherine Cornell Theater, SUNY-Buffalo, North Campus

Welcome: UB President William Greiner

Reading: Gil Sorrentino and Amiri Baraka

5-6:30 420 Capen Hall, North Campus

Opening, "Here: Fifty Years of Poetry in Buffalo", Poetry/Rare Books Collection, 420 Capen

8:30-10 Katherine Cornell Theater

Talk by Artist Jim Dine / Conversation with Robert Creeley

Reading by Robert Creeley

Saturday, 10/12

4-5 Katherine Cornell Theater

Poetry reading: John Ashbery

Reception follows, Jane Keeler Room

8:30 Hallwalls

Jazz concert Steve Kuhn and Carol Fredette

Reception and party with Mercury Rev

all events free and open to the public

program subject to change

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173. **Jordan Davis**
adventures in paradise

Tue 11 Jun 1996

"Adventures in Paradise" by Laurie Duggan seems like a pretty good poem to me. Here is a sample stanza:

The doctor lived on the main street until
he moved around the corner. He thought I was smart.
My grandmother didn't like Picasso - for her
the sole representative of "Modern Art". I wanted
to be a veterinary surgeon and fix up animals
and live on a farm like my uncle and aunt.

The poem may be a little 'smart' on the whole, but Duggan has a great light touch.

Just typing,
Jordan

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174. **Chris Stroffolino**
Re: Passings

Tue 11 Jun 1996

Ron--Did you know POULIN?

I remember his intor. to poetry anthology was what my first
"hip" teacher used (and the WCW selected) to turn us on to
poetry. I think the 3rd edition (it was green). Then each subsequent
edition got WORSE. Like take out Baraka and put in Gerald Stern;
take out Kenneth Koch and put in Michael Harper. Etc.

Didn't he also do BOA?
Pardon my ignorance, but who's larry hart?cs

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175. **Chris Stroffolino**
Re: adventures in paradise
Tue 11 Jun 1996

jordan is that laurie duggan poem a sestina--
UNTIL WANTED, HER ANIMALS SMART AUNT-----cs

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176. **Jordan Davis**
Re: adventures in paradise
Tue 11 Jun 1996

Chris, no, Duggan's poem has the pleasant slightly damaged quality of the sestina without the unfortunate insistence on those dopey end words. Whoops! my politics are showing. Here are another six lines of the poem:

I burst a blood vessel below the brain
and spent two months in the Alfred Hospital
reading the complete works of Ian Fleming
which I liked because he could make golf
interesting. Then I read Emile Zola
and started writing D.H. Lawrence imitations

in which young men full of spirit flung
themselves down upon the earth and felt it breathe
and everything seemed complete. I wanted
to be a rock star, then a painter,
then a novelist, but I ended up writing poems
late in 1966, misunderstanding T.S. Eliot.

What the hell - have twelve lines! You'll note, Chris, a decided Kenneth Koch-influence on that last line. Duggan was I believe a big Scripsi conspirator, and an Otis Rusher as well. Any recent Duggan sightings?

Enthusiastically,
Jordan

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177. **Ira Lightman**

Re: post language poetry, post modernist poetry, fakes

Tue 11 Jun 1996

Thanks to Ken for his engaged response here. I reiterate that he is one of the pioneers of openness to LangPo among the Brits.

Ken, could you detail a few of the poets here, as you say, who engage intelligently with langpo, which books or poems?

Ira

On Tue, 11 Jun 1996 07:03:06 EDT Ken Edwards wrote:

- > I agree that there is a thread of antagonism in some British avant-gardist
- > circles to langpo, often based on ignorance of the work, or at most on a reading
- > of the theoretical writings (but not the poetry) of Silliman and Watten. This is
- > frequently allied to a posturing, male-ego-centric romanticism, or alternatively
- > to a patrician fastidiousness, both of which eerily echo attitudes otherwise
- > identified with that chimera "the mainstream". On the other hand, there are many
- > here who do engage intelligently with langpo.
- >
- > Myself, I believe the flight from engagement with what's being done elsewhere
- > leads one -- at best -- to reinvent whole sets of redundant wheels.
- >
- > Please, please, don't anybody dare start another thread on "what exactly is
- > langpo anyway"...

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178. **Aldon L. Nielsen**

Re: Sumerian Reading

Tue 11 Jun 1996

Ecco press, which seems in the past few years to have recognized the existence of black writers on the planet, has reissued William Melvin Kelly's beezaar jazz novel, *_A Drop of Patience_* -- rec. with caution for all -- fascinating writer who has not been heard from in some time --

ORONO --

arrive Wed. evening STOP stopping at that same off-campus hotel STOP will be there entire conference STOP will nearly fall asleep from quandariness, then attend conference STOP do they still throw lobsters into the ring at poetry slams there?

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179. **Hank Lazer**

Re: mainestays

Tue 11 Jun 1996

Aldon et al--

I'll be at Maine too, arriving Tuesday night, staying until mid-day Sunday. I'll give a talk on Wednesday, Panel 2E. I'm talking about the development in the early 1950s of a short-line resource in poetry, via Zukofsky, Eigner, Creeley, Niedecker, Olson part of an ongoing thinking about what Oppen called "the lyric valuables." Also I'll be taking part in group reading, which I think is scheduled for Friday evening.

Looking forward to placing names with faces or vice versa....

Hank Lazer

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180. **Laura Moriarty**

Re: Passings

Tue 11 Jun 1996

11 June 96

Chris -

I have not known Lawrence Hart's work myself, but thought the name sounded familiar. I found him in the files here at the Poetry Center. He organized a reading here for the Activists - (Rosalie More, Jeanne McGahey, Marie Graybeal, Fred Ostrander, John Hart and Leonard Horwitz.) The mimeograph from the

reading (probably put together by Robert Duncan who was Assistant Director of the Center at the time) gives a short bio of Hart. It is from March 5, 1963.

"Lawrence Hart founded the Activists more than twenty years ago in San Francisco - their objective to work out disciplines for use in so-called experimental techniques. Work of this group has appeared widely in national magazines. The May 1951 issue of Poetry was entirely made up of Activist work with Hart as guest editor - followed by a sequel in 1958. His criticism has been published in Poetry, Quarterly Review, Accent and has been reprinted in the British anthology Modern Reading. He is the recent publisher of the Activist anthology, Accent on Barlow, and has just completed a textbook presenting contemporary poetry for 7th and 8th grade and high schools. With the cooperation of Bay District and Marin County schools he has worked with talented children for several years."

There is correspondence with Duncan indicating that the Activists group was underrepresented at the Poetry Center and eagerness from Hart that they be more involved. I believe we have an audiotape of the reading in 1963.

Anyway, to fill you in -

Laura

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181. **Mark Wallace**

various cages

Tue 11 Jun 1996

Chris Stroffolino and anyone else:

Jeff Hansen's e-mail address (for Poetic Briefs also) remains the same, but he does not respond to the list in the summer when he's not at work, so he will not be available via e-mail until the fall.

Re Cage: Certainly there is value in comparing the later with the earlier Cage, and if someone has an interesting set of reasons for preferring the earlier Cage, than that seems reasonable. But as for Tim Page's review (and I appreciate Herb Levy's post on his credentials--it's a shame that they proved so worthless here), no such comparison takes place there. It is, and I've already said this, a hostile, slanderous attack in which he finally suggests that the only interesting thing about Cage's *Europura 5* (and indeed ALL of Cage's work since 1952) is whether he can be sued for it. Educated, credentialed, or not, that's a fool's position, just as the idea that Cage's later work "has no point but isn't even about having no point" is simply not a respectable position, but a hostile assault. I may have misunderstood Oren Izenburg's response, if his argument simply is that he finds Cage's earlier work "preferable." That's fine. But the problem (and it still seems a real one to me) is not that Page PREFERS Cage's earlier

work on reasonable grounds, but that he dismisses the later Cage with a bunch of imperious and deeply incorrect statements about what Cage is doing in that later work (i.e. "nothing"). That's the offensive position that it seemed to me that Oren Izenburg was saying was "reasonable," but if it's Mr. Izenburg's position simply that he "prefers" earlier Cage, so be it. And I think my original post, in which I quoted Page saying that Cage's later work has no point, and that it's only interesting to think about whether he can be sued, made what was blatantly stupid about the article clear, and I still don't think that whether the article was a hostile, stupid attack is debatable. It WAS a hostile, stupid attack. It is in fact the STANDARDIZED hostile argument that the American media almost always presents about avant garde work on those rare occasions when it's mentioned.

As to the issue of what can be made a litmus test that Herb Levy raises, that's an interesting question, but I'm not really that interested in making Cage a litmus test here. I think more importantly that the litmus test, in terms of this experimental context, is whether a writer responds to avant garde art and writing in an honest, however questioning, manner, or whether a writer takes blatant advantage of media hostility to artists (and experimental artists in particular) to LIE about such artists in order to be able to sell their articles to media monstrosities like the Washington Post. That's what Tim Page has done (and the fact that he knows Cage makes this only more clear)--nothing he says about Cage has the slightest ring of truth, nor does he intend to have it. I don't know how well known his obvious dislike of Cage is, but I'm also certain that it's quite possible that the Post knew Tim Page hated Cage's experimental work when they asked him to write the review, or agreed to let him submit it. Whether one loves John Cage or has problems with his work or both IS NOT THE POINT. The point, in this case, is the way in which Tim Page has used media hostility to intellectually slander somebody that he apparently once worked with. For me, intellectual slander IS a significant litmus test of whether one deserves respect. I guess what I'm not clear on in Oren Izenburg's post is whether he thinks that slander didn't happen, or whether he simply misread me to be saying that my problem with Tim Page was about artistic differences, when the problem is really about ethics and power.

mark wallace

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182. **Chris Stroffolino**

Re: mainestays

Tue 11 Jun 1996

I'll be "competing" RED LIGHT With Hank Lazer and RED LIGHT doing what RED LIGHT I think is a kind of RED LiGHt "close reading" of RED LIGHT two 1952 RED LIGHT O'Hara POEMS to and or about RED GRACE LIGHT HARTIGAN the lyric invaluable.....cs

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183. **David Kellogg**

Re: mainestays

Tue 11 Jun 1996

I'll be there, too, arriving Wednesday.

Mine's the last panel in the whole damn conference, but my paper's on Stanley Kunitz of all people, so who can blame 'em? The upshot is a reading of the 1959 *Selected Poems* as a historical document creating an ancestry for Lowell et al., as against the prevailing "neglected genius" reading of that book's sudden laurels. Of course, I've still gotta finish it, and who knows what I'll say when it's over?

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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184. **J. Beer**

what matter who's speaking

Tue 11 Jun 1996

Regarding what people are reading, I've been going through Beckett's trilogy (Molloy, Malone Dies (I'm on this), and The Unnameable), and I was curious to see what sort of a legacy people think that Beckett's had upon contemporary

writing. Particularly, I was struck by the way that "silence" and "nothing" are such central terms at about the same time for Cage and Beckett, but Cage seems to have mattered a lot more for querzblatian types--am I wrong? If not, is the reason something like, they both intuited the impossibility of big-S Selfhood, but what was an opportunity for Cage was an intolerable threat for Beckett, and so he seems rear-guard? Or were they talking about totally different things under the same names? It's fascinating to me how liminal Beckett seems--both totally constructed and always seemingly on the verge of disintegration. But does the construction belie the desperation? Or vice versa?

Thanks,
John

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185. **Joseph Zitt**

Re: what matter who's speaking

Tue 11 Jun 1996

On 11 Jun 96 at 22:50, Tim wood wrote:

Cage's work is much more detached: there was little/no content to worry about. With Beckett, there was always some amount of content, and pretty damn depressing (& exciting...) content at that. At the same time, I wonder if the lack of content isn't ultimately more depressing.

Well, not for me. I love Beckett (have several settings of Beckett texts for voice and whatever sitting in drawers somewhere), but I don't find the "detached" Cage depressing at all. But then, I've never been much of a content fan (I get this image of the content hitting the...), and I find a lot of Beckett quite funny.

(I get this goofy image of someone a hundred years down the line doing a paper viewing the Thoreau-based pieces that you and I are writing for Question Authority, The in the light of our respective views of Beckett and Cage... Maybe we gotta work Satie in somehow.)

-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====
===== Human Systems \\\| \\\| Organizer, SILENCE: The John Cage Mailing List \\\| /Joe Zitt's Home Page\|

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186. **Carnography**

Re: what matter who's speaking

Tue 11 Jun 1996

J. Beer:

I was curious to see what sort of a legacy people think that Beckett's had upon contemporary writing.

This is too large a question to be answered off-handedly. It is like asking a Cabalist to explain the significance of the number seven over cocktails. More later. But for now:

Suffice to say that Beckett--especially late Beckett--has had an *indelible* influence on contemporary poetry. Would Coolidge's *_Mine_* read as it does without *_How It Is_* and *_Company_*? Would Ashbery, for that matter? Would any so-called solipsistic text written in the last thirty or forty years? Would Alan Davies's essays read as they do? Would any voice that deconstructs itself *reductio ad absurdum* do so with a cantabile lilt without *Ill Seen, Ill Said*?

It is difficult to think of a living writer who *hasn't* been influenced by Beckett.

Cage seems to have mattered a lot more for querzblatian types--am I wrong?

Not for me--not, I think, for Perelman's AKA (though P's here, from what I hear, and can speak for himself).

On the other hand, I believe you might be drawing a false parallel between two distinct philosophical choices. Beckett chose to focus on the individuated voice by stripping it clean; Cage often seemed to regard the voice as an egoic distraction, and performed chance operations, it would seem, to delete it completely.

Re silence: When asked to explain the difference between himself and Joyce, Beckett said: Joyce wants to put everything in, I want to take everything out. In this context, silence is arrived at differently than in Cage's work.

I regard both Cage and Beckett to be hugely important--but in hugely different ways.

Diminutively,

Rob Hardin

PS:

For those who are interested: Here is one of the four Beckett parodies I wrote and read at The Unbearables' Irish Writers Reading Reading (Shanden Star, last year). It's about a crack whore, of course.

~~~~~

## Pizzles

In afternoon's caul, at close of day, will she lean into sleep, suck smoke from pipe, exhale black bile of burning cellophane, then, spuming, feel light fail,

exsanguine in southwest corner of grime-streaked window? In gradual glow of embers' end, will she lean and dream, or merely drum fingers on sill, each pulse-beat ticking its term of sleep, in paradiddles that trope the see-saw thrusts of clients, of her noonwhite whorelife, abandoned at brothel door, or so she imagines, recalling serrated day on plank of pricks, her sheep-count obliterating apes that crowd old holes, the ghosts of belly-slap and sweat-smear staining this sunset, staining her last inclination to end?

Past slide of horizon, outside that fecal frame, will she lean, slow arc of sun sinking in window's rim, crease upon creak? Will she dream of first love, that doddering werewolf, no charm for her but immunity worn like mascara, eyes memorizing aimless dotard combing last strands and muttering of some insignificant summer? Will she lean even then?

In gradual glow at close of day, will she imagine staring face down in river, wind smoked out of lungs at last, the water below impaled by piers, the surface scarred by water-boatmen and bits of floating wood, multiple exposures of reflection and flesh drifting across the mirrored lens of the water, as twists of bedsheet lasso her limbs like sleep? Will she picture moss tendrils seducing her into wreckage, as twinges of pain awaken her body, flashpoint beams of tiny, parasitical flashlights? Will her attention flicker, and dreams drone softer, as the sky grows deliciously dim?

Never attend her, no succor but staring, no dream but drone, it is always she who dreams, I cannot dream, in a last still stream a stiff hand stands, white-edged in rinse of foam her sodden limbs, I wist she whitens, in river's isinglass poured toward shore, it is she who drifts, I cannot drift, if her head grew heavy with sleep and drooped face-down, would she laugh as she leaned and bubbles rose, or would she sink as now, in afternoon's caul, past slide of horizon, it is not mine to question, whether she feels light fail, it is my fault she fails, my fault the slow suffocation, I cannot lean, it is because of me she leans, into rivers' swirl, into surcease from tears, into ravenous water, afar she imagines the carrion's call, I cannot call, it is because of me she calls, one raven sated, nothing said, no word for breath, stretched vocable a rill derailed, afar she shrieks, afoul I follow, in afternoon's caul, to lean at last, in panic, shriek, in panic, to speak as Peter Kürten killed, each knife-slash ticking its term of sleep, in reddening light, in ruby sunset rime, I say to the tricks, to their drooling piz-zles, I say to the toss-ups and crawlers, I say, she bleeds, I say, it is because of me she bleeds

<http://www.interport.net/~scrypt>

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187. **David Golumbia**

**Re: LANSING TALISMAN!!!**

Tue 11 Jun 1996

---

Ed -- subscribed earlier this year, received #15, but haven't ever received the "Lansing TALISMAN" -- have I missed it?

--



David Golumbia

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188. **wystan**

**Re: what matter who's speaking**

Tue 11 Jun 1996

---

Dear John,

I have always assumed Beckett was one of those writers of fiction who was important to poets and poetry; fiction's hardly the word for what he wrote which's part of the reason. For myself he was the writer that got me writing.

Wystan

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189. **Edward Foster**

**Re: LANSING TALISMAN!!!**

Tue 11 Jun 1996

---

the last mailing went out yesterday. if you don't have a copy within a week, there's trouble with the post office yet again. best wishes, ed

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190. **Tim wood**

**Re: what matter who's speaking**

Tue 11 Jun 1996

---

*I have always assumed Beckett was one of those writers of fiction who was important to poets and poetry; fiction's hardly the word for what he wrote which's part of the reason. For myself he was the writer that got me writing.*

Wystan

Wystan,



My agreement on this point. Beckett may have used the framework of "fiction" to cloth his work, but the heart of the work falls into poetry. Any number of passages in the trilogy work with some very intricate cyclings and subtle references and word play are rampant in his work, etc., etc. In one interesting performance I had the joy to experience (if only I could claim the idea!) they took the one passage (test: name work) in which the character goes back and forth between different elements in a bedroom, including the dresser over and over and over and over again. Instead of just "staging" (how would one do that...) or reading the passage, the reading was grabbed by a sampler and echoed back live again and again and again. The extend reverberation/echoing/whatever of the words seemed to pull the audience and the performers into a space separate from the auditorium. Wonderful.

Tim

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191. **Rod Smith**

***Re: what matter who's speaking***

*Tue 11 Jun 1996*

---

This Beckett/Cage question is interesting. I've often thought of it as Apollonian/Dionysian. Cage found Beckett's work too dark -- on the other hand he got on famously w/ Jasper Johns! Optimism was such an important part of Cage's character (not that he also didn't have a dark side/ dark times), but what he perceived as the complete lack of affirmation in Beckett made him question. I told him he should read \_Watt\_, the humor, as he loved Joyce so, but I don't think he ever did.

I don't think it's true that Cage is more important to experimental writers than Beckett, he has certainly been of great use to many. P. Inman in particular points to Beckett, as does Retallack.

There's a book by Nicholas Zurbrugg called \_The Parameters of Postmodernism\_ which works off a dialectic of what he calls "C-effect" vs. "B-effect" -- which opposes Cage, Beuys, Anderson, & others to Beckett, Baudrillard, Bourdieu, etc. (etc?) -- actually he locates "the dawn of the B-effect" in Benjamin's "Work of Art in the Age of Mechanical Reproduction" to which he opposes Cage's radical experimentation, questioning of value judgements, & enthusiasm for technology. I'm not doing the book justice here though at times it seems a bit to either/or, as does the Apollonian/Dionysian above, & needs more of an actual dialectic goin' on.

One other thing on Cage & Beckett-- Cage contributed to the Review of Contemporary Fiction issue on Beckett, a beautiful, very spare mesostic on a 5-line Beckett poem. Cage is missing from the contents page, it's pg. 85.

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192. **Tim wood**

**Re: what matter who's speaking**

Tue 11 Jun 1996

---

*"silence" and "nothing" are such central terms at about the same time for Cage and Beckett, but Cage seems to have mattered a lot more for querzblatian types--am I wrong? If not, is the reason something like, they both intuited the impossibility of big-S Selfhood, but what was an opportunity for Cage was an intolerable threat for Beckett, and so he seems rear-guard? Or were they talking about totally different things under the same names?*

Cage's work is much more detached: there was little/no content to worry about. With Beckett, there was always some amount of content, and pretty damn depressing (& exciting...) content at that. At the same time, I wonder if the lack of content isn't ultimately more depressing.

I seem to remember reading that Beckett's shift to plays was because the novels were too personal. Interesting, perhaps the impossibility of Selfhood was too personal <Don't throw that one at a addict of black and white logic>. But, I don't know if that justifies reducing Beckett to the phrase "rear-guard". That term (and please I'm not flaming) seems meaningless for the same reason phrases like "cutting edge" and "innovative" and "original" are so utterly meaningless. What is "rear-guard" at this point? Perhaps its better to look at Beckett/Cage as a contrast of one dealing with/exploring/describing the struggle with that threat vs. one playing in the lack of selfhood. Some of the more romantic on the group might value the heroic antiheroism of the former as more important...

*| It's fascinating to me how liminal Beckett seems*

agreed... see my other post on this thread...

*| --both totally constructed and always seemingly on the verge of disintegration. But does the construction belie the desperation? Or vice versa?*

Perhaps it's both... both and neither belieing (word or not that) the other.

Tim Wood

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193. **Rod Smith**

***Re: what matter who's speaking***

Wed 12 Jun 1996

---

Tim wrote--

>Cage's work is much more detached: there was little/no content to worry  
>about. With Beckett, there was always some amount of content, and pretty  
>damn depressing (& exciting...) content at that. At the same time, I  
>wonder if the lack of content isn't ultimately more depressing.

Don't know what you mean by lacking content. How cld it be? Do you mean narrative? Also don't understand "playing in lack of selfhood." How cld it be? or not be?

Rod

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194. **Chris Stroffolino**

***Re: what matter who's speaking***

Wed 12 Jun 1996

---

Very Good post Rob on Beckett--- I'd like to add that the earlier Beckett (of the trilogy, WATT, even PROUST, etc.) seems to have a bigger influence on, say, Ashbery than the ILL SEEN ILL SAID stuff. more later....

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195. **wystan**

***Re: what matter who's speaking***

Wed 12 Jun 1996

---

Dear Rod,        Good posts. Your mention of Johns reminds me of the Beckett/ Johns collaboration: FOIRADES/FIZZLES. Johns who is clearly creatively comfortable with both Cage and Beckett, can serves as a useful bridge figure here. Since for all three what content is is a question, it is not useful to compare them on the basis of how much any one of them has of it. Although, it is useful to see how putting the question is different depending on the art form in which it is put. And pessimism/optimism aside, the main thing is that putting content in question is a means of restoring the authority of the creative. ... leastways it did that for me.        Wystan

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196. **Herb Levy**

**Re: what matter who's speaking**

Wed 12 Jun 1996

---

I don't know of any direct connection between Cage's use of silence/nothing & Beckett's, but there is a direct connection between Beckett & Morton Feldman, who has earlier come up in connection with Cage.

One of Beckett's last texts was "Neither" written specifically for Feldman's opera of the same name & in gratitude for this text, one of Feldman's later pieces, for chamber orchestra, was dedicated, and titled, "For Samuel Beckett."

*Regarding what people are reading, I've been going through Beckett's trilogy (Molloy, Malone Dies (I'm on this), and The Unnameable), and I was curious to see what sort of a legacy people think that Beckett's had upon contemporary writing. Particularly, I was struck by the way that "silence" and "nothing" are such central terms at about the same time for Cage and Beckett, but Cage seems to have mattered a lot more for querzblatian types--am I wrong? If not, is the reason something like, they both intuited the impossibility of big-S Selfhood, but what was an opportunity for Cage was an intolerable threat for Beckett, and so he seems rear-guard? Or were they talking about totally different things under the same names?*

*It's fascinating to me how liminal Beckett seems--both totally constructed and always seemingly on the verge of disintegration. But does the construction belie the desperation? Or vice versa?*

Thanks,  
John

Herb Levy



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197. **Charles Smith**

**Re: what matter who's speaking**

Wed 12 Jun 1996

---

as to: "I was curious to see what sort of a legacy people think that Beckett's had upon contemporary writing. "

For one, it's hard for me to imagine the writing of Clark Coolidge without the example & explorations of Beckett.

Charles Smith

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198. **Herb Levy**

***Re: various cages - newspaper reviews***

*Wed 12 Jun 1996*

---

I have a lot of different things to say in response to the ongoing discussion of Cage here. I've split my comments on the Cage discussion into several parts, cause this one got to be pretty long. It's about the value of newspaper reviews.

The following is based not only on my own twelve years producing and presenting concerts of post-Cageian (wait, I think there were two concerts which included works by Cage, so they weren't all literally post-Cageian) new music, but also on my serving as board member of the now defunct New Music America festival for six or seven years & on my reading of the press kits of countless composers and performers of new music, dance, etc. as well.

Also this applies most particularly to the situation in the United States, but in my limited experience it doesn't seem to be too different in much of the developed world.

Clearly the content, tone, etc. of Page's review were abominable, but it was a review in a daily paper. It isn't an academic or artistic critique of Cage, it's a newspaper review & the rules are very, very different. Newspaper reviews don't really mean anything, it's simply not worth the trouble to take them seriously.

I don't think that experimental writers are used to dealing with newspaper reviews very often, so I guess I can understand wanting to treat it as serious criticism, but it's simply absurd to do so. Newspapers don't carry arts criticism, they have entertainment reviews. If the fact that sometimes these reviews of entertainment are about events that you consider art confuses you, this is your problem & not the problem of the newspaper.

No one (except the uncle who lives in the town in which you are unlikely enough to be reviewed & he just wants to know why you aren't calling your parents more often anyway) remembers newspaper reviews, they are strictly filler that is only useful to the artist if the information about any future events, recordings or publications is accurate.

Particularly (but not exclusively) when they are about "avant garde" work, EVEN when the review is positive, a newspaper review is almost always just as full of errors of fact as when the review is negative. In virtually all instances where a review is not incorrect, it has been cribbed from the press release & does not reflect the thinking of the reviewer.

People who write reviews of the performing arts for newspapers, many of whom are great people and good writers, are almost never specialists in "experimental" work. Even in the rare cases in which they are familiar with this kind of art, they were hired to write about mainstream movies or classical music or

best sellers. So you frequently read reviews of jazz concerts by someone who knows about painting, reviews of paintings by former sports writers, reviews of theater by someone who knows about classical music, etc.

That's the way it is in the newspaper world. The idea is that anyone who is a journalist can write about anything, because they are trained to cover the five W's before the deadline.

Also, in this climate, writers who are supportive of unusual kinds of events are often seen as partisan, and in the wonderful world of journalistic ethics, that often means that they are not objective enough to review something.

Anyway, editors will rarely assign reviews of "experimental" work unless the performance is running for more than one night (as a kind of consumer report for those who might want to go after the opening night) & the editor usually assumes (usually correctly) that most of the "regular" people who read his paper would think that this event was a pile of crap, anyway.

&, even if an experimental event is running for more than one night, an editor will usually only assign a review of work like this if 1) it is being presented by an organization he cannot otherwise ignore, 2) if there are no other arts events that week for a salaried reporter to cover or, 3) there was a preview of the event in a competing paper that he can't ignore.

Is this depressing enough yet?

I don't know of an equivalent resource for Cage, so let me suggest that someone go to the Merce Cunningham Dance Company Web site (<http://www.merce.org/> it's worth looking at anyway) & look up the tour history of the company. Then go to a good research library and look up the reviews in the daily papers for each performance/residency by the company. Count the ones that are factually accurate (don't expect them to be informed as to the aesthetic issues involved in what Cunningham et al are about) & let me know the percentage. I'll be very very surprised if it's higher than 10-15%.

The fact that there's some coverage of the "experimental" performing arts in daily newspapers IS different than the usual case for "experimental" literary arts. But, because there's so little context for the work in the daily lives of most of the people who read these reviews, they are meaningless attempts at filling the space around the department store advertisements, and they are treated as such by most editors and writers.

If you want to bang your head against this wall, you'd better believe that it has almost nothing to do with a despicable review by Tim Page, and everything to do with the general state of culture. The situation is so globally fucked up, that to get a wild hair up your butt about a literally stupid review seems like a misplacement of effort.

The problem isn't that newspapers don't treat the avant garde with respect, it's that newspapers like the rest of the society we live in, don't treat any kind of art with respect, even the popular arts like television.

& that's a whole other letter to the editor.

Herb Levy



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199. **Herb Levy**

***Re: various cages - Europera 5***

*Wed 12 Jun 1996*

---

Mark, have you heard Europera 5, on CD or in performance?

I've heard a LOT of John Cage's music, I've heard the Europera 5 CD by the musicians for whom the work was created, as well as a local performance of the work, & I'd be quite hesitant to spend a lot of time defending the composition. There's plenty to be said about the work, especially in light of it's structural relation to the previous works in the Europera series. Plenty to be said, but, for many people, I doubt this would include "I really want to hear that piece again." I can think of hundreds of things (including hearing/seeing a performance of Europera 1& 2) that I'd rather do than to hear another performance of Europera 5.

The work was made as a sort of small-scale performable version of the earlier incarnations of Europera: 1& 2, a major composition for extremely large forces (full orchestra, 19 singers, complex staging, lighting, etc.) in a very fully equipped theater (many opera houses aren't suited for the work, let alone more general theaters) & 3 & 4, already created for smaller performing ensembles. There's a discussion of the process of creating this piece in Musicage, the book of conversations between Joan Retallack & John Cage, that Rod has often referred to here.

In many ways, Europera 5 is a minor work, & I don't think it's all that successful. Few of Cage's compositions that use other music as source material depend so much on the recognizability of the original for their effect. Even the other Europeras as denser, allowing for the awareness of other textures & structures out of the found material. In making Europera 5 as sparse as it is, Cage was faced with the same problem that many composers who use digital samples of other music face, how to create something that is unrecognizably new, while using source material that is recognizably old. The excerpts in Europera 5 rarely overlap & are so much a part of the works from which they come that comparatively little synergy arises out of the mix. It seems like nothing so

much as a poorly received radio station playing excerpts from various operas in sequence.

Does Europera 5 deserve to be brutally & ignorantly savaged in a review, probably not? Does such a review of this work deserve an all-out shrill call to arms in defense against an embattled "avant garde"? Again, probably not.

I really don't think that any stance which must defend all works under the rubric of the "avant garde" against all attacks is a useful one.

In the case of Europera 5, there are simply other fights that are more important and other fights more likely to be won.

Herb Levy



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200. **Carnography**

**Re: various cages**

Wed 12 Jun 1996

---

mark wallace typed:

*intellectual slander IS a significant litmus test of whether one deserves respect.*

Or rather:

Intellectual slander is the misdemeanor of critics.

Its penalty is the loss of the reader's respect.

The quickest way to regain respect: to acknowledge one's wrong and re-evaluate the object of slander.

(Provisional Ethics 1-1)

<http://www.interport.net/~scrypt>

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201. **Kevin Killian**

**Re: Miscellaneous stuff**

Wed 12 Jun 1996

---

At 3:22 AM 6/12/96, Ron Silliman wrote:

*Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that is, to be less snide, she uses the same pallet of devices, but does so to construct a decidedly unified, even romanticized, subjective whole). It brought up for me the whole question of recycled modernism, thinking of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's*



*Hemingway in The English Patient. In each instance, the techniques are used to much more conservative ends than those for which they had originally been elaborated.*

Thanks Ron. Now I feel less guilty that I'm reading \_House of Mirth\_ right now rather than "keeping up."

x,

Dodie Bellamy

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202. **Ron Silliman**  
***Miscellaneous stuff***

Wed 12 Jun 1996

---

Chris,

No, I did not know Poulin, but yes, he did do BOA. The obit in the Times was so cloying, it was hard to fathom (odd for a publication that prides itself in its usual critical distance). Hart published a newsletter out of his home in Marin in the mid-80s that attempted to scold all of us barbarians for failing to understand the true meaning of modernism. By comparison to the fugitives, he was a progressive, but that was always the context the work seemed to seek out. I think I've noted here before that Robert Barlow, the poet-anthropologist who was a fellow traveler with the Activist Poets, was somebody whom Olson mentions trying to seek out while in Mexico, somewhere in the Mayan Letters.

Orono folks,

For those of us (and I suspect we are many on this list) who have, as yet, to see a single word explaining what this conference there might be or be about, we hope you will provide the in-depth coverage we are growing used to here. Details, detail, details!

Summer Reading List...

Just finished Carole Maso's *Ava*, which makes Beckett safe for PBS (that is, to be less snide, she uses the same pallet of devices, but does so to construct a decidedly unified, even romanticized, subjective whole). It brought up for me the whole question of recycled modernism, thinking of Alice Walker's uses of Faulkner in *The Color Purple* or Ondaatje's *Hemingway in The English Patient*. In each instance, the techniques are used to much more conservative ends than those for which they had originally been elaborated.

The whole question of a poet's prose or a poet's fiction makes enormous sense to me, Wystan, from Joyce forward. I think that *Primary Trouble* is right on

target to include Dodie Bellamy in its anthology of poetry. (Great selection too, by the way.)

Next book is Langston Hughes' The Big Sea, which I picked up in SF last month.

All best,

Ron Silliman

██████████

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## 203. **Daniel Bouchard**

### *poetry reading*

*Wed 12 Jun 1996*

---

#### JOHN ASHBERRY EATS FIDDLEHEADS

You are invited  
to a poetry reading  
where five Boston cats\* are blowing their poetry  
REAL HARD

Ange Mlinko  
Damon Krukowski  
Sianne Ngai  
Daniel Bouchard  
Chris Stroffolino

10 Oxford Street- REAR, Somerville, MASS.

Monday, June 17  
8:30 PM

Nothing has been so good  
since Wieners retired

---

\* OK, so Stroffolino is an Albany cat not a Boston cat (and soon to be a Jersey City or Brooklyn cat anyway) but such an opportunity for palimpsest rarely occurs.

On your way to Orono (or just hanging around New England?) and want to start the week off right?

Here's your opportunity to see/hear some real Boston.

Call for details: ██████████.

██████████

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204. **Mark Roberts**

**Re: adventures in paradise**

Wed 12 Jun 1996

---

"Adventures in Paradise" by Laurie Duggan seems like a pretty good poem to me. Here is a sample stanza:

*The doctor lived on the main street until  
he moved around the corner. He thought I was smart.  
My grandmother didn't like Picasso - for her  
the sole representative of "Modern Art". I wanted  
to be a veterinary surgeon and fix up animals  
and live on a farm like my uncle and aunt.*

*The poem may be a little 'smart' on the whole, but Duggan has a great light touch.*

*Just typing,  
Jordan*

Jordan

I'm just wondering where you came across Laurie? Have you ever read (or better heard Laurie perform) 'do the modernism'?

just hittin' the keys.....

---

Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia

██████████  
PH:(02)██████████  
FAX:(02)██████████

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205. **Mark Roberts**

**Re: adventures in paradise**

Wed 12 Jun 1996

---

*Chris, no, Duggan's poem has the pleasant slightly damaged quality of the sestina without the unfortunate insistence on those dopey end words.  
Whoops! my politics are showing. Here are another six lines of the poem:*

*I burst a blood vessel below the brain  
and spent two months in the Alfred Hospital  
reading the complete works of Ian Fleming  
which I liked because he could make golf  
interesting. Then I read Emile Zola  
and started writing D.H. Lawrence imitations*

*in which young men full of spirit flung  
themselves down upon the earth and felt it breathe  
and everything seemed complete. I wanted  
to be a rock star, then a painter,  
then a novelist, but I ended up writing poems  
late in 1966, misunderstanding T.S. Eliot.*

*What the hell - have twelve lines! You'll note, Chris, a decided Kenneth  
Koch-influence on that last line. Duggan was I believe a big Scripsi  
conspirator, and an Otis Rusher as well. Any recent Duggan sightings?*

*Enthusiastically,  
Jordan*

I first read Laurie in MAGIC SAM a wonderful magazine put out by Ken Bolton, Anna Couani and others in the late 70s early 80s. (Ken is now editing Otis Rush). Laurie contributed a couple of poems to the first issue of my magazine (P76) - including 'do the modernism'. He remains one of my favourite poets. For a complete change of pace try and find a copy of THE ASH RANGE which is a verse history of the east Gippsland area of Victoria

---

Mark Roberts  
Student Systems Project Officer  
Information Systems  
University of Sydney NSW 2006 Australia

██████████  
PH:(02) ██████████  
FAX:(02) ██████████

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206. **Kevin Killian**  
***Communications Decency Act***

Wed 12 Jun 1996

---

This is Dodie Bellamy. I received the following from another list I'm subscribed to. It's not about poetics, but I thought it might be of interest.

PHILADELPHIA (Reuter) -- In a ground-breaking decision on free-speech rights over the Internet, a special U.S court panel blocked as unconstitutional a new federal law prohibiting indecency on computer networks.

The three-judge panel issued Wednesday a preliminary injunction blocking enforcement of portions of the Communications Decency Act, signed by President Clinton Feb. 8, which prohibit the distribution to minors of indecent or "patently offensive" materials over computer networks.

The court let stand prohibitions against obscenity and child pornography, types of speech that are not constitutionally protected and were not challenged by the act's opponents.

"The Internet may fairly be regarded as a never-ending worldwide conversation," U.S. District Judge Stewart Dalzell, a member of the panel, said in his opinion accompanying the decision.

"The government may not, through the CDA, interrupt that conversation. As the most participatory form of mass speech yet developed, the Internet deserves the highest protection from governmental intrusion," he said.

Also on the panel were U.S. District Court Judge Ronald Buckwalter and Dolores Sloviter, chief justice of the Third Circuit U.S. Court of Appeals.

In its legal conclusion, the court said the blocked portions of the act were unconstitutional on their face.

The injunction was issued in response to a lawsuit against the U.S. Justice Department challenging the act. The challenge was filed by the American Civil Liberties Union and groups representing libraries, publishers and the computer online industry.

A Justice Department spokesman said the agency had no immediate comment on the ruling.

The ruling sets the stage either for a trial on whether the act should be permanently blocked, or a direct appeal of the preliminary injunction to the U.S. Supreme Court under expedited provisions written into it.

"The court has reaffirmed what our founders 200 years ago bequeathed as our greatest liberty, and that's free speech," said Stefan Presser, legal director of the ACLU of Pennsylvania, which filed the original suit.

Bruce Taylor, chief counsel for the National Law Center for Children and Families, which supports the act, said of the ruling, "I don't consider this a setback."

The act has already heightened awareness of content unsuitable for minors on the Internet, and prompted development of technology that will make it possible to screen and block material for suitability for minors, he said.

Such technology will undermine arguments by the act's opponents that it is impossible to enforce, he said.

In addition, he said, state laws already on the books can also be used. "The states can do what this ruling said the federal government can't do yet," he said.

The ACLU immediately posted the court's opinion and order, which total 177 pages, on its World Wide Web site, said Christopher Hansen, attorney for the national ACLU. The address of the site is <http://www.aclu.org>.

In the event of a government appeal, Hansen said, "We'll certainly defend the conclusion vigorously."

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207. **Aldon L. Nielsen**

***Re: summary reading***

*Wed 12 Jun 1996*

---

OOOPS! I'm actually getting to Maine Tues. night, as my panel is the next day -- will also be in gang reading Friday night -- maybe we should all wear colors!

and today's reading:

Juan Felipe Herrera -- *The Roots of a Thousand Embraces* \_ Manic D Press  
available from SPD -- it's great --

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---

208. **Chris Stroffolino**

***Re: what matter who's speaking***

*Wed 12 Jun 1996*

---

Hey Rod--- Is BRECHT part of the B-effect? It would seem that Bernstein in this schema would be more a CHARLES (more C than B) in terms of darkness, while Perelman would be more a BOB (B)--I've been thinking about the BECKETT connection with AKA (who brought that up?). It seems that AKA is less, er, "stream of consciousness" though than more Bruce Andrews-like in the way it reads. By Andrews like I mean, the emphasis is on the sentence (not emotional) rather than paragraph. Beckett's emphasis seems more on the accumulative rush effect. (again, i'm speaking primarily of the trilogy era Beckett... and I haven't read AKA in years....so I think I know what I'm going to read today.....cs

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209. **Charles Alexander**  
*readings/twin cities*

Wed 12 Jun 1996

---

A POETRY & MULTIMEDIA READING BY SPENCER SELBY & ERIK BELGUM

sponsored by Cross-Cultural Poetics and the College of St. Catherine-Minneapolis

SATURDAY, JUNE 15

ROOM 250

COLLEGE OF

ST. CATHERINE

MINNEAPOLIS

1:00 p.m.

SPENCER SELBY Spencer Selby's books of poetry include *Instar* (SINK Press, 1989), *Barricade* (Paradigm Press, 1990), *House of Before* (Potes & Poets Press, 1991), *Sound Off* (Detour Press, 1993), and *No Island* (Drogue Press, 1995). His visual poetry includes *Stigma* (Score, 1990), and *Malleable Cast* (Generator, 1995). In the middle 1980's Spencer Selby began SINK Press in San Francisco, where he still resides, and he coordinated the Canessa Park Reading Series from 1987 - 1993. In 1993 Selby created *The List of Experimental Poetry/Art Magazines*, a noncopyrighted, freely circulating document that tracks over 250 publications around the world.

ERIK BELGUM Erik Belgium's experimental fiction has appeared in over two dozen journals since 1985. Most recently he has been seen in literary journals such as *Avec*, *Chicago Review*, *Red Bass*, *Central Park*, *Black Ice*, and *Caliban*. His fiction will appear this year in an anthology of experimental fiction from the publishers of *Avec*, as well as in upcoming issues of *Central Park* and *Asylum Annual*. In his *Dictionary of the Avant-Gardes* (1993), Richard Kostelanetz called Belgium one of "the best of the younger writers of fiction, let alone experimental fiction." Belgium's literary/audio/soundtext works have been played throughout the United States, in concert, on radio, and also recently on the CD audio magazine *Aerial*. Recent commissions include spoken word pieces commissioned by the Dale Warland Singers through a Jerome Foundation grant and another by Corn Palace Productions performed at the Southern Theater in Minneapolis.

This reading is FREE and is held at the College of St.

Catherine-Minneapolis, 601 25th Avenue South (two blocks north of the 25th Avenue/Riverside intersection).

Next Reading sponsored by Cross-Cultural Poetics:

June 29, 1:00 pm, Room 250, College of St. Catherine-Minneapolis

DAN FEATHERSTON  
&  
CHARLES ALEXANDER

For further information about Cross-Cultural Poetics readings and publications, please contact Mark Nowak at [REDACTED]. Or e-mail him at [REDACTED]

I hope anyone on the poetics list visiting or living near here will come. I'll post more before the June 29th reading.

charles alexander  
chax press  
[REDACTED]

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210. **Jonathan A Levin**  
***clamdiggers (fwd)***

*Wed 12 Jun 1996*

---

This one's from Marisa Januzzi, whose machine apparently needs to be fed. JL.

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

It's Maine, so we're supposed to wear clam diggers, right Kevin? (Dodie-- can I answer the post in person!?) If I ever finish my grades I will be in Orono too, Kerouac paper, time recently unsettled & rescheduled for undetermined reasons.

(Anyone looking for summer reading-- MEXICO CITY BLUES, SUBTERRANEANS, TRISTESSA, OLD ANGEL MIDNIGHT, and VSIONS OF GERARD... are all truly great, and this from someone who once couldn't read Kerouac for sexism...)

Maybe we should designate a poetics reef & then all go meet on it?

Re: LeSueur-- some of her stuff is available through SPD, including the pamphlets (just got "Women on the Breadlines"). I'd love to hear more about her being alive.

Does anyone know how much of Ronald Johnson's ARK has been collected & where, besides PRIMARY TROUBLE? (& are his cookbooks as rich?)

Also, has anyone else read Emily Holms Coleman (esp. THE SHUTTER OF SNOW)?

Ciao, & drowning in work, and on notice that my server is down after 10AM tomorrow until Orono..... bleh!

--Marisa Januzzi



211. **Jonathan Brannen**  
***Standing Stones Press Special Offer***

Wed 12 Jun 1996

---

SPECIAL OFFER TO POETICS SUBSCRIBER

Standing Stones Press Publications

Tom Ahern, *\_Skippy Taggart's Wife\_*  
Curt Anderson, *\_Umbra\_*  
Dennis Barone, *\_The Masque Resumed\_*  
Jonathan Brannen, *\_Crunching Numbers\_*  
Gerald Burns, *\_Probability and Fuzzy Dice\_*  
Cydney Chadwick, *\_The Gift Horse's Mouth\_* o.p.  
Mark DuCharme, *\_Contractng Scale\_*  
Peter Ganick, *\_IT OR S/HE\_*  
Geof Huth, *\_To a Small Stream of Water (or Ditch)\_*  
H.T. (Heather Thomas), *\_Circus Freex\_*  
Stephen-Paul Martin, *\_Crisis of Representation\_*  
Michelle Murphy, *\_The Tongue in its Shelf\_*  
Sheila E. Murphy, *\_Wind Topography\_*  
John Perlman, *\_Anacoustic\_*  
Susan M. Schultz, *\_Earthquake Dreams\_*  
Mark Wallace, *\_In Case of Damage to Life, Limb or  
This Elevator\_* (forthcoming, June 1996)

All publications are \$4.00 or any four for \$12.00  
(postage included except on foreign orders).

Also available from Standing Stones:

Jonathan Brannen, *Thing Is The Anagram Of Night* (Texture Press, 1996), \$6.00  
nothing doing never again (Score Press, 1996), \$8.00

SPECIAL OFFER TO POETICS SUBSCRIBERS: \$3.00 each or FOUR FOR  
\$10.00 !!! *Thing Is The Anagram Of Night* (Texture Press, 1996), \$4.00 and  
nothing doing never again (Score Press, 1996), \$5.00.

Plus a free copy of Gerald Burns *Probability and Fuzzy Dice* (upon request and  
while supplies last) with any order !!! Offer good until July 15, 1996. Very lim-  
ited quantities of some titles.

Order from XXXXXXXXXX  
(I'll include the bill when I ship the order) or from:

Standing Stones Press  
7 Circle Pines  
Morris, MN 56267

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212. **Jordan Davis**  
***against summer reading***  
*Wed 12 Jun 1996*

---

I am leaning to the left against my summer reading:  
a very large (1000 pages?) blank book, extraordinarily  
popular delusions, The Life of Johnson, etc, and  
what good poems it's making me flee to read--Frank  
O'Hara's poem up in the subway, contrarian and  
personist in the best of spirits, Karen Volkman's  
national poetry series book \_Crash's Law\_  
the presense of which can only mean  
that Juliana Spahr's NPS book is preparing  
to knock New York City over like the cardboard diorama  
we know it is, oh and god! Laura Moriarty's  
book \_Symmetry\_ thank you Rod! for sending it -  
I've never seen anybody get knocked out the way  
it happens all the time on tv, how does anybody  
get any reading done when they own a tv,  
someone like Melanie Neilson makes a poem  
and the credit card offers, are they nefarious?  
Do you find out about yourself when you consume  
the endless electrons? It's something you can  
turn on, the Baudelaire of you, but when you  
find out the 'off' switch is symbolic at best,  
a surrealist at most, a batter in a cage,  
is she bored? Not Melanie but  
the manic imperative, the one up  
the street we'll have to go visit when they get  
here, deferring to the expert light  
of some characters we know, Ringo, Paul, John,  
Morton, etc. That ought to be something exciting.

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213. **Ken Edwards**

***post language poetry, post modernist poetry, fakes***

Wed 12 Jun 1996

---

Ira Lightman wrote:

Ken, could you detail a few of the poets  
here, as you say, who engage intelligently with  
langpo, which books or poems?

(ie in the UK)

Well, first among them I would place Allen Fisher. He and I have had numerous conversations about langpo type poets since, I think, the early 1980s, and I'm indebted to him and to his vast book collection in this respect.

Cris Cheek (hi Cris!) has had strong transatlantic links for many years, including with langpo.

Tom Raworth is notoriously US- and langpo-friendly -- one of the most open and generous souls around. Maybe one of the few Brits who has actually influenced the langpo scene at source.

Wendy Mulford has corresponded for many years with the grouping of poets around Kathleen Fraser and Susan Gevirtz's How(ever) and is well acquainted with, particularly, the women in the langpo camp and around it.

Maggie O'Sullivan has collaborated on a book with Bruce Andrews and reads avidly in and out of langpo as far as I know. I'm particularly grateful to her for introducing me to the work of current Canadian "experimental" women poets.

A number of the poets associated with the London SubVoicive/Writers Forum crowd are knowledgeable about it. Among these I'd mention Adrian Clarke and Robert Sheppard, who edited the Potes & Poets anthology of London poets "Floating Capital" -- also Johan de Wit, Ulli Freer, Lawrence Upton, and of course Bob Cobbing, also one of the least prejudiced guys around, who published that Maggie/Bruce collaboration.

Peter Middleton is clearly keen on that stuff. So is Miles Champion, I'd say.

Finally Robert Hampson and I were probably the first to publish some of the Americans, even before they were labelled "language", back in the 1970s. Lyn Hejinian, Alan Davies and James Sherry made appearances in our long-dead magazine Alembic.

Sorry to go on. Of course, this list isn't exhaustive. As for "which books or poems", well I wouldn't presume to trace influences that closely -- you'll have to decide.

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214. **Chris Stroffolino**

**Re: clamdiggers (fwd)**

Wed 12 Jun 1996

---

Well--someone told me one should pack a lot of BUG SPRAY for MAINE...  
so I might hit someone up for this.  
Didn't Emerson say something like  
"If one goes for a walk in the woods, one must feed mosquitos"  
(which I translate as):  
"if one goes for a walk in a city, one must feed quarters to  
payphones"----cs

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215. **Herb Levy**

**Re: clamdiggers (fwd)**

Wed 12 Jun 1996

---

| *Does anyone know how much of Ronald Johnson's ARK has been collected*  
| *&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)*

Some large assemblage of Ark (perhaps all of it) is due imminently from University of New Mexico Press. The cook books are great.

Herb Levy



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216. **Chris Stroffolino**

**Re: post language poetry, post modernist poetry, fakes**

Wed 12 Jun 1996

---

Dear ken Edwards--- Could you elaborate on Miles Champion. The little I've seen is interesting and it was good to see your willingness to include him, while Ira, I think, seemed less to.....cs

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217. **Charles Alexander**

**Re: clamdiggers (fwd)**

Wed 12 Jun 1996

---

| *Does anyone know how much of Ronald Johnson's ARK has been collected*  
| *&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)*

I notice in the new Small Press Distribution Catalog that Gus Blaisdell's Living Batch Press in Albuquerque has brought out the whole (I believe) of Ronald

Johnson's ARK. So contact SPD at 1814 San Pablo Ave., Berkeley, CA 94702. And on that SPD catalog check out the drawings of writers on the cover, done by Gary Sullivan. High groove factor, as Gary might say himself.

Ronald Johnson's first southwestern cookbook is a classic. I know that there is a more recent edition of that, and others, but I don't know about them.

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218. **Charles Alexander**

***Re: clamdiggers (fwd)***

Wed 12 Jun 1996

---

*Does anyone know how much of Ronald Johnson's ARK has been collected & where, besides PRIMARY TROUBLE? (& are his cookbooks as rich?)*

*Some large assemblage of Ark (perhaps all of it) is due imminently from University of New Mexico Press. The cook books are great.*

apologies for repeating myself, but I wanted to make it clear. It's not the University of New Mexico Press, it's a new press, LIVING BATCH BOOKS (many of you I am sure know the long-lived Living Batch Bookstore in Albuquerque), run by Gus Blaisdell, which has, according to the announcement in the Small Press Distribution Spring 1996 catalog which just arrived, "just published one of the extraordinary long poems of the past quarter-century in Ronald Johnson's ARK. Early versions of Johnson's great, elegant long poem are all out-of-print. This new book presents the full poem for the first time, a true heir to Louis Zukofsky's "A," Basil Bunting's BRIGGFLATTS, George Oppen's and Lorine Niedecker's longer series, and Robert Duncan's PASSAGES and STRUCTURE OF RIME, but with a music and architecture unique in American poetry."

And more complete SPD ordering info:

1814 San Pablo Avenue  
Berkeley, CA 94702-1624

tel. [REDACTED]  
fax [REDACTED]

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219. **Herb Levy**

***(no subject)***

Wed 12 Jun 1996

---

Charles,

I'm sure you're right.

The SPD catalog hasn't shown up here yet & when I checked locally after seeing a reference to Ark somewhere (?), the book store came up with it as being from UofNM Pr.

In any case, I'm glad I don't have to wait much longer to read it all.

Herb Levy



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220. **Romana Christina Huk**

***Alternative Accommodations for Assembling Alternatives***

Wed 12 Jun 1996

---

For those who wish to attend *\_Assembling Alternatives: An International Poetry Conference/Festival\_* (29 Aug.- 2 Sept.) but can't afford the price of accommodation and/or meals, new options have been created that allow for use of a local campsite or, for a more limited number, guest housing with faculty and students in the area. Those who intend to camp and not take meals with the group will only pay \$15.00 per day (\$60.00 for the whole event); this includes transportation to and from the conference site, and coffee/tea-breaks during the days, but does not include the costs required by the campsite itself. They have given us rates at approx. \$18.00 per night per "couple" in a tent (it pays to double-up with someone); the rental of any equipment needed is up to campers. Further details can be retrieved by calling the campsite directly; do so by asking about the "safari site"(!) reserved by Romana Huk at UNH for the poetry conference/festival on the above dates: Lamprey River Campground, 16 Campground Road, LEE, NH 03824; tel.: [REDACTED]. The grounds have full Facilities (toilets, showers). Tents, however, are hard to find for rent in this area, but Eastern Mountain Sports in the local Fox Run Mall ([REDACTED]) reports to have enough tents for approx. 30 people camping in sets of two and three; they go for between \$25.00 and \$30.00 for the full stint. To reserve any of these you must act *\_soon\_*.

Those who intend to pay the full \$270.00 commuter fee for taking all meals with the group for these 5 days and 4 nights will be up first for placement in people's homes (in order to help reduce their overall costs and relieve our volunteer hosts' anxieties about feeding, etc.).

Anyone interested in either new option must still go through the University Conferences Office to secure a seat at the conference itself (which is very important given our limited space): Univ. Conferences Office, Univ. of NH, 11 Brook Way, Room 121, Durham, NH 03824-3509; tel.: [REDACTED]; fax: [REDACTED]. If you wish to pay the commuter fee to take all meals with the group, you will need a registration form from the Office. Those who hope to be

placed in guest housing must contact myself, Romana Huk, conference organizer, as soon as possible; I can be reached before 27 June either at this e-mail address or at UNH ([REDACTED]). After that I leave for six weeks in England, cut off from e-mail, I think (though I'll keep you posted). I can be reached either through the Conferences Office (who can in a pinch fax or call me) or, after the 1st of July, I can be contacted by phoning Gonville & Caius (pronounced "Keyes") College, Cambridge, England (44 1223 332400) and leaving your phone number in a message for me to call you.

The conference/festival is developing beautifully despite funding woes on all our parts. Its schedule begins at 2:00 with registration on the 29th of August; at that time the book exhibit/sales area will be getting set up, and the Great Bay Room (our largest) will, I hope, be hung and otherwise transformed by artworks made in response to these poetries, if we can get artists and the New England Center staff to agree on what can be done to the walls. At 5:00 an informal reception will lead into dinner at 6:00, after which we'll have our first night of performances in the Great Bay Room. I'll be finalizing the readings in the next several days; several of the most well-known will be on that night so it's not one to be missed. The readings will be free and open to the public.

Remember that although our focus is the U.S., U.K., Canada and Ireland, other poetries will be represented and become part of the conversation.

Among those thus far scheduled to give talks or performances are (and this can't be a full list, so I'm about to choose randomly): Charles Bernstein, Karen Mac Cormack, Sean O'hUigin, Tom Raworth, Carla Harryman, Nicole Brossard, Maurice Scully, Allen Fisher, Rae Armantrout, Steve McCaffery, Maggie O'Sullivan, Denise Riley, Joan Retallack, Peter Quartermain, Marjorie Perloff, Peter Middleton, Bob Perelman, Juliana Spahr, Jeff Derksen, Peter Gizzi, Miles Champion, Caroline Bergvall, cris cheek, Catherine Walsh, Steve Evans, Miriam Nichols, Alan Golding, Trevor Joyce, Kathleen Fraser, Rod Mengham, Barrett Watten, Abigail Child, Paul Dutton, Lee Ann Brown, Ken Edwards, John Cayley, Jim Rosenberg, Steve Benson, Wendy Mulford, Leslie Scalapino, Robert Sheppard, Fiona Templeton, Loss Glazier, Louis Cabri, Andrew Levy, Philip Mead, John Kinsella, Barbara Godard, David Bromige, Hazel Smith, Susan Schultz, John Wilkinson, Mary Margaret Sloan, Nicholas Zurbrugg, Billy Mills, Linda Kinnahan, Lynn Keller, Geoffrey Squires, Keith Tuma, Shamoan Zamir, Brian Lynch, Christian Bok, Charles Altieri, David Annwn, Tony Lopez, Donald Wesling, Burton Hatlen, and more.

In general outline, the conversation begins on Friday with discussion of differing contexts and relationships of these poetries to institutions in those contexts. On Saturday issues of poetic politics and imaginings of the subject arise, as well as the relationship between these poetries and their respective "mainstreams";

key problems of gendered and racial difference arise as well. On Sunday new forms of electronic and performance work enter in, and on Monday, our last day, almost all of it comes back in talk about where we stand at the "millennium" (or don't). On Sunday night we take a break from UNH's confines to have our dinner and readings in Portsmouth, the area's cultural center on the water. This will of course happen as part of the full conference fee paid by those taking meals with the group; transportation will be provided for all, even those not eating with the rest.

I hope that's enough information at the moment for those interested. I'm terribly sorry to have to take off for six weeks: but again, after the 27th you should be able to either fetch the details you need from the Conferences Office or reach me overseas. My address there, if you don't want to phone, will be : Romana Huk, Director, UNH Summer Program, Gonville & Caius College, Cambridge CB2 1TA, England. It takes about a week for letters to make it over. Remember to include your phone number in correspondence.

And spread the news about the book exhibit! All presses are welcome to contribute.

Wishing good summers to all of you,

Romana Huk

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221. **Rod Smith**  
***Re: clamdiggers (fwd)***

*Wed 12 Jun 1996*

---

Johnson's Ark's out just this week-- it's paperback, \$25.00. It's not published by New Mexico, but distributed by them.

Rod

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222. **Kevin Killian**  
***SPT--oportunity knocks***

*Thu 13 Jun 1996*

---

This is Dodie Bellamy.

I'm putting together Small Press Traffic's reading series for the coming year, and I am open to suggestions.

I'm planning to continue our Small Press Partners reading series in which we feature readers from targeted small presses. As part of this series books from featured presses are reviewed in *\_Traffic\_*, the SPT newsletter. The next issue



of *\_Traffic\_*, which will be out in August, will feature reviews of O-Books, Kelsey St., and Hard Press books. We are particularly interested in small presses which have published writing by minority writers working in nontraditional forms. Any presses interested in being considered for this series should contact me.

Now that SPT is more firmly settled at New College, I want to return to SPT's long-time (22 year) commitment to promoting emerging writers. I, for one, gave my first reading at Small Press Traffic. I'm considering an Introductions reading series in which we pair a more established writer with an up-and-coming writer. Also, I'm planning to re-establish our more intimate Poetry and Prose series, which will serve two purposes: (1) to provide readings for "younger" writers (younger not necessarily referring to age) and (2) to provide a space for arranging more last-minute readings for writers who happen to be coming to San Francisco. A number of writers from out of the area contacted Kevin and me this past year, wanting readings, and, we usually set them up with readings at other locations. Now we will be able to offer them readings at New College as well.

So, any writers planning trips to the West Coast this coming year, and who are interested in a reading while you're here, backchannel me or call SPT: 415/

██████.

Thanks.

Dodie

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223. **Tom Mandel**  
*reading / listening to music*

Thu 13 Jun 1996

---

Has anyone read the Austrian writer Thomas Bernhard?  
He's pretty great; I keep seeing his books on remainder tables in english editions that must have their last resort in nw dc.

he is a great writer, really; a destructive constructivist. In his will he forbade any further works of his to be published or printed in Austria or that his estate accept any prizes or honors therefrom -- those who know me will know that to be good enough for me!

Music: I suppose everyone on this list knows the work of john zorn, but I've been listening to his series of CDs with his band, Masada, and they are great. esp. Gimel.

Pierre Joris's list of mostly european music was a gift from this list. In return, let me ask whether -- assuming to head one's ears in a different direction from Cage for a moment -- anyone knows the music of Bohuslav Martinu? Or the recently revived music of Erwin Schulhoff?

I'm preaching to the choir? Let me continue by assuming out loud that many among you know the opera "The Cunning Little Vixen" by Janacek?

The Schubert piano trios? Totally great is Kurtag's "Hommage a R. Sch." (Robert Schumann) collected with some other wonderful chamber pieces of his and of Schumann on ECM 78118-21508-2 (why does it take so many numbers?).

Also Ulstvoldskaya's complete piano sonatas played by Frank Denyer on Conifer 75605 51262 2

Music for clarinet by poulenc or buddy defranco is good too.

Tom Mandel

\*\*\*\*\*  
Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]  
\*\*\*\*\*

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224. **cris cheek**

***Re: Alternative Accommodations for Assembling Alternatives***

*Thu 13 Jun 1996*

---

Hi Romana, well this sounds like the option I'm dying for.

Can I pay for the food, therefore eat with everyone and get into the guest housing please?

If you can take me onto that it would help a great deal.

If it's a yes, do I still need to register, being one of your advertised delegates? Do I need to call them. Sorry, but as an indieer-outsider it's a touch confusing. Not your information, but our responsibilities.

Did you get my posts? WOULD you rather I talked about the range e-poetry work? Got the feeling it wasn't what you wanted (although I'd be likely to use slides / computer voice ala Hawking in my intervention ) tant pis.

Really looking forward to seeing you.

love and love  
cris

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225. **Stephen Barker**

**Re: POETICS Digest - 11 Jun 1996 to 12 Jun 1996**

Thu 13 Jun 1996

---

Please de-subscribe me from the list. Nothing personal, just too much. SB

At 12:00 AM 6/13/96 -0400, you wrote:

>There are 26 messages totalling 1015 lines in this issue.

>

>Topics of the day:

>

> 1. what matter who's speaking (6)

> 2. various cages - newspaper reviews

> 3. various cages - Europera 5

> 4. various cages

> 5. Miscellaneous stuff (2)

> 6. poetry reading

> 7. summary reading

> 8. against summer reading

> 9. readings/twin cities

> 10. clamdiggers (fwd) (5)

> 11. Standing Stones Press Special Offer

> 12. post language poetry, post modernist poetry, fakes (2)

> 13. Communications Decency Act

> 14. <No subject given>

> 15. Alternative Accommodations for Assembling Alternatives

>

>-----

>

>Date: Wed, 12 Jun 1996 00:00:32 -0400

>From: Rod Smith <[REDACTED]>

>Subject: Re: what matter who's speaking

>

>Tim wrote--

>>Cage's work is much more detached: there was little/no content to worry  
>>about. With Beckett, there was always some amount of content, and pretty  
>>damn depressing (& exciting...) content at that. At the same time, I  
>>wonder if the lack of content isn't ultimately more depressing.

>

>Don't know what you mean by lacking content. How cld it be? Do you mean  
>narrative? Also don't understand "playing in lack of selfhood." How cld it

>be? or not be?  
>  
>Rod  
>  
>-----  
>  
>Date: Tue, 11 Jun 1996 23:45:51 +0000  
>From: Joseph Zitt <[REDACTED]>  
>Subject: Re: what matter who's speaking  
>  
>On 11 Jun 96 at 22:50, Tim wood wrote:  
>  
>> Cage's work is much more detached: there was little/no content to worry  
>> about. With Beckett, there was always some amount of content, and pretty  
>> damn depressing (& exciting...) content at that. At the same time, I  
>> wonder if the lack of content isn't ultimately more depressing.  
>  
>Well, not for me. I love Beckett (have several settings of Beckett  
>texts for voice and whatever sitting in drawers somewhere), but I  
>don't find the "detached" Cage depressing at all. But then, I've  
>never been much of a content fan (I get this image of the content  
>hitting the...), and I find a lot of Beckett quite funny.  
>  
>(I get this goofy image of someone a hundred years down the line  
>doing a paper viewing the Thoreau-based pieces that you and I are  
>writing for Question Authority, The in the light of our respective  
>views of Beckett and Cage... Maybe we gotta work Satie in somehow.)  
>-----1-----1-----1-----1-----1-----1-----  
>|||/ Joseph Zitt ===== [REDACTED] ===== Human Systems \||  
>||/ Organizer, SILENCE: The John Cage Mailing List \||  
>|/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 17:16:52 GMT+1200  
>From: wystan <[REDACTED]>  
>Subject: Re: what matter who's speaking  
>  
>Dear Rod,  
> Good posts. Your mention of Johns reminds me of the  
>Beckett/Johns collaboration: FOIRADES/FIZZLES. Johns who is clearly  
>creatively comfortable with both Cage and Beckett, can serves as a

>useful bridge figure here. Since for all three what content is is a  
>question, it is not useful to compare them on the basis of how much any  
>one of them has of it. Although, it is useful to see how putting the  
>question is different depending on the art form in which it is put.  
>And pessimism/optimism aside, the main thing is that putting content in  
>question is a means of restoring the authority of the creative.  
>... leastways it did that for me.  
>       Wystan  
>  
>-----  
>  
>Date: Tue, 11 Jun 1996 23:38:25 -0700  
>From: Herb Levy <[REDACTED]>  
>Subject: Re: what matter who's speaking  
>  
>I don't know of any direct connection between Cage's use of silence/nothing  
>& Beckett's, but there is a direct connection between Beckett & Morton  
>Feldman, who has earlier come up in connection with Cage.  
>  
>One of Beckett's last texts was "Neither" written specifically for  
>Feldman's opera of the same name & in gratitude for this text, one of  
>Feldman's later pieces, for chamber orchestra, was dedicated, and titled,  
>"For Samuel Beckett."  
>  
>>Regarding what people are reading, I've been going through Beckett's tril-  
ogy  
>>(Molloy, Malone Dies (I'm on this), and The Unnameable), and I was  
>>curious to see what sort of a legacy people think that Beckett's had upon  
>>contemporary writing. Particularly, I was struck by the way that  
"silence" and  
>>"nothing" are such central terms at about the same time for Cage and  
>>Beckett, but Cage seems to have mattered a lot more for querzblatian  
>>types--am I wrong? If not, is the reason something like, they both  
>>intuited the impossibility of big-S Selfhood, but what was an opportunity  
>>for Cage was an intolerable threat for Beckett, and so he seems  
>>rear-guard? Or were they talking about totally different things under the  
>>same names?  
>>It's fascinating to me how liminal Beckett seems--both totally  
>>constructed and always seemingly on the verge of disintegration. But  
>>does the construction belie the desperation? Or vice versa?  
>>  
>>Thanks,

>>John

>

>

>Herb Levy

> [REDACTED]

>

>-----

>

>Date: Wed, 12 Jun 1996 02:39:04 -0400

>From: Charles Smith <[REDACTED]>

>Subject: Re: what matter who's speaking

>

>as to: "I was

>curious to see what sort of a legacy people think that Beckett's had upon

>contemporary writing. "

>

>For one, it's hard for me to imagine the writing of Clark Coolidge without

>the example & explorations of Beckett.

>

>Charles Smith

>

>-----

>

>Date: Wed, 12 Jun 1996 00:24:50 -0700

>From: Herb Levy <[REDACTED]>

>Subject: Re: various cages - newspaper reviews

>

>I have a lot of different things to say in response to the ongoing

>discussion of Cage here. I've split my comments on the Cage discussion

>into several parts, cause this one got to be pretty long. It's about the

>value of newspaper reviews.

>

>The following is based not only on my own twelve years producing and

>presenting concerts of post-Cageian (wait, I think there were two concerts

>which included works by Cage, so they weren't all literally post-Cageian)

>new music, but also on my serving as board member of the now defunct New

>Music America festival for six or seven years & on my reading of the press

>kits of countless composers and performers of new music, dance, etc. as

>well.

>

>Also this applies most particularly to the situation in the United States,

>but in my limited experience it doesn;t seem to be too different in much of

>the developed world.

>

>Clearly the content, tone, etc. of Page's review were abominable, but it  
>was a review in a daily paper. It isn't an academic or artistic critique  
>of Cage, it's a newspaper review & the rules are very, very different.  
>Newspaper reviews don't really mean anything, it's simply not worth the  
>trouble to take them seriously.

>

>I don't think that experimental writers are used to dealing with newspaper  
>reviews very often, so I guess I can understand wanting to treat it as  
>serious criticism, but it's simply absurd to do so. Newspapers don't carry  
>arts criticism, they have entertainment reviews. If the fact that  
>sometimes these reviews of entertainment are about events that you consider  
>art confuses you, this is your problem & not the problem of the newspaper.

>

>

>No one (except the uncle who lives in the town in which you are unlikely  
>enough to be reviewed & he just wants to know why you aren't calling your  
>parents more often anyway) remembers newspaper reviews, they are strictly  
>filler that is only useful to the artist if the information about any  
>future events, recordings or publications is accurate.

>

>Particularly (but not exclusively) when they are about "avant garde" work,  
>EVEN when the review is positive, a newspaper review is almost always just  
>as full of errors of fact as when the review is negative. In virtually all  
>instances where a review is not incorrect, it has been cribbed from the  
>press release & does not reflect the thinking of the reviewer.

>

>People who write reviews of the performing arts for newspapers, many of  
>whom are great people and good writers, are almost never specialists in  
>"experimental" work. Even in the rare cases in which they are familiar  
>with this kind of art, they were hired to write about mainstream movies or  
>classical music or best sellers. So you frequently read reviews of jazz  
>concerts by someone who knows about painting, reviews of paintings by  
>former sports writers, reviews of theater by someone who knows about  
>classical music, etc.

>

>That's the way it is in the newspaper world. The idea is that anyone who  
>is a journalist can write about anything, because they are trained to cover  
>the five W's before the deadline.

>

>Also, in this climate, writers who are supportive of unusual kinds of

>events are often seen as partisan, and in the wonderful world of  
>journalistic ethics, that often means that they are not objective enough to  
>review something.  
>  
>Anyway, editors will rarely assign reviews of "experimental" work unless  
>the performance is running for more than one night (as a kind of consumer  
>report for those who might want to go after the opening night) & the editor  
>usually assumes (usually correctly) that most of the "regular" people who  
>read his paper would think that this event was a pile of crap, anyway.  
>  
>&, even if an experimental event is running for more than one night, an  
>editor will usually only assign a review of work like this if 1) it is  
>being presented by an organization he cannot otherwise ignore, 2) if there  
>are no other arts events that week for a salaried reporter to cover or, 3)  
>there was a preview of the event in a competing paper that he can't ignore.  
>  
>  
>Is this depressing enough yet?  
>  
>I don't know of an equivalent resource for Cage, so let me suggest that  
>someone go to the Merce Cunningham Dance Company Web site  
>(<<http://www.merce.org/>> it's worth looking at anyway) & look up the tour  
>history of the company. Then go to a good research library and look up the  
>reviews in the daily papers for each performance/residency by the company.  
>Count the ones that are factually accurate (don't expect them to be  
>informed as to the aesthetic issues involved in what Cunningham et al are  
>about) & let me know the percentage. I'll be very very surprised if it's  
>higher than 10-15%.  
>  
>The fact that there's some coverage of the "experimental" performing arts  
>in daily newspapers IS different than the usual case for "experimental"  
>literary arts. But, because there's so little context for the work in the  
>daily lives of most of the people who read these reviews, they are  
>meaningless attempts at filling the space around the department store  
>advertisements, and they are treated as such by most editors and writers.  
>  
>If you want to bang your head against this wall, you'd better believe that  
>it has almost nothing to do with a despicable review by Tim Page, and  
>everything to do with the general state of culture. The situation is so  
>globally fucked up, that to get a wild hair up your butt about a literally  
>stupid review seems like a misplacement of effort.  
>



>The problem isn't that newspapers don't treat the avant garde with respect,  
>it's that newspapers like the rest of the society we live in, don't treat  
>any kind of art with respect, even the popular arts like television.

>

>& that's a whole other letter to the editor.

>

>

>

>Herb Levy

> [REDACTED]

>

>-----

>

>Date: Wed, 12 Jun 1996 00:25:33 -0700

>From: Herb Levy <[REDACTED]>

>Subject: Re: various cages - Europera 5

>

>Mark, have you heard Europera 5, on CD or in performance?

>

>I've heard a LOT of John Cage's music, I've heard the Europera 5 CD by the  
>musicians for whom the work was created, as well as a local performance of  
>the work, & I'd be quite hesitant to spend a lot of time defending the  
>composition. There's plenty to be said about the work, especially in light  
>of it's structural relation to the previous works in the Europera series.  
>Plenty to be said, but, for many people, I doubt this would include "I  
>really want to hear that piece again." I can think of hundreds of things  
>(including hearing/seeing a performance of Europera 1& 2) that I'd rather  
>do than to hear another performance of Europera 5.

>

>The work was made as a sort of small-scale performable version of the  
>earlier incarnations of Europera: 1& 2, a major composition for extremely  
>large forces (full orchestra, 19 singers, complex staging, lighting, etc.)  
>in a very fully equipped theater (many opera houses aren't suited for the  
>work, let alone more general theaters) & 3 & 4, already created for smaller  
>performing ensembles. There's a discussion of the process of creating this  
>piece in Musicage, the book of conversations between Joan Retallack & John  
>Cage, that Rod has often refered to here.

>

>In many ways, Europera 5 is a minor work, & I don't think it's all that  
>successful. Few of Cage's compositions that use other music as source  
>material depend so much on the recognizability of the original for their  
>effect. Even the other Europeras as denser, allowing for the awareness of

>other textures & structures out of the found material. In making Europera  
>5 as sparse as it is, Cage was faced with the same problem that many  
>composers who use digital samples of other music face, how to create  
>something that is unrecognizably new, while using source material that is  
>recognizably old. The excerpts in Europera 5 rarely overlap & are so much  
>a part of the works from which they come that comparatively little synergy  
>arises out of the mix. It seems like nothing so much as a poorly received  
>radio station playing excerpts from various operas in sequence.

>

>Does Europera 5 deserve to be brutally & ignorantly savaged in a review,  
>probably not? Does such a review of this work deserve an all-out shrill  
>call to arms in defense against an embattled "avant garde"? Again,  
>probably not.

>

>I really don't think that any stance which must defend all works under the  
>rubric of the "avant garde" against all attacks is a useful one.

>

>In the case of Europera 5, there are simply other fights that are more  
>important and other fights more likely to be won.

>

>

>Herb Levy

> [REDACTED]

>

>-----

>

>Date: Wed, 12 Jun 1996 04:10:33 -0400

>From: Carnography <[REDACTED]>

>Subject: Re: various cages

>

>mark wallace typed:

>

>>intellectual slander IS a significant litmus test of whether one  
>>deserves respect.

>

>Or rather:

>

>Intellectual slander is the misdemeanor of critics.

>Its penalty is the loss of the reader's respect.

>The quickest way to regain respect: to acknowledge

>one's wrong and re-evaluate the object of slander.

>

>(Provisional Ethics 1-1)  
>  
><http://www.interport.net/~sccrypt>  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 03:22:07 -0700  
>From: Ron Silliman <[REDACTED]>  
>Subject: Miscellaneous stuff  
>  
>Chris,  
>  
>No, I did not know Poulin, but yes, he did do BOA. The obit in the  
>Times was so cloying, it was hard to fathom (odd for a publication that  
>prides itself in its usual critical distance). Hart published a  
>newsletter out of his home in Marin in the mid-80s that attempted to  
>scold all of us barbarians for failing to understand the true meaning  
>of modernism. By comparison to the fugitives, he was a progressive, but  
>that was always the context the work seemed to seek out. I think I've  
>noted here before that Robert Barlow, the poet-anthropologist who was a  
>fellow traveler with the Activist Poets, was somebody whom Olson  
>mentions trying to seek out while in Mexico, somewhere in the Mayan  
>Letters.  
>  
>Orono folks,  
>  
>For those of us (and I suspect we are many on this list) who have, as  
>yet, to see a single word explaining what this conference there might  
>be or be about, we hope you will provide the in-depth coverage we are  
>growing used to here. Details, detail, details!  
>  
>  
>Summer Reading List...  
>  
>Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that  
>is, to be less snide, she uses the same pallet of devices, but does so  
>to construct a decidedly unified, even romanticized, subjective whole).  
>It brought up for me the whole question of recycled modernism, thinking  
>of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's  
>Hemingway in The English Patient. In each instance, the techniques are  
>used to much more conservative ends than those for which they had  
>originally been elaborated.

>  
>The whole question of a poet's prose or a poet's fiction makes enormous  
>sense to me, Wystan, from Joyce forward. I think that Primary Trouble  
>is right on target to include Dodie Bellamy in its anthology of poetry.  
>(Great selection too, by the way.)  
>  
>Next book is Langston Hughes' The Big Sea, which I picked up in SF last  
>month.  
>  
>All best,  
>  
>Ron Silliman  
>[REDACTED]  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 09:02:18 EDT  
>From: Daniel Bouchard <[REDACTED]>  
>Subject: poetry reading  
>  
>JOHN ASHBERY EATS FIDDLEHEADS  
>  
>You are invited  
>to a poetry reading  
>where five Boston cats\* are blowing their poetry  
> REAL HARD  
>  
>Ange Mlinko  
>Damon Krukowski  
>Sianne Ngai  
>Daniel Bouchard  
>Chris Stroffolino  
>  
>10 Oxford Street- REAR, Somerville, MASS.  
>  
>Monday, June 17  
>8:30 PM  
>  
>Nothing has been so good  
>since Wieners retired  
>\_\_\_\_\_  
>

>\* OK, so Stroffolino is an Albany cat not a Boston cat (and soon to be a Jersey  
>City or Brooklyn cat anyway) but such an opportunity for palimpsest rarely  
>occurs.

>

>On your way to Orono (or just hanging around New England?) and want to  
start

>the week off right?

>

>Here's your opportunity to see/hear some real Boston.

>

>Call for details: [REDACTED].

>

>

>[REDACTED]

>

>-----

>

>Date: Wed, 12 Jun 1996 09:29:42 +0100

>From: Kevin Killian <[REDACTED]>

>Subject: Re: Miscellaneous stuff

>

>At 3:22 AM 6/12/96, Ron Silliman wrote:

>

>>Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that  
>>is, to be less snide, she uses the same pallet of devices, but does so  
>>to construct a decidedly unified, even romanticized, subjective whole).  
>>It brought up for me the whole question of recycled modernism, thinking  
>>of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's  
>>Hemingway in The English Patient. In each instance, the techniques are  
>>used to much more conservative ends than those for which they had  
>>originally been elaborated.

>

>

>Thanks Ron. Now I feel less guilty that I'm reading \_House of Mirth\_ right  
>now rather than "keeping up."

>

>x,

>Dodie Bellamy

>

>-----

>

>Date: Wed, 12 Jun 1996 12:31:12 -0500

>From: Chris Stroffolino <[REDACTED]>  
>Subject: Re: what matter who's speaking  
>  
> Hey Rod---  
> Is BRECHT part of the B-effect? It would seem that Bernstein in this  
> schema would be more a CHARLES (more C than B) in terms of darkness,  
> while Perelman would be more a BOB (B)--I've been thinking about the  
> BECKETT connection with AKA (who brought that up?). It seems that  
> AKA is less, er, "stream of consciousness" though than more Bruce  
> Andrews-like in the way it reads. By Andrews like I mean, the emphasis  
> is on the sentence (not emotional) rather than paragraph. Beckett's  
> emphasis seems more on the accumulative rush effect.  
> (again, i'm speaking primarily of the trilogy era Beckett...  
> and I haven't read AKA in years....so I think I know what I'm going  
> to read today.....cs

>-----

>Date: Wed, 12 Jun 1996 09:32:08 -0700

>From: "Aldon L. Nielsen" <[REDACTED]>

>Subject: Re: summary reading

>OOOPS! I'm actually getting to Maine Tues. night, as my panel is the next  
>day -- will also be in gang reading Friday night -- maybe we should all  
>wear colors!

>and today's reading:

>Juan Felipe Herrera -- \_The Roots of a Thousand Embraces\_ Manic D Press

>available from SPD -- it's great --

>-----

>Date: Wed, 12 Jun 1996 16:19:56 -0500

>From: Jordan Davis <[REDACTED]>

>Subject: against summer reading

>I am leaning to the left against my summer reading:  
>a very large (1000 pages?) blank book, extraordinarily  
>popular delusions, The Life of Johnson, etc, and

>what good poems it's making me flee to read--Frank  
>O'Hara's poem up in the subway, contrarian and  
>personist in the best of spirits, Karen Volkman's  
>national poetry series book \_Crash's Law\_  
>the presense of which can only mean  
>that Juliana Spahr's NPS book is preparing  
>to knock New York City over like the cardboard diorama  
>we know it is, oh and god! Laura Moriarty's  
>book \_Symmetry\_ thank you Rod! for sending it -  
>I've never seen anybody get knocked out the way  
>it happens all the time on tv, how does anybody  
>get any reading done when they own a tv,  
>someone like Melanie Neilson makes a poem  
>and the credit card offers, are they nefarious?  
>Do you find out about yourself when you consume  
>the endless electrons? It's something you can  
>turn on, the Baudelaire of you, but when you  
>find out the 'off' switch is symbolic at best,  
>a surrealist at most, a batter in a cage,  
>is she bored? Not Melanie but  
>the manic imperative, the one up  
>the street we'll have to go visit when they get  
>here, deferring to the expert light  
>of some characters we know, Ringo, Paul, John,  
>Morton, etc. That ought to be something exciting.  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 15:33:37 -0500  
>From: Charles Alexander <[REDACTED]>  
>Subject: readings/twin cities  
>  
>A POETRY & MULTIMEDIA READING BY SPENCER SELBY & ERIK BELGUM  
>  
>sponsored by Cross-Cultural Poetics and the College of St.  
Catherine-Minneapolis  
>  
>  
>SATURDAY, JUNE 15  
>ROOM 250  
>COLLEGE OF  
>ST. CATHERINE

>MINNEAPOLIS

>1:00 p.m.

>

>

>

>

>

>SPENCER SELBY

>Spencer Selby's books of poetry include Instar (SINK Press, 1989), Barricade  
>(Paradigm Press, 1990), House of Before (Potes & Poets Press, 1991), Sound  
>Off (Detour Press, 1993), and No Island (Drogue Press, 1995). His visual  
>poetry includes Stigma (Score, 1990), and Malleable Cast (Generator, 1995).  
>In the middle 1980's Spencer Selby began SINK Press in San Francisco,  
where

>he still resides, and he coordinated the Canessa Park Reading Series from  
>1987 - 1993. In 1993 Selby created The List of Experimental Poetry/Art  
>Magazines, a noncopyrighted, freely circulating document that tracks over  
>250 publications around the world.

>

>ERIK BELGUM

>Erik Belgum's experimental fiction has appeared in over two dozen journals  
>since 1985. Most recently he has been seen in literary journals such as  
>Avec, Chicago Review, Red Bass, Central Park, Black Ice, and Caliban. His  
>fiction will appear this year in an anthology of experimental fiction from  
>the publishers of Avec, as well as in upcoming issues of Central Park and  
>Asylum Annual. In his Dictionary of the Avant-Gardes (1993), Richard  
>Kostelanetz called Belgum one of "the best of the younger writers of  
>fiction, let alone experimental fiction." Belgum's literary/audio/soundtext  
>works have been played throughout the United States, in concert, on radio,  
>and also recently on the CD audio magazine Aerial. Recent commissions  
>include spoken word pieces commissioned by the Dale Warland Singers  
through

>a Jerome Foundation grant and another by Corn Palace Productions per-  
formed

>at the Southern Theater in Minneapolis.

>

>

>This reading is FREE and is held at the College of St.

>Catherine-Minneapolis, 601 25th Avenue South (two blocks north of the 25th  
>Avenue/Riverside intersection).

>

>



>Next Reading sponsored by Cross-Cultural Poetics:  
>June 29, 1:00 pm, Room 250, College of St. Catherine-Minneapolis  
>  
> DAN FEATHERSTON  
> &  
> CHARLES ALEXANDER  
>  
>  
>For further information about Cross-Cultural Poetics readings and  
>publications, please contact Mark Nowak at [REDACTED]. Or e-mail him at  
> [REDACTED]  
>  
>I hope anyone on the poetics list visiting or living near here will come.  
>I'll post more before the June 29th reading.  
>  
>  
>charles alexander  
>chax press  
> [REDACTED]  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 16:50:28 -0400  
>From: Jonathan A Levin <[REDACTED]>  
>Subject: clamdiggers (fwd)  
>  
>This one's from Marisa Januzzi, whose machine apparently needs to be fed.  
>JL.  
>  
>----- Forwarded message -----  
>  
>It's Maine, so we're supposed to wear clam diggers, right Kevin?  
>(Dodie-- can I answer the post in person!?) If I ever finish my grades  
>I will be in Orono too, Kerouac paper, time recently unsettled &  
>rescheduled for undetermined reasons.  
>  
>(Anyone looking for summer reading-- MEXICO CITY BLUES,  
SUBTERRANEANS,  
>TRISTESSA, OLD ANGEL MIDNIGHT, and VSIONS OF GERARD... are all  
truly  
>great, and this from someone who once couldn't read Kerouac for sexism...)  
>

>Maybe we should designate a poetics reef & then all go meet on it?  
>  
>Re: LeSueur-- some of her stuff is available through SPD, including the  
>pamphlets (just got "Women on the Breadlines"). I'd love to hear more  
>about her being alive.  
>  
>Does anyone know how much of Ronald Johnson's ARK has been collected  
>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)  
>  
>Also, has anyone else read Emily Holms Coleman (esp. THE SHUTTER OF  
>SNOW)?  
>  
>Ciao, & drowning in work, and on notice that my server is down after 10AM  
>tomorrow until Orono..... bleh!  
>  
>--Marisa Januzzi  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 15:57:01 -0500  
>From: Jonathan Brannen <[REDACTED]>  
>Subject: Standing Stones Press Special Offer  
>  
>SPECIAL OFFER TO POETICS SUBSCRIBER  
>  
>Standing Stones Press Publications  
>  
>Tom Ahern, \_Skippy Taggart's Wife\_  
>Curt Anderson, \_Umbra\_  
>Dennis Barone, \_The Masque Resumed\_  
>Jonathan Brannen, \_Crunching Numbers\_  
>Gerald Burns, \_Probability and Fuzzy Dice\_  
>Cydney Chadwick, \_The Gift Horse's Mouth\_ o.p.  
>Mark DuCharme, \_Contractng Scale-  
>Peter Ganick, \_IT OR S/HE\_  
>Geof Huth, \_To a Small Stream of Water (or Ditch)\_  
>H.T. (Heather Thomas), \_Circus Freex\_  
>Stephen-Paul Martin, \_Crisis of Representation\_  
>Michelle Murphy, \_The Tongue in its Shelf\_  
>Sheila E. Murphy, \_Wind Topography\_  
>John Perlman, \_Anacoustic\_  
>Susan M. Schultz, \_Earthquake Dreams\_

>Mark Wallace, \_In Case of Damage to Life, Limb or  
> This Elevator\_ (forthcoming, June 1996)  
>  
>All publications are \$4.00 or any four for \$12.00  
>(postage included except on foreign orders).  
>  
>Also available from Standing Stones:  
>Jonathan Brannen, Thing Is The Anagram Of Night (Texture Press, 1996),  
\$6.00  
> nothing doing never again (Score Press, 1996), \$8.00  
>  
>SPECIAL OFFER TO POETICS SUBSCRIBERS: \$3.00 each or FOUR FOR  
\$10.00 !!!  
>Thing Is The Anagram Of Night (Texture Press, 1996), \$4.00 and nothing do-  
ing  
>never again (Score Press, 1996), \$5.00.  
>  
>Plus a free copy of Gerald Burns Probability and Fuzzy Dice (upon request  
>and while supplies last) with any order !!! Offer good until July 15, 1996.  
>Very limited quantities of some titles.  
>  
>Order from [REDACTED]  
>(I'll include the bill when I ship the order) or from:  
>  
>Standing Stones Press  
>7 Circle Pines  
>Morris, MN 56267  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 17:01:33 -0500  
>From: Chris Stroffolino <[REDACTED]>  
>Subject: Re: clamdiggers (fwd)  
>  
> Well--someone told me one should pack a lot of BUG SPRAY for MAINE...  
> so I might hit someone up for this.  
> Didn't Emerson say something like  
> "If one goes for a walk in the woods, one must feed mosquitos"  
> (which I translate as):  
> "if one goes for a walk in a city, one must feed quarters to  
> payphones"----cs  
>

>-----  
>  
>Date: Wed, 12 Jun 1996 17:32:28 EDT  
>From: Ken Edwards <[REDACTED]>  
>Subject: post language poetry, post modernist poetry, fakes  
>  
>Ira Lightman wrote:  
>Ken, could you detail a few of the poets  
>here, as you say, who engage intelligently with  
>langpo, which books or poems?  
>  
>(ie in the UK)  
>  
>  
>Well, first among them I would place Allen Fisher. He and I have had numerous  
>conversations about langpo type poets since, I think, the early 1980s, and I'm  
>indebted to him and to his vast book collection in this respect.  
>  
>Cris Cheek (hi Cris!) has had strong transatlantic links for many years,  
>including with langpo.  
>  
>Tom Raworth is notoriously US- and langpo-friendly -- one of the most open  
and  
>generous souls around. Maybe one of the few Brits who has actually influenced  
>the langpo scene at source.  
>  
>Wendy Mulford has corresponded for many years with the grouping of poets  
around  
>Kathleen Fraser and Susan Gevirtz's How(ever) and is well acquainted with,  
>particularly, the women in the langpo camp and around it.  
>  
>Maggie O'Sullivan has collaborated on a book with Bruce Andrews and reads  
avidly  
>in and out of langpo as far as I know. I'm particularly grateful to her for  
>introducing me to the work of current Canadian "experimental" women poets.  
>  
>A number of the poets associated with the London SubVoicive/Writers Forum  
crowd  
>are knowledgeable about it. Among these I'd mention Adrian Clarke and  
Robert

>Sheppard, who edited the Potes & Poets anthology of London poets "Floating  
>Capital" -- also Johan de Wit, Ulli Freer, Lawrence Upton, and of course Bob  
>Cobbing, also one of the least prejudiced guys around, who published that  
>Maggie/Bruce collaboration.

>

>Peter Middleton is clearly keen on that stuff. So is Miles Champion, I'd say.

>

>Finally Robert Hampson and I were probably the first to publish some of the  
>Americans, even before they were labelled "language", back in the 1970s. Lyn  
>Hejinian, Alan Davies and James Sherry made appearances in our long-dead  
>magazine Alembic.

>

>Sorry to go on. Of course, this list isn't exhaustive. As for "which books or  
>poems", well I wouldn't presume to trace influences that closely -- you'll have  
>to decide.

>

>-----

>

>Date: Wed, 12 Jun 1996 18:45:29 -0500

>From: Chris Stroffolino <[REDACTED]>

>Subject: Re: post language poetry, post modernist poetry, fakes

>

> Dear ken Edwards---

> Could you elaborate on Miles Champion. The little I've seen is interesting  
> and it was good to see your willingness to include him, while Ira, I  
> think, seemed less to.....cs

>

>-----

>

>Date: Wed, 12 Jun 1996 16:42:21 -0700

>From: Herb Levy <[REDACTED]>

>Subject: Re: clamdiggers (fwd)

>

>>Does anyone know how much of Ronald Johnson's ARK has been collected  
>>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)

>

>Some large assemblage of Ark (perhaps all of it) is due imminently from  
>University of New Mexico Press. The cook books are great.

>

>

>Herb Levy

>[REDACTED]

>  
>-----  
>  
>  
>Date: Wed, 12 Jun 1996 17:28:42 +0100  
>From: Kevin Killian <[REDACTED]>  
>Subject: Communications Decency Act  
>  
>This is Dodie Bellamy. I received the following from another list I'm  
>subscribed to. It's not about poetics, but I thought it might be of  
>interest.  
>  
>PHILADELPHIA (Reuter) -- In a ground-breaking decision on free-speech  
>rights over the Internet, a special U.S court panel blocked as  
>unconstitutional a new federal law prohibiting indecency on computer  
>networks.  
>  
> The three-judge panel issued Wednesday a preliminary injunction blocking  
>enforcement of portions of the Communications Decency Act, signed by  
>President Clinton Feb. 8, which prohibit the distribution to minors of  
>indecent or "patently offensive" materials over computer networks.  
>  
>The court let stand prohibitions against obscenity and child pornography,  
>types of speech that are not constitutionally protected and were not  
>challenged by the act's opponents.  
>  
>"The Internet may fairly be regarded as a never-ending worldwide  
>conversation," U.S. District Judge Stewart Dalzell, a member of the panel,  
>said in his opinion accompanying the decision.  
>  
>"The government may not, through the CDA, interrupt that conversation. As  
>the most participatory form of mass speech yet developed, the Internet  
>deserves the highest protection from governmental intrusion," he said.  
>  
> Also on the panel were U.S. District Court Judge Ronald Buckwalter and  
>Dolores Sloviter, chief justice of the Third Circuit U.S. Court of Appeals.  
>  
>  
>In its legal conclusion, the court said the blocked portions of the act  
>were unconstitutional on their face.  
>  
>The injunction was issued in response to a lawsuit against the U.S. Justice  
>Department challenging the act. The challenge was filed by the American

>Civil Liberties Union and groups representing libraries, publishers and the  
>computer on-line industry.  
>  
>A Justice Department spokesman said the agency had no immediate comment  
on  
>the ruling.  
>  
>The ruling sets the stage either for a trial on whether the act should be  
>permanently blocked, or a direct appeal of the preliminary injunction to  
>the U.S. Supreme Court under expedited provisions written into it.  
>  
>"The court has reaffirmed what our founders 200 years ago bequeathed as our  
>greatest liberty, and that's free speech," said Stefan Presser, legal  
>director of the ACLU of Pennsylvania, which filed the original suit.  
>  
>Bruce Taylor, chief counsel for the National Law Center for Children and  
>Families, which supports the act, said of the ruling, "I don't consider  
>this a setback."  
>  
>The act has already heightened awareness of content unsuitable for minors  
>on the Internet, and prompted development of technology that will make it  
>possible to screen and block material for suitability for minors, he said.  
>  
>Such technology will undermine arguments by the act's opponents that it is  
>impossible to enforce, he said.  
>  
>In addition, he said, state laws already on the books can also be used.  
>"The states can do what this ruling said the federal government can't do  
>yet," he said.  
>  
>The ACLU immediately posted the court's opinion and order, which total 177  
>pages, on its World Wide Web site, said Christopher Hansen, attorney for  
>the national ACLU. The address of the site is <http://www.aclu.org>.  
>  
>In the event of a government appeal, Hansen said, "We'll certainly defend  
>the conclusion vigorously."  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 19:57:54 -0500  
>From: Charles Alexander <[REDACTED]>  
>Subject: Re: clamdiggers (fwd)

>  
>>Does anyone know how much of Ronald Johnson's ARK has been collected  
>>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)  
>  
>  
>I notice in the new Small Press Distribution Catalog that Gus Blaisdell's  
>Living Batch Press in Albuquerque has brought out the whole (I believe) of  
>Ronald Johnson's ARK. So contact SPD at 1814 San Pablo Ave., Berkeley, CA  
>94702. And on that SPD catalog check out the drawings of writers on the  
>cover, done by Gary Sullivan. High groove factor, as Gary might say himself.  
>  
>Ronald Johnson's first southwestern cookbook is a classic. I know that there  
>is a more recent edition of that, and others, but I don't know about them.  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 20:10:53 -0500  
>From: Charles Alexander <[REDACTED]>  
>Subject: Re: clamdiggers (fwd)  
>  
>>>Does anyone know how much of Ronald Johnson's ARK has been collected  
>>>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)  
>>  
>>Some large assemblage of Ark (perhaps all of it) is due imminently from  
>>University of New Mexico Press. The cook books are great.  
>  
>  
>apologies for repeating myself, but I wanted to make it clear. It's not the  
>University of New Mexico Press, it's a new press, LIVING BATCH BOOKS  
(many  
>of you I am sure know the long-lived Living Batch Bookstore in Albuquerque),  
>run by Gus Blaisdell, which has, according to the announcement in the Small  
>Press Distribution Spring 1996 catalog which just arrived, "just published  
>one of the extraordinary long poems of the past quarter-century in Ronald  
>Johnson's ARK. Early versions of Johnson's great, elegant long poem are all  
>out-of-print. This new book presents the full poem for the first time, a  
>true heir to Louis Zukofsky's "A," Basil Bunting's BRIGGFLATTS, George  
>Oppen's and Lorine Niedecker's longer series, and Robert Duncan's  
PASSAGES  
>and STRUCTURE OF RIME, but with a music and architecture unique in  
American  
>poetry."



>  
>And more complete SPD ordering info:  
>  
>1814 San Pablo Avenue  
>Berkeley, CA 94702-1624  
>  
>tel. [REDACTED]  
>fax [REDACTED]  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 19:28:21 -0700  
>From: Herb Levy <[REDACTED]>  
>Subject: <No subject given>  
>  
>Charles,  
>  
>I'm sure you're right.  
>  
>The SPD catalog hasn't shown up here yet & when I checked locally after  
>seeing a reference to Ark somewhere (?), the book store came up with it as  
>being from UofNM Pr.  
>  
>In any case, I'm glad I don't have to wait much longer to read it all.  
>  
>  
>  
>Herb Levy  
>[REDACTED]  
>  
>-----  
>  
>Date: Wed, 12 Jun 1996 23:12:27 -0400  
>From: Romana Christina Huk <[REDACTED]>  
>Subject: Alternative Accommodations for Assembling Alternatives  
>  
>For those who wish to attend \_Assembling Alternatives: An International  
>Poetry Conference/Festival\_ (29 Aug.- 2 Sept.) but can't afford the price  
>of accommodation and/or meals, new options have been created that allow  
>for use of a local campsite or, for a more limited number, guest housing  
>with faculty and students in the area. Those who intend to camp and not  
>take meals with the group will only pay \$15.00 per day (\$60.00 for the

>whole event); this includes transportation to and from the conference  
>site, and coffee/tea-breaks during the days, but does not include the  
>costs required by the campsite itself. They have given us rates at  
>approx. \$18.00 per night per "couple" in a tent (it pays to double-up  
>with someone); the rental of any equipment needed is up to campers.  
>Further details can be retrieved by calling the campsite directly; do so  
>by asking about the "safari site"(!) reserved by Romana Huk at UNH for  
>the poetry conference/festival on the above dates: Lamprey River  
>Campground, 16 Campground Road, LEE, NH 03824; tel.: [REDACTED]. The  
>grounds have full Facilities (toilets, showers). Tents, however, are  
>hard to find for rent in this area, but Eastern Mountain Sports in the  
>local Fox Run Mall ([REDACTED]) reports to have enough tents for  
>approx. 30 people camping in sets of two and three; they go for between  
>\$25.00 and \$30.00 for the full stint. To reserve any of these you must  
>act \_soon\_.  
>  
>Those who intend to pay the full \$270.00 commuter fee for taking all  
>meals with the group for these 5 days and 4 nights will be up first for  
>placement in people's homes (in order to help reduce their overall costs  
>and relieve our volunteer hosts' anxieties about feeding, etc.).  
>  
>Anyone interested in either new option must still go through the  
>University Conferences Office to secure a seat at the conference itself  
>(which is very important given our limited space): Univ. Conferences  
>Office, Univ. of NH, 11 Brook Way, Room 121, Durham, NH 03824-3509; tel.:  
>[REDACTED]; fax: [REDACTED]. If you wish to pay the commuter fee  
>to take all meals with the group, you will need a registration form from  
>the Office. Those who hope to be placed in guest housing must contact  
>myself, Romana Huk, conference organizer, as soon as possible; I can be  
>reached before 27 June either at this e-mail address or at UNH (603 862  
>3992). After that I leave for six weeks in England, cut off from e-mail,  
>I think (though I'll keep you posted). I can be reached either through  
>the Conferences Office (who can in a pinch fax or call me) or, after the  
>1st of July, I can be contacted by phoning Gonville & Caius (pronounced  
>"Keyes") College, Cambridge, England (44 1223 332400) and leaving your  
>phone number in a message for me to call you.  
>  
>The conference/festival is developing beautifully despite funding woes on  
>all our parts. Its schedule begins at 2:00 with registration on the 29th  
>of August; at that time the book exhibit/sales area will be getting set  
>up, and the Great Bay Room (our largest) will, I hope, be hung and  
>otherwise transformed by artworks made in response to these poetries, if

>we can get artists and the New England Center staff to agree on what  
>can be done to the walls. At 5:00 an informal reception will lead into  
>dinner at 6:00, after which we'll have our first night of performances in  
>the Great Bay Room. I'll be finalizing the readings in the next several  
>days; several of the most well-known will be on that night so it's not  
>one to be missed. The readings will be free and open to the public.  
>  
>Remember that although our focus is the U.S., U.K., Canada and Ireland,  
>other poetries will be represented and become part of the conversation.  
>  
>Among those thus far scheduled to give talks or performances are (and  
>this can't be a full list, so I'm about to choose randomly): Charles  
>Bernstein, Karen Mac Cormack, Sean O'hUigin, Tom Raworth, Carla Harry-  
man,  
>Nicole Brossard, Maurice Scully, Allen Fisher, Rae Armantrout, Steve  
>McCaffery, Maggie O'Sullivan, Denise Riley, Joan Retallack, Peter  
>Quartermain, Marjorie Perloff, Peter Middleton, Bob Perelman, Juliana  
>Spahr, Jeff Derksen, Peter Gizzi, Miles Champion, Caroline Bergvall, cris  
>cheek, Catherine Walsh, Steve Evans, Miriam Nichols, Alan Golding, Trevor  
>Joyce, Kathleen Fraser, Rod Mengham, Barrett Watten, Abigail Child, Paul  
>Dutton, Lee Ann Brown, Ken Edwards, John Cayley, Jim Rosenberg, Steve  
>Benson, Wendy Mulford, Leslie Scalapino, Robert Sheppard, Fiona  
>Templeton, Loss Glazier, Louis Cabri, Andrew Levy, Philip Mead, John  
>Kinsella, Barbara Godard, David Bromige, Hazel Smith, Susan Schultz, John  
>Wilkinson, Mary Margaret Sloan, Nicholas Zurbrugg, Billy Mills, Linda  
>Kinnahan, Lynn Keller, Geoffrey Squires, Keith Tuma, Shamooin Zamir, Brian  
>Lynch, Christian Bok, Charles Altieri, David Annwn, Tony Lopez, Donald  
>Wesling, Burton Hatlen, and more.  
>  
>In general outline, the conversation begins on Friday with discussion of  
>differing contexts and relationships of these poetries to institutions in  
>those contexts. On Saturday issues of poetic politics and imaginings of  
>the subject arise, as well as the relationship between these poetries and  
>their respective "mainstreams"; key problems of gendered and racial  
>difference arise as well. On Sunday new forms of electronic and  
>performance work enter in, and on Monday, our last day, almost all of it  
>comes back in talk about where we stand at the "millennium" (or don't).  
>On Sunday night we take a break from UNH's confines to have our dinner  
>and readings in Portsmouth, the area's cultural center on the water. This  
>will of course happen as part of the full conference fee paid by those  
>taking meals with the group; transportation will be provided for all,  
>even those not eating with the rest.

>  
>I hope that's enough information at the moment for those interested. I'm  
>terribly sorry to have to take off for six weeks: but again, after  
>the 27th you should be able to either fetch the details you need from the  
>Conferences Office or reach me overseas. My address there, if you don't  
>want to phone, will be : Romana Huk, Director, UNH Summer Program,  
>Gonville & Caius College, Cambridge CB2 1TA, England. It takes about a  
>week for letters to make it over. Remember to include your phone number  
>in correspondence.

>  
>And spread the news about the book exhibit! All presses are  
>welcome to contribute.

>  
>Wishing good summers to all of you,

>  
>Romana Huk

>  
>-----

>  
>End of POETICS Digest - 11 Jun 1996 to 12 Jun 1996

>\*\*\*\*\*

>

>

=====

Stephen Barker  
Associate Dean and  
Interim Chair of the Department of Studio Art  
School of the Arts



=====

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226. **MAXINE CHERNOFF**  
**NEW AMERICAN WRITING #14**

Thu 13 Jun 1996

---

NEW AMERICAN WRITING #14 is now available. The issue contains long sections with commentary by Paul Beatty, Charles Bernstein, Gabrielle Glancy, Lyn Hejinian, Brenda Hillman, Anselm Hollo, Paul Hoover, Art Lange, Ann Lauterbach, Elizabeth Robinson, Susan Schultz, and Gustaf Sobin--poetry.

Stories by Gloria Frym, Michelle Carter, and Wendell Mayo.

Cover by Kenward Elmslie.

Order for \$8 from NAW, 369 Molino Avenue, Mill Valley CA 94941, or get it at your local bookstore.

Thanks,  
PH and MC

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227. **Oren Izenberg**

*research query*

Thu 13 Jun 1996

---

Can anyone help me get my hands on an issue of, I believe, Occident, with a number of readings/reviews of Michael Palmer's SUN?

I would be happy to purchase it-- or pay for xeroxing, or simply borrow it. Interlibrary loan is no help, and even the Library of Congress has left me in the lurch.

Backchannel is fine-- I appreciate the help.

O.

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228. **Ira Lightman**

*Re: post language poetry, post modernist poetry, fakes*

Thu 13 Jun 1996

---

Ken, thanks for your rollcall of names, I'm extremely grateful. Could I add to Chris' request, and probe a little further: I will cease to push for books or poems but could you specify a little how the British poets you've cited and their American friends, beyond mutual encouragement and citing of each other to interested parties, have shown LangPo qualities in their own work, along the lines I mentioned in my original post:

"the attitude to language or presence, in any number games, paragraph organisation, or relation of page to page, or dual columns, in the way that it is in any of the poets mentioned" (eg, I mean, that the pastiche of a voice of an Other actually bleeds into and could be the voice of the poet)

Do any of them, for example, in your view,  
write the New Sentence?

Chris, by the way, I would like to say  
that I am impressed by the way that  
Miles Champion borrows models from  
LangPo, his book "Sore Models" was  
borrowed from Kit Robinson's Ice  
Cubes, for example. My worry is that  
his work reminds me of several New  
Zealand poets' use of the sonnet,  
eg James Baxter or Vincent O'Sullivan,  
in that what seems to me to be is  
happening is a kind of stand-up comedian  
Woody Allen nebbishy, or Peter Cook  
cod-Shakesperean, voiceover draped  
over the form. Whereas, Shakespeare's  
sonnets, and Robinson's Ice Cubes,  
seem to me to hang on ideas about  
which the poet is really anxious,  
upon which the poet's sanity and life  
seem to rest, questions like "am I  
a man unable to give in to the real  
martyrdom of love" or "do my silly  
relationship problems distract me from  
action to improve my world" where this  
is felt as a paradox of two conflicting,  
equally \*pressing" problems.

My personal difficulty with  
Miles' work is that, unlike Rob McKenzie's  
(and I should stress here that Rob is a  
keen fan of Miles, so this my beef only),  
he seems to have the "postmodern" embarrassed  
thus flip take on earnestness about love (it's a  
cliche, an overused word etc), and rarely  
seems to be serious about anything. I don't  
even find that in the great clown Ashbery.  
I just worry that the general atmosphere of  
send-up in Miles' work is what genuinely  
endears him to Brits who hate and avoid  
LangPo, who think that Miles, like Rodefer,  
is using LangPo only to send it up - and I

know that isn't Miles' attitude, as his estimable magazine that he edits does sterling work presenting LangPo; so maybe I worry \*for him\*, that he faces trauma ahead in having to either junk LangPo or offend some of his friends (not Ken, not Chris, and not, incidentally, me).

Very best,

Ira

On Wed, 12 Jun 1996 18:45:29 -0500 Chris Stroffolino wrote:

>  
> Dear ken Edwards---  
> Could you elaborate on Miles Champion. The little I've seen is interesting  
> and it was good to see your willingness to include him, while Ira, I  
> think, seemed less to.....cs

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229. **Mark Wallace**  
***hairs, and dead horses***

*Thu 13 Jun 1996*

---

Dear herb Levy:

Thanks for your post about the way reviewing on newspapers works. I myself have worked on newspapers for about a decade, and the situation you describe seems pretty accurate to me.

Of course, the circumstances are somewhat different when a musician and art critic (like Tim Page, I understand?) who supposedly has some respect outside the newspaper environment you describe decides to take advantage of the environment you're speaking about in order to assault someone's work. That's not a fucked-up and unchangeable world press situation--that's someone who should know better acting like a jerk.

Of course, I wasn't really all that "angry" about it to begin with--I just presented some rather choice paragraphs from that foolishness. Then it seemed to me (and I may have misread intentions here, so for that I would apologize) that at least one person seemed to suggest that the review actually was a reasonable and well-considered critical position, and not the piece of bogus entertainment assault on art that you have clearly said it was.

But I wonder--and here's my question for you--at what point do we write off such things as irrelevant nonsense, and ignore them? That is, do we only respond to people who speak about arts who are in the arts environment, or do we make some attempt, however limited, to assert in other contexts that such behavior is unacceptable, whether anybody's listening or not? I think letters to the editor are in some cases actually a good idea--there may be someone who does see that letter who learns something they otherwise might not. For instance, I've published several letters to the editor in the past year, and have had students and even several administrators at the places where I work (people who would otherwise never read my work) not only tell me "way to go etc etc" but also that they hadn't quite realized what the position of "the other side" might be.

I think it's actually a good idea to take on ignorance when one encounters it, even in the newspapers, because in fact you never know who might be listening. While I certainly enjoy the discussions of various informed people on this list, I also feel something of an inclination to try to spread that information around, whenever possible.

As to whether *Europa 5* is a great Cage piece or not, the point actually seems moot to me. I haven't heard it, but a number of people who have have written me to say how much they like it. I didn't write a letter to an editor this time around (the debate has actually all been here), but if somebody had, there is a possibility that someone else would have seen that letter and thought there was perhaps some reason for going to see the performance. They then could have decided for themselves.

mark wallace

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230. **cris cheek**

***Re: post language poetry, post modernist poetry, fakes***

*Thu 13 Jun 1996*

---

Hi, firstly apologies for my dirty conference washing being fenced through this line. That's the downside of simply punching the reply button. See some of you in New Hampshire then.

I've not wanted to get involved here on this topic. The framing of movements gives me jip enough. So the 'lang-po' (still that intrepid band of brigands from the water margins who came to the aid of the oppressed with their deadly martial skills) is a possibly useful short-hand beyond which specific differences come into play. I tend more towards the account of exchange and interaction between poetries operating in very different political, social and cultural contexts in the cases of UK and US. In that sense I agree with Ken, there



has been a liberal smattering of interaction between these poetries. I also agree with the drift of Ira's push, the real pith behind which lies a getting at different practices.

Ken's focii of connection aside, the overall reaction towards writers such as Watten, Silliman, Harryman, Benson, Hejinian, Bernstein, Andrews, di Palma, McCaffery, Ward, Robinson, Perelman, Darragh, Inman, Seaton, Sherry, Davies, Mason, Piombino (those who i first had any contact with and read during the later 1970s) that i've experienced in England, has been a mixture of suspicion coupled with denial, gradually mellowing to grudging acceptance without tangible enthusiasm. Fairly typical British retentive states. I'm not aware, on the question of 'fakes' that there are poets in the UK who claim to be writing, or to have written, 'language' poetry ever.

For me, rather than specifically the Vietnam War, a defining cultural politics was 1976 punk and reggae, (when i started publishing in a kind of DIY fervour and incidentally first met Charles Bernstein) and the election of Margaret Thatcher's Conservatives in 1979 (when, effectively - after a period of intense collaboration in the US around Baltimore - I published a biggish collection 'a present' and then basically stopped publishing; what tiny things have been in the past couple of years are a refurbishment of hope).

'a present' is a book that bears hallmarks of the interaction with 'language' poetry. There is a splice column piece, for example, dedicated to Steve Benson to whose work I was drawn and felt close through aspects of syntax of improvised speech in performance and swerves of intimacy and distance in relation to personalised everyday perceptual materials as much as anything else. In fact Steve, Allen Fisher and myself did a performance together in July 1984 'Assumptions Table' (it's published in full in Sulfur 18).

I'm quoting from that piece dedicated to Benson in 'a present' (Bluff Books, 1980) - 'fume basic':

'fan in the rhythm of the fan                    dancing, dorsal tenacious too    obscure,  
finis.                    i ought explain. make out. lob. naked. fish pass under  
grass reflection, into major traffic. does oppose. some                    would. welcome  
laurel. have a smoke. come closer than.                    save 10 cents. and, what color  
are the. be possible. . . .

pulse out. pulse, skin.                    the somewhat breakwater form from ocean  
lapping both, either.                    mean the leaves were bruising each other and  
the smell was coming into the house. my                    quivering nerves in my  
direction turn, face - to                    the washing up. as yet, as though we shave  
the                    different parts of each day are unglued. the bonding lips  
kiss table. or waters that fire imaginations'

There are here, elements of north american diction - some of the twists of that vernacular, filtered through an english heart. I would agree with Ira, no 'new sentence'. But then Ron identified, correctly in my opinion, that 'new sentence' as being a Bay area phenomenon.

In the absence of twentieth century British models for performance writing / poetic practice that really turned me on (aside from Ivor Cutler, Samuel Beckett, Tom Raworth, Tom Leonard, Allen Fisher) in the mid 1970s, it was refreshing to find a concern with the micro-politics of language, the de-constructive powers of syntax, the re-generative humours of rangey and interrogative thought, that did not have an overbearing tyranny of 'knowledge' as central to its project.

Contrary to what might be received opinion, it's been my pleasurable experience to find that Language writers are some of the most humane and funny and rigorously perceptive people that i know.

The work in UK writing is different. Issues of urban collapse, neo and post-colonialism, 'centralisation' as parochialism, cultural 'editing', everyday 'composition', re-integrating (navigating) beyond the over-fetishised fragments of the over-binarised post-modern. Signifier and signified simply won't do any more. Performance Writing is what's happening here for me, for others that will not be so - difference continues to be manufactured.

love and love  
cris

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231. **Robert Drake**

***Re: post language poetry, post modernist poetry, fakes***

*Thu 13 Jun 1996*

---

| *The framing of movements gives me jip enough...*

likewise, i think... my british slang dictionary lists, under "jip": "india ink" (yep, that fits), also "energy" (australian, not as close but still)... care to help me update th entry?

lbd

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232. **Tony Green**

**Re: what matter who's speaking**

Thu 13 Jun 1996

---

Seeing W for Godot at Royal Court while still plagued with adolescent acne is still memorable -- partly because I wanted to leave em to it, let em wait, I wanted to walk out, about three-quarters of the way thru. Cdn't handle it. Realised that was significant but took a while for it to register on me. Perhaps that's why I liked Coolidge's work immediately on encountering it.

Tony Green,

e-mail: [REDACTED]

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233. **Tony Green**

**Typo**

Thu 13 Jun 1996

---

Rod Smith mentioning Joan Retalack reminds me I found 3rd impression of Strachey's translation of Freud's Traumdeutung (1957?)

p.207

".....to a remark I had de  
in which....."

&

p.209

" .....opposition journalists made  
okes over Count Thun's name....."

best , and perhaps Rod or someone cd pass this on to Joan R.

Tony Green,

e-mail: [REDACTED]

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234. **George Bowering**

**Re: singnafump**

Fri 14 Jun 1996

---

When one is stopped by a cop or a deconstructionist around YALE,  
all one needs do is yell "OPPEN YOU" or "OPPEN SESAME" and this  
can be quite seedy if novel...

Odd, the cultural differences. I just came back from Seattle (saw games 3 and 4), and heard a taxi driver shout at a civilian driver "Reznikoff you, pal!"

.....  
"Silence, sole luxury after rimes . . ."  
--Mallarme

George Bowering.  
2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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235. **cris cheek**  
***Re: post language 'jip' definitions***  
*Fri 14 Jun 1996*

---

Hi Bob, re - 'jip',

if you've got a tendency in your back muscles for postural punishment and every so often , or some days rather than others your back feels like it's playing up you might say 'my back's giving me jip'.

I've heard the term used more in connection with physical problems or procedural functions (my printer is giving me jip' than with interhuman communication. But i guess, although I haven't heard this - other brits here might testify - it's possible to say 'my boss is giving me jip'. I've avoided the boss scenarios most of my life and don't intend to restart now.

Certainly if you were using a nibbed pen with india ink and (as has been my experience with nibbed pens from time to time) you were subjected to uninvited blotting due to some malfunctioning aspects between the pen and yourself, you might well say 'this pen's giving me jip'.

So in terms of the slang dictionary definitions that you offer - it would be something like:

jip - adjectival noun. Non-exquisite interference, or niggling awareness of energetic displacement, somewhat like an unintentional ink blot (should such a thing exist). An irritating tending to focus away from intention.

Not very satisfactory i know. Maybe others can add.

love and love  
cris

236. **Herb Levy**  
***dead horse hairs***

Fri 14 Jun 1996

---

Mark -

*But I wonder--and here's my question for you--at what point do we write off such things as irrelevant nonsense, and ignore them? That is, do we only respond to people who speak about arts who are in the arts environment, or do we make some attempt, however limited, to assert in other contexts that such behavior is unacceptable, whether anybody's listening or not?*

It's not a matter of only speaking with the converted (which in the context of Cage, or most any other "experimental" artist, is a very, very small subset of "those who are in the arts environment"). There are simply more productive ways to make a public space for the work we want to see and read and hear, than getting your underwear in a knot about bad press. Most readers won't remember a bad review they saw a week ago, especially if it was about something they've never heard, read, or seen. They simply have no reference point.

The people who are motivated one way or another by newspaper reviews are usually those people who already have an idea what they think. Nobody's mind gets changed, & to most people it looks like an insular catfight about some esoterica, that isn't a tenth as important as where Dennis Rodman will get his next piercing when the Bulls beat the Sonics, or, if it's Wednesday, what's on sale at the supermarket.

It's much better to get actual new work in front of new audiences, people who don't know if they'll like it. Performances in unusual public areas, posting broadsides around town, getting things seen or heard on local tv & radio, etc. Everyone exposed to new work in this way WON'T like it, let's not kid ourselves, but some of them will and those folks may come back for more & they'll pay for it.

To paraphrase something Ron Silliman has written several times to the list and elsewhere, you build an audience one person at a time. & more than anything it's the work itself that's going to build that audience, not reviews, whether they're positive or negative.

I don't see much value in beating up on someone for having a different opinion than you do. I don't agree with him, you don't agree with him, but you're very unlikely to change Page's mind on this. He's an adult and he's quite possibly heard lots more of Cage's music than you have, and no matter how wrong you think he is, he has a right to his opinion.

Mark, you must know that Page is not the only person out there who does not like most of Cage's music. These people are not all idiots, they just don't like what they've heard. Hell, there are still people who think Stravinsky's music is too weird, just as there are people, who otherwise seem rational and intelligent, who think that *Finnegans Wake*, or *Ulysses*, for that matter, are mistakes by a pretty good realistic writer, or that Pop Art was nothing more than a wishy-washy sellout after the heroic vigor of Abstract Expressionism, or that the early Beatles were better than the early Rolling Stones.

I mean, I hope it's not news to you that not everyone on this list is totally sold on the work of, say, Susan Howe or Bruce Andrews. I'm just not ready to put these folks into re-education camps until they see the error of their ways.

Rather than writing cranky letters to the editor (really far more than a full time job, anyway), complaining about the reviewers who are already in place, it makes more sense to me to try to cultivate writers or editors to produce a context for alternative work. It's much more important to find someone to give the work some kind of support than to get into a hissy fit with the writers who dis it. Probably this can't be done in the Post, but maybe there's someone at the Reader who'd be more open to the work on a ongoing basis.

Besides, there are few newspaper reviewers that are hardline about this kind of thing & you may find Page an unexpected ally later on, if you don't piss him off. There's one reviewer in Seattle who had said almost nothing positive about ANY music written in the last seventy-five years, until she wrote a rave review of a performance of Morton Feldman's *For Philip Guston* (four and a half hours of shimmering, rotating mobiles of melody), a concert that I was surprised she even bothered to come to, let alone that she'd love it.

So go figure.

Bests

Herb Levy

██████

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237. **Michael Heller**

***Re: POETICS Digest - 12 Jun 1996 to 13 Jun 1996***

*Fri 14 Jun 1996*

---

If some one has Rob Wilson's e-mail address, or if Rob is tuning in, please post it to me.

Michael Heller

██████

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238. **Robert J Wilson**

**Re: POETICS Digest - 12 Jun 1996 to 13 Jun 1996**

Fri 14 Jun 1996

---

Michael, Yes, I am out here in a lifeboat at and around and off Bamboo Ridge, working to deform US cultural poetics inside a sovereign Hawaiian nation inside the postcoldwar empire of the sign. Just in case you were wondering, and the 'Dante boy' poetics is nowhere to be found. Send me an email missive at: [REDACTED] to keep me posted on NYC developments and your latest forays.

Susan Schultz and the Tinfish gang (as we work amping up Tinfish #3 for global [www] and local [sexy little chapbook, with new cover by HR editor Sean MacBeth] call it the Death Of Captain Cook School of Global/Local Poetics or, more simply, the PostLocal Local.

Hope you are doing well, Rob Sean Wilson

On Fri, 14 Jun 1996, Michael Heller wrote:

*If some one has Rob Wilson's e-mail address, or if Rob is tuning in, please post it to me.*

*Michael Heller*

[REDACTED]

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239. **Rod Smith**

**Re: wild wild dead horse hairs**

Fri 14 Jun 1996

---

NOW HERB, the early Beatles WERE better than the early Stones, read a good review the other day making just that point...

*I don't see much value in beating up on someone for having a different opinion than you do.*

Yes, I'll go along with this.

>Rather than writing cranky letters to the editor (really far more than a  
>full time job, anyway), complaining about the reviewers who are already in  
>place, it makes more sense to me to try to cultivate >writers or editors to  
produce a context for alternative work.

It seems to me part of the work of creating an audience IS writing cranky letters to the editors. A better example than Page of the extremely conservative

views on the arts forthcoming from the Post is book reviewer Jonathan Yardley. Sure, he has a right to his views, however noone with opposing views (i.e. noone as far left as he is right-- & in some ways this IS quantifiable) has any of the cultural capital this bloke's accrued. Unfortunately, he does have an impact, which goes unchallenged, & if it's unquestioned, people believe it-- just like the NYT version(s) of "history." Obviously, it's not ok. I will agree with you that the most effective way to change this is by going around them, "one person at a time." Yet, I do think they have an impact on what people think. They make the work of building an audience much harder.

Rod

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240. **Jordan Davis**  
*cultivating good reviewers*

Fri 14 Jun 1996

---

I'm a fan of Neil Strauss's music reviews for the New York Times. Strauss, editor of the sublime \_Radiotext(e)\_ anthology (check out especially "Frequency Modulation or Fallen Man", a tribute to the inventor of FM), covers everything from the local pirate radio to bhangra to Bruce Springsteen, without resorting to cribs from the press release or even a momentary waver from his calm intelligent enthusiasm for both the old and great and the new and great. Strauss's prose is exceptional considering the rate at which for most reviewers there the Times' requisite cool slopes into dorkiness, middling prose, and received ideas (torpor)--the retired Frank Rich being the big exception. Rich's review of Sting in Three Penny Opera is my standard for meanness; it begins like this--

'Returning home from the new staging of TPO, the theatergoer rushes to put the original (1950s) cast soundtrack on the turntable. Not to relive the evening's high points--there aren't any--but to reassure oneself that one is among the living.'

What I would really enjoy is to encourage a very good book reviewer working at a high circulation newspaper to read and write about poetry. All I do now is glare at my Voice whenever Peter Schjeldahl uses the word 'poetry' (triggering his subroutine about poetry being over) to talk about some new catastrophe in art.

Jordan Davis

(That reminds me. I can think of a couple people who write in more public places very well if only occasionally about poetry--Albert Mobilio and Geoffrey O'Brien. O'Brien's piece on Susan Howe in the Voice six years ago was responsible for building more audience for her work in New York than anything that



side of the Susan Howe issue of Talisman. And Mobilio's much-missed magazine columns in the VLS were the most reliable way to find out when Hambone was about to arrive--it's difficult to imagine the VLS under its current benighted regime deigning to print anything about poetry not written by or about poets published by the major houses--by which I mean those famous poets Newhouse and Murdoch. So much for independence!)

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241. **Eliza McGrand- CVA Guest**

***reviews -- a query about ethics, contexts, and consequences***

*Fri 14 Jun 1996*

---

i've been watching the thread about a harsh review, and wrestling with a review i have to write a book of poetry (though not, jordan, for a major venue!) for some time, and it finally occurred to me that this list might be a good place to put the ethics and questions of the problem out for discussion.

imagine you were given a bad book to review, the book of a writer (poetry and academic) who has, heretofore, produced somewhat interesting though not stellar work. imagine this writer teaches creative writing, and has produced a "How-To" text (with someone else) on writing although the writer's credentials are not strong. further, the book to be reviewed has poems which even venture to lecture, for example, on the importance of technique while the lack of same has plagued every poem. the badness of the writing is such that you knew, before you read the biographical sketch, that the writer must teach creative writing to beginners because there are so many "ok everyone i'm going to be creative here" lines, poems that make a great big overwritten fuss about nothing, and overused and even trite phrases and images.

but the writer also comes from a much under-represented sector of writers (though none of the experience arising from that context is explicitly present in the current book). further, the writer's publisher is a small, underfunded press which has taken on a very worthy publishing venture, one you wish to support and most off the problems might have been cleared away had the book a bang-up editor (which the press does not have the money to hire).

does one write the scathing blast which seems to work it's way into every sentence (despite efforts to be moderate)? is there something unendurably prissy about condemning another writer for not trying hard enough and publishing a very very poor book while there exists great writers under all sorts of pressure who don't publish until they have work that is really worthwhile, silent sometimes until their death.

imagine you are new to reviewing, aware that you might have the overzealousness common to the fresh and idealistic, and almost certainly are in a

vulnerable position professionally -- is honesty really important or effective here? does someone have to stand up and say when something is really awful? should that someone be not well-known writer? or, in retrospect, is one (at that stage) usually happier about those chapters in which one is moderate, merciful, and/or discreet? should david engage goliath, especially without an omnipotent fixer?

i find myself thinking, on the one hand, of a writer's story of a workshop where someone gave out a perfectly awful poem for discussion. the group sat around for about ten minutes trying to give very careful, serious, and ultimately not very direct suggestions on how to improve the poem. finally a woman who had been silent the entire time exploded, saying something like "i can't believe you all -- for ten minutes you have been treating this poem as if it were really good. but it is terrible, and it is an insult to this writer to patronize him by not saying so."

but i also think of friends whose professional discretion make them an incredible asset to any committee or group or project, about the strong reaction here to the negative article. and about herb's feeling that reviews are not, ultimately, going to alter anyone's opinion or guide them (though i disagree -- if a trustworthy source pans a movie, depending on the direction of the critique, i might well not go to it without some other strong motivation). there is also his point that reviewers essentially are preaching to the converted, if they are heard at all. what about the possibility of reviews being stained by reviewer's preferences -- what is a yardstick for knowing when our distaste for something comes from distorting theoretical loyalties rather than fundamental principles and basics of art?

have you ever strongly panned a text? if so, did you regret it later? or did you feel a negative review was best? did it have unpleasant consequences? if so, could you or would you have done anything to mitigate them? so you wish you had tried? if there were no unpleasant consequences from the negative review, was there anything you did that might have helped avert them?

does any of it really matter -- are these reviews tempests in teapots and not to be taken seriously?

e

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242. **henry gould**

**Re: wild wild dead horse hairs**

Fri 14 Jun 1996

---

On Fri, 14 Jun 1996 11:32:02 -0400 Rod Smith said:

>

>It seems to me part of the work of creating an audience IS writing cranky  
>letters to the editors.

Crank 'em out, fellas. BUILD them audience muscles!

*opposing views (i.e. noone as far left as he is right-- & in some ways this  
IS quantifiable) has any of the cultural capital this bloke's accrued.  
Unfortunately, he does have an impact, which goes unchallenged, & if it's  
unquestioned, people believe it-- just like the NYT version(s) of "history."  
Obviously, it's not ok. I will agree with you that the most effective way to  
change this is by going around them, "one person at a time." Yet, I do think  
they have an impact on what people think. They make the work of building an  
audience much harder.*

Come here, you. I said YOU.

Gonna read you this sonnet - you, audience!

Listen up! Hey!

Come back here!

This art biz is righteous work, leftover!

You gotta rhyme it EVERY day in EVERY way!

DAMn the torpid newsbuzzers! Full beats ahood!

Hey - that's part a my poem! Get back here!

Gonna free your mind with my Venetian blind....yeah (c.f. early Trashmen) -  
Henri leGoulash

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243. **henry gould**

**Re: reviews -- a query about ethics, contexts, and consequences**

Fri 14 Jun 1996

---

My advice

if you want the truth

is just shake the dice

outa both sides of yr mouth

thumbs down to some

thumbs up to the dumb

and if you think that's terrible

go check out a parable

- Hank the rank Think-Tank

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244. **David Baratier**

**voice reviewers**

Fri 14 Jun 1996

---

Jordan,

Perhaps the deterioration is because the Voice is free now from currency  
and hasn't been spotted since late April in Manhattan

David Baratier

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245. **Carnography**

**Re: Typo**

Fri 14 Jun 1996

---

Tony Green typed:

*Rod Smith mentioning Joan Retalack reminds me I found 3rd impression  
of Strachey's translation of Freud's Traumdeutung (1957?)*

*p.207*

*".....to a remark I had de  
in which....."*

*p.209*

*".....opposition journalists made  
okes over Count Thun's name....."*

You know, Perry Meisel often compares Strachey's translations of Freud to  
\_Mrs. Dalloway\_ and now I know why. I don't know about Joan R., but you  
\*have\* managed to forward this to Mr. Rothenberg.

Hardin

<http://www.interport.net/~scrypt>

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246. **Carnography**

**Re: dead horse hairs**

Fri 14 Jun 1996

---

Herb Levy typed:

*To paraphrase something Ron Silliman has written several times to the list  
and elsewhere, you build an audience one person at a time. & more than*

*anything it's the work itself that's going to build that audience, not reviews, whether they're positive or negative.*

Lynne Tillman likes to talk about the pleasure she derives from people who speak of their "audience"--of a pre-existing group of people who are thought to gather for some new work of hers. A publisher says, "but your audience!" She replies, "Before I publish a book, my audience doesn't exist!" She also loves it when a colossal Hollywood sequel flops and film people, who had thought that the film \*already had an audience\*, are mystified.

All the best,

Rob Hardin

<http://www.interport.net/~scrypt>

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247. **henry gould**  
***Re: dead horse hairs***  
*Fri 14 Jun 1996*

---

On Fri, 14 Jun 1996 15:07:07 -0400 Carnography said:

>Lynne Tillman likes to talk about the pleasure she derives from people  
>who speak of their "audience"--of a pre-existing group of people who  
>are thought to gather for some new work of hers. A publisher says,  
>"but your audience!" She replies, "Before I publish a book, my  
>audience doesn't exist!"

Maybe this is relevant:

Schubert on the water, Mozart in birds' clatter,  
and Goethe whistling on a winding path,  
and Hamlet meditating with anxious steps,  
all counted the crowd's pulse, believed the crowd.  
Maybe, before there were lips, there was a whisper,  
and before there were trees there were leaves whirling,  
and those to whom we dedicate this our experiment,  
before the experiment, have accumulated eyes and noses and mouths.

O. Mandelstam, trans.Burton Raffel {though I like James Greene's better) - H.  
Gould

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248. **Pritchett, Pat**

***Re: reviews -- a query about ethics, con***

*Fri 14 Jun 1996*

---

Hello everyone. I'm new to the List and will here venture a response to Eliza's very pertinent query.

As a reviewer for various papers and mags, most recently the American Book Review, for some years now, I will emphatically say that yes it does matter; whatever the faults of the system, reviewing plays an important role in the publishing/reading world as a whole which we can't seem to get along without. Most of the time, as with the NYTBR, it seems like little more than an adjunct (not to the Muse's diadem) but to the PR depts. of Random House, S&S, et al. But intelligent, thoughtful reviews can boost sales of a little known book and moreover, can mean a lot to a writer who has labored in obscurity and feels rather isolated from things.

I try to keep in mind what Malcolm Cowley once told some students of his at Stanford: Always remember that it takes as much hard work to write a bad book as it does a good one. I have panned books in the past, sometimes savagely (e.g. Bob Shacocis' "Swimming in the Volcano"). I feel it's something I've grown out of. I no longer need the sense of vindication that seems to be the natural response to a book which arouses genuine indignation. Taking a tip from Auden, I no longer review books I don't like. There's plenty of good ones which need all the support they can get. And while this will probably strike some as corny and decidedly ante-postmodern, I find that sincerity can make up for a plethora of other faults, while no amount of artifice can take the place of honest intentions. Which opens up another can of worms entirely about how we assess intentionality vis-a-vis literary personas, etc.

You mention the intentions of the publisher: I find that to be irrelevant. A work should be judged on its own merit. There are of course mitigating factors and these can and should be mentioned to "soften the blow," if it feels appropriate. What counts is the end result, though. Otherwise, there'd be no end of "masterpieces", my own included.

It's the job of a reviewer to praise what he or she feels to be good and to say what is bad, inferior or just doesn't work. DHL said all good criticism is subjective. I would not shirk from calling a bad book bad. I just don't go out of my way looking for them. Fortunately my various editors let me pick and choose. The worst response I got from a bad review - it was a mixed negative of Ginsberg's last book - was a crisp letter from a highly respected poet which gave me serious food for thought. We have since become friends. So go figure... Best advice: Reviewing is highly political, in one sense, but should be practiced as though it isn't. It's a rare book that is completely bad; somewhere there's bound to be at

least the suggestion of an interesting if poorly expressed idea, though not always. Find that and use it. In the end, pulling punches does you no good and is a disservice to writers everywhere. ----- From: Eliza McGrand- CVA Guest  
To: Multiple recipients of list POETICS Subject: reviews -- a query about ethics, contexts, and consequences Date: Friday, June 14, 1996 12:16PM

i've been watching the thread about a harsh review, and wrestling with a review i have to write a book of poetry (though not, jordan, for a major venue!) for some time, and it finally occurred to me that this list might be a good place to put the ethics and questions of the problem out for discussion.

imagine you were given a bad book to review, the book of a writer (poetry and academic) who has, heretofore, produced somewhat interesting though not stellar work. imagine this writer teaches creative writing, and has produced a "How-To" text (with someone else) on writing although the writer's credentials are not strong. further, the book to be reviewed has poems which even venture to lecture, for example, on the importance of technique while the lack of same has plagued every poem. the badness of the writing is such that you knew, before you read the biographical sketch, that the writer must teach creative writing to beginners because there are so many "ok everyone i'm going to be creative here" lines, poems that make a great big overwritten fuss about nothing, and overused and even trite phrases and images.

but the writer also comes from a much under-represented sector of writers (though none of the experience arising from that context is explicitly present in the current book). further, the writer's publisher is a small, underfunded press which has taken on a very worthy publishing venture, one you wish to support and most off the problems might have been cleared away had the book a bang-up editor (which the press does not have the money to hire).

does one write the scathing blast which seems to work it's way into every sentence (despite efforts to be moderate)? is there something unendurably prissy about condemning another writer for not trying hard enough and publishing a very very poor book while there exists great writers under all sorts of pressure who don't publish until they have work that is really worthwhile, silent sometimes until their death.

imagine you are new to reviewing, aware that you might have the overzealousness common to the fresh and idealistic, and almost certainly are in a vulnerable position professionally -- is honesty really important or effective here? does someone have to stand up and say when something is really awful? should that someone be not well-known writer? or, in retrospect, is one (at that stage) usually happier about those chapters in which one is moderate, merciful, and/or discreet? should david engage goliath, especially without an omnipotent fixer?

i find myself thinking, on the one hand, of a writer's story of a workshop where someone gave out a perfectly awful poem for discussion. the group sat around for about ten minutes trying to give very careful, serious, and ultimately not very direct suggestions on how to improve the poem. finally a woman who had been silent the entire time exploded, saying something like "i can't believe you all -- for ten minutes you have been treating this poem as if it were really good. but it is terrible, and it is an insult to this writer to patronize him by not saying so."

but i also think of friends whose professional discretion make them an incredible asset to any committee or group or project, about the strong reaction here to the negative article. and about herb's feeling that reviews are not, ultimately, going to alter anyone's opinion or guide them (though i disagree -- if a trustworthy source pans a movie, depending on the direction of the critique, i might well not go to it without some other strong motivation). there is also his point that reviewers essentially are preaching to the converted, if they are heard at all. what about the possibility of reviews being stained by reviewer's preferences -- what is a yardstick for knowing when our distaste for something comes from distorting theoretical loyalties rather than fundamental principles and basics of art?

have you ever strongly panned a text? if so, did you regret it later? or did you feel a negative review was best? did it have unpleasant consequences? if so, could you or would you have done anything to mitigate them? so you wish you had tried? if there were no unpleasant consequences from the negative review, was there anything you did that might have helped avert them?

does any of it really matter -- are these reviews tempests in teapots and not to be taken seriously?

e

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## 249. **Carnography**

### ***Re: reviews -- a query about ethics, contexts, and consequences***

*Fri 14 Jun 1996*

---

Eliza:

*does one write the scathing blast which seems to work its way into every sentence (despite efforts to be moderate)?*

I try not to blast a writer who is doing anything even remotely ambitious. I also consider the books that might be written *\*after\** the book I dislike--after the book I don't want said writer to choke on first.



Best, I think, to save your harshest criticisms for private conversations. Editors love harsh reviews and controversy, but that's because they aren't signing their own names to such reviews. Anger can give you amazingly clear vision, but your vision won't necessarily be balanced. Personally, I still wince at the harshest criticisms I've made in public. I hate discouraging people over trifles. After all, in the words of Montaigne's medallion, "What do I know?"

*is there something  
unendurably prissy about condemning another writer for not trying  
hard enough and publishing a very very poor book while there exists  
great writers under all sorts of pressure who don't publish until they  
have work that is really worthwhile, silent sometimes until their  
death.*

Not prissy, just misguided. Since the book is already published, slamming it won't do anything for yet-unpublished books. You'd have to be an editor at a publishing house for this sort of reasoning to apply.

*is honesty  
really important or effective here? does someone have to stand up and  
say when something is really awful?*

Honesty is important. Tactlessness isn't.

*have you ever strongly panned a text? if so, did you regret it later?  
or did you feel a negative review was best? did it have unpleasant  
consequences?*

See above.

if so, could you or would you have done anything to  
> mitigate them? so you wish you had tried? if there were no  
> unpleasant consequences from the negative review, was there anything  
> you did that might have helped avert them?

Bottom line: I don't believe in discouraging other artists. I do offer concrete criticisms and suggestions where I think they might be helpful. But I don't believe I've ever said or written, "\_.....\_ sucks" unless it was partly an ideological/sociological matter.

All the best,

Rob Hardin

<http://www.interport.net/~scrypt>

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250. **Fred Muratori**

**Re: reviews -- a query about ethics, con**

Fri 14 Jun 1996

---

From: Eliza McGrand- CVA Guest

*have you ever strongly panned a text? if so, did you regret it later?  
or did you feel a negative review was best? did it have unpleasant  
consequences? if so, could you or would you have done anything to  
mitigate them? so you wish you had tried? if there were no  
unpleasant consequences from the negative review, was there anything  
you did that might have helped avert them?*

*does any of it really matter -- are these reviews tempests in teapots  
and not to be taken seriously?*

*e*

I've been reviewing poetry for various venues now for about 15 years, and negative reviews are always harder to write than positive ones. They are, however, in some cases necessary. What do I mean by "in some cases?" Well, while I don't see the point in demolishing a first book by a new writer, (I've seen some good -- if not spectacular -- fledgling poets get royally whomped in big-name journals by big-name poets/critics, and it can really hurt their future reception, no matter how good their subsequent work becomes), there are lots of naked emperors out there, and I'd really like to see reviewers give them a bit more in the way of honest criticism than they're getting. In other words -- they should pick on poets their own size. It's easy to trash Mr. or Ms. Whothellizzat with a first book from Cleveland State, but a Sharon Olds or a John Hollander or a Richard Howard? Gulp. Forget about someday seeing your own work in *\_Paris Review\_* (or whatever mag the criticized or friend-of-the-criticized poet edits) if you do. That's part of the problem: many reviewers are themselves poets, and feel that they have to be careful about whose tree they shake. What I'd like to see -- up front -- are admissions that the reviewer was a poet's student (or teacher), or spouse, or departmental colleague, etc. When I see best buddies reviewing each other's books, I'm inclined to take the review just a little less seriously -- as little more than an extended blurb -- which is why I return review copies of books by people I'm more than only marginally acquainted with, even if I like the work.

Still, reviews -- even mixed or less-than-favorable ones -- are very important for any poet; they're part of the paper trail of existence, confirmation that someone at least noticed another's attempt to contribute to the culture.

P.S. One negative review I wrote was never printed. Turned out that the editor of the mag was having lunch with the publisher, and inadvertently let the

person eyeball the review. He made such a row that the mag scrapped the piece to appease him, even though the editor professed that the review was civil and fair, and that she agreed with it. What's even more ironic -- the author was dead and the press was really little more than a vanity outfit. Go figure.

\*\*\*\*\*

Fred Muratori

"Certain themes are incurable."

(██████)

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\*\*\*\*\*

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## 251. **Ken Edwards**

*post language poetry, post modernist poetry, fakes*

Fri 14 Jun 1996

---

Chris Stroffolino wrote:

Dear ken Edwards--- Could you elaborate on Miles Champion. The little I've seen is interesting and it was good to see your willingness to include him, while Ira, I think, seemed less to.....cs

Miles' book from Carcanet is, as I posted before, called *\_Compositional Bonbons Placate\_*. Great cover by Trevor Winkfield. Don't know how easy it is for you to get Carcanet books over there -- probably SPD is the place. Miles also has a chapbook from Cris Cheek's press *Sound & Language*, *\_Sore Models\_*. Later this year, he will be included in a mini-anthology of four poets from my own press, *Reality Street Editions*, probably to be titled *\_Sleight of Foot\_*.

Miles is an enthusiast for the work of Teds Berrigan and Greenwald, as well as Raworth, Ashbery et al, all of whose influences I think can be discerned in his work, which is oblique, fast-moving, amusing, uneven but definitely sparky.

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## 252. **Ken Edwards**

*post language poetry, post modernist poetry, fakes*

Fri 14 Jun 1996

---

Amen to Cris' post. I couldn't agree more. When I spoke of "intelligent engagement" with language poetry by British poets, Ira, I did not mean slavish

imitation -- that wouldn't be very intelligent. Like Cris, I can think of none of us who imitates language poetry or could be accurately described as a language poet. But some are more open to foreign models than others. Also some of the traits you discern in language poetry are independently discernible in some of the poetry being originated here.

(eg quote "the attitude to language or presence, in any number games, paragraph organisation, or relation of page to page, or dual columns, in the way that it is in any of the poets mentioned" -- well, see Allen Fisher, *passim*)

Ira, I don't agree with your assessment of Miles Champion, that he is being flip or embarrassed: rather I see in him an (engagingly boyish?) enthusiasm for life and letters. He does imitate the objects of his enthusiasm from time to time, I'll grant you, but that's no bad thing necessarily, as Ted Berrigan has pointed out.

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253. **Mark Wallace**

***Susan Howe and Samuel Beckett***

*Sat 15 Jun 1996*

---

Dear Herb Levy:

Well, actually it seems to me that the value of the work of Susan Howe or Samuel Beckett (or many others, maybe) is not only obvious, but something that it would be pretty hard to argue against very successfully. One can, I suppose, have reasonable questions about the limitations of their work, but as to dismissing it entirely, I'm still under the impression that that's an opinion I don't really have to respect too much.

It's quite possible not to like John Cage's work, but to blatantly and obviously misrepresent it seems to me is another matter. Whether one likes Cage's work or not, to come to the conclusion that he's doing "nothing" when he spent years elaborating what he's doing does not seem a matter of opinion to me--I suppose one has the right to be of any "opinion" one wants, but if it's blatantly and purposefully disinformational, that's not an opinion that counts for much. Disagree with Cage, sure, that's fine. But pretend as if it's okay to act as if he never said anything at all? No way. I think I'll continue to be as angry about that as I want to be.

Actually, I appreciate your recent comments, because it gives me the wonderful opportunity to be a hard-liner again. One of the early virtues of this poetics list was that it was a forum where one didn't have to endlessly justify the basic value of avant garde poetry. Whatever the limits and problems of that

poetry, at least on this list one didn't have to spend a lot of time stating obvious things like "well you know Susan Howe's actually a pretty good writer"--one could assume that the poetics forum was a place where something as obvious as that would be a given. Perhaps you're right, and this poetics list is not such a place any longer, but nonetheless I think I'm going to act as if it is.

I'm interested, I suppose, in all sorts of discussion about poetry, but the underlying assumption that I see emerging, which is that the value of this work has to be endlessly justified to others even when they refuse to engage it seriously, as Tim Page has, seems to me so much hogwash. I think I'm going to continue to assume that the importance of John Cage's work is blatant and obvious, and if someone else doesn't understand that, tough. A work of art can't defend itself, I suppose, but actually it seems to me much more reasonable to suggest that people on this list would justify themselves in the face of Cage's work, or Beckett's. Does this make me an authoritarian postmodern hard-line anti-relativist? With any luck it does. Newspapers, publishing houses (and their reviewers and art critics, most of them anyway) need to justify themselves in the face of works of art that have demolished their most basic assumptions. That such entities ignore and, when questioned, deny that they have this obligation is tantamount to an admission that they have no defence, and that they should end their own existence as quickly as possible. They won't, I know, choose to end themselves, but morally, there seems to be no question that they SHOULD. Such a position on my part is not only completely REASONABLE, but the fact that it may not seem reasonable suggests instantly the level of confusion and corruption that marks the world I live in.

So (and this has been a lot of fun), anyone who thinks that Susan Howwe, or Samuel Beckett, or John Cage, have not done significant work, are WRONG and deeply confused, and obviously need me to tell them so.

"I have not yet begun to be an extremist"

Mark Wallace

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254. **Thomas M. Orange**  
***Freud:Woolf::Heidegger:Stein***  
*Sat 15 Jun 1996*

---

Funny, cuz I was reading Heidegger's "Letter on Humanism" the other night and got the distinct impression that it was really Gertrude Stein speaking:

Thinking acts insofar as it thinks....But all working or effecting lies in Being and is directed towards beings.  
Thinking, in contrast, lets itself be claimed by Being so that it

can say the truth of Being. Thinking accomplishes this letting.  
(tr. Capuzzi/Gray, *\_Basic Writings\_* 1977 ed., 193-94)

Tom Orange



-----  
On Sat, 15 Jun 1996, Hardin wrote:

*Tony Green typed:*

*Rod Smith mentioning Joan Retalack reminds me I found 3rd impression  
of Strachey's translation of Freud's Traumdeutung (1957?)*

*p.207*

*".....to a remark I had de  
in which....."*

*p.209*

*".....opposition journalists made  
okes over Count Thun's name....."*

*You know, Perry Meisel often compares Strachey's translations of Freud to  
\_Mrs. Dalloway\_ and now I know why....*

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## 255. **McGuire Jerry L** *query about ethics*

*Sat 15 Jun 1996*

---

Hi, folks. Jerry McGuire, new to the list. I've been lurking for a few days to get the feel of the thing--it's like just before the inkling-moment of a new love affair, no?--and am hauled in by the thoughtful responses to Eliza McGrand's questions about writing a negative review. My first feeling was that these were generally so sharp that the topic was quickly tied off. But here are just a couple more observations:

Eliza's predicament is so *\_specific\_*--a "bad" How-To book (is there any other kind?) co-authored by a poet/academic whose prior work she evaluates as "somewhat interesting though not stellar" (so from the outset we're situated with reference not to an equal, but to a mediocrity); much of the offensiveness is metapoetic biz about "technique" that seems self-evidently knuckleheaded. And then there are the complications: the writer is identified as belonging to "a much underrepresented sector of writers" (I'm not sure what E.M. means by "sector" here, and it may matter), and the book comes from a non-hegemonic press. Furthermore, Eliza says she's herself as "new to reviewing" and

professionally "vulnerable." Any of these observations might lead a reviewer into trails of inquiry that would be worth anyone's time.

It seems to me there's a contradiction between Eliza's atypical willingness to ask these questions in the first place and her desire for the clarity felt by her exemplary workshop assassin, who unambiguously declares an awful poem not worth anyone else's time. (If I read Pat Pritchett and Rob Hardin's responses properly, I'd say that they have both written hostile reviews about which they've had some second, and possibly painful second, thoughts, and so have I.)

All this points up the variety of motivations that enter into reviewing. Some respondents think of it as a service performed for writers; but clearly there are cultural, psychological, and professional gains at issue, too. One reason to write a review is that it's more lasting, more respectable, and more profitable (though not by much) than flaming. The review seems to me a relatively little thing caught in a web of institutional motivations linking individual creative artists, the publishing industry, and the academy, both in its management of culture and in its maintenance of internal hierarchies of power. That Eliza claims to be (and no doubt is) "vulnerable" is evidence that more than absolute declarations of objective worth are at stake--and probably invite her nostalgia for tough talk. But the review that is worth one's work is the one that sets aside the easy brutalities of the institutional workshop (isn't it?) as well as evaluation, understood as any kind of simple matter whatsoever, and that attempts instead to discuss the text in relation to the contexts in which it's entangled. E.M. doesn't need more clarity, she requires a determination to take her self-reflection further, into institutional analysis. I think she needs to resist the evaluative tendency, and her own hostile feelings, entirely. Unless it really is just enemies' lists we're constructing in our reviews. (I think that if she plugs the proper names from her review into the set of questions she posted to this list, she'd be well on the way to writing a better review than most of those we see or write).

I'm sorry I've gone on at such length--I'll try to be briefer from now on. But one other thing I wanted to mention. Concerning Rob Hardin's claim that "Editors love harsh reviews and controversy, but that's because they aren't signing their own names to such reviews," I'm sure that's true for some. But when I was processing (fond term) reviews for College Literature, I and everyone else reading them were aware that hostility almost always coincides with a slackening of precision, a strutting of careless assumptions, and generally a bunch of ego-building exercises quite detached from the task of exploring a text and committing oneself to a reasoned position on it that others might respond to. And while we were nearly as agreeable to negative reviews as positive, we always discouraged hostility for its own sake, or for mere ideological and rhetorical advantage.

All best--

Jerry McGuire [REDACTED]

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256. **Carnography**  
**Re: query about ethics**  
*Sat 15 Jun 1996*

---

Jerry McGuire typed:

*Concerning Rob Hardin's claim that  
"Editors love harsh reviews and controversy, but that's because they aren't  
signing their own names to such reviews," I'm sure that's true for some.*

Spec:

1. Iconclastic academic magazines--here nameless because some of you write for the same ones I do and I'd rather not argue about them in public--and
2. Mainstream crossover magazines, such as *\_Spin\_* and the *\_Village Voice\_*--which, antithetically to *\_The Nation\_*, *\_The Baffler\_* and *\_Z Magazine\_*, torch individual artists while leaving commercial bureaucracies and conglomerates unscathed. While there is always an interest in being factually accurate and in avoiding lawsuits, the eds I've known are usually interested in generating controversy and sales without alienating their audience. The reviewee who suffers is usually the last one who should: a moderately-known writer with a certain degree of so-called underground success, or a new writer who has published a first novel.

Often, writers get trashed in the service of fashion: the reviewer has heard/read too much about a writer and therefore feels said writer is due for a drubbing. Thus, the writer gets dissed for the same reason that people once wore and stopped wearing green Levi's.

I'm not denying that editors discourage flaming, ie, mindless vicious attacks. But in my experience, they do like rude dismissals of writers who deserve far better. That is because most established would-be downtown magazines like *\_The Voice\_* endorse mediocrity no matter what their politics might seem to suggest. And as I've said before, the defining act of mediocrity is to refuse to acknowledge good work.

All the best,

Rob Hardin

<http://www.interport.net/~sccrypt>

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257. **Aldon L. Nielsen**  
***Re: re-evaluating values***  
*Sun 16 Jun 1996*

---

One part of Mark's post caught my eye immediately -- I agree that howe etc. are wonderful writers, I agree that writers should not be dismissed out of hand without serious consideration, and I agree that it's not a good thing to misrepresent someone's work --

BUT I'm intrigued at the idea of Howe's value, for instance, being "obvious." I think any number of presuppositions have to be in place all ready to bring that obviousness into view -- and I think one of the problems in a writer like Page is his unwillingness to examine his own presuppositions -- Ideology is that which is taken for granted as "obvious," as non-ideological, etc. --

intrigued, actually -- not intrigued at all -- already --

and despite what you may read in the *\_Washington Post\_*, one need not be an absolute relativist to think this way --

But Mark, what really intrigues me is disagreements among people who, at first blush, might appear to share several aesthetic assumptions --

what of the people, and there are some, who, say, think Cage's writing is just hunky-dory, but who don't think it so obvious that Howe is a wonderful poet -- (my own inclination is in the opposite directions, by the way -- though I love Cage's music --)

how do we go about negotiating conflicts over the terrain of the obvious?

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258. **Ward Tietz**  
***Re: Performance Writing***  
*Sun 16 Jun 1996*

---

On Thursday, June 13, cris creek wrote,

"Performance Writing is what's happening here for me, for others that will not be so - difference continues to be manufactured."

chris,

Could you elaborate on your understanding of performance writing and how it relates to contemporary British work? I've gotten a sense tangentially from some of your previous posts, but I'd be interested in knowing more.

It seems to me that the context and history of performance writing is quite different if we compare, say American with European practice. In continental Europe the link back to sound poetry and even for some, Fluxus-type actions, of

the '60s and earlier (I'm thinking here of the Wiener Gruppe, Doc(k)s related artists etc.) is still more or less intact, while in the U.S. the notion of performance is more strongly connected to performance art as it emerged and developed in the '60s and '70s.

Does anyone else have any thoughts on this?

Ward Tietz

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259. **Ward Tietz**

***hatchet job***

*Sun 16 Jun 1996*

---

Dear cris cheek,

I'm very sorry for the hatchet job on your name in my previous post. I somehow got the h's and the r's all mixed up.

Yours,

Ward Tietz

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260. **Pierre Joris**

***Gallery Blazes (fwd)***

*Sun 16 Jun 1996*

---

Thot the attached of some interest -- Pierre

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

Date: Sat, 15 Jun 1996 20:35:20 -0700 (PDT)

From: { brad brace } <[REDACTED]>

To: [REDACTED]

Subject: Gallery Blazes (fwd)

DALLAS - Three women were arrested Monday for questioning in connection with the burning of at least one of two Art Galleries set ablaze overnight, officials said. The New Gallery of Art and the Gallery of the Living Curator were set on fire in the town of Whiteville, about 40 miles east of Dallas, the latest in a long string of blazes at art-galleries across the country. Fire chief George Wood said police arrested three artists and were questioning them about at least one of the fires. They were arrested on an unrelated traffic offense at around 1 a.m. and their car matched the description of witnesses who said they saw it parked outside the New Gallery of Art shortly before it went up in flames at around midnight. The blaze at the nearby Gallery of the Living Curator was reported at around 3 a.m., after the three women were

arrested, but foul play is also suspected there. ``Both fires are considered to be acts of local vandalism," Wood told a news conference. He said he hoped they were not linked to the arson attacks against about 30 art institutions and galleries across the nation in the last 18 months. Gallery curators met with U.S. Attorney General Janet Reno on Sunday to demand greater priority be placed on the investigation into the fires. Neither of the two Whiteville galleries was totally destroyed in the latest blazes and nobody was hurt but the buildings suffered serious damage. Residents told reporters they saw two young women running away from the scene of the first fire.

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---

261. **Joseph Zitt**  
***Re: Gallery Blazes (fwd)***  
*Sun 16 Jun 1996*

---

I have a feeling that this may be a gag. I live in Dallas, and hadn't heard of this, or of the supposed town of Whiteville. I think it's an adaptation of news reports about the recent torching of churches in Greenville (which is where the article says Whiteville is).

But quite possibly either everyone knew this, or I missed a real news report.

-----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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---

262. **Jim Rosenberg**  
***Handling the Verticals***  
*Sun 16 Jun 1996*

---

Today I find the following line in Blaser's poem "Mappa Mundi":

"Olson once said he wished he could learn how to handle verticals from Boulez ..."

If anyone can help me locate the source of this in Olson somewhere I would be much obliged.

--

Jim Rosenberg  
CIS: 71515,124

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

WELL: jer

Internet: [REDACTED]

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263. **Chris Stroffolino**

**Re: post language poetry, post modernist poetry, fakes**

Sun 16 Jun 1996

---

Pierre---

GALLERY OF THE LIVING CURATOR? (in CHRIST?)

is zitts right? it seems joke....

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264. **Carla Billitteri**

**Re: Handling the Verticals**

Sun 16 Jun 1996

---

*Today I find the following line in Blaser's poem "Mappa Mundi":*

*"Olson once said he wished he could learn how to handle verticals  
from Boulez ..."*

*If anyone can help me locate the source of this in Olson somewhere I would be  
much obliged.*

No doubt Olson said this to Blaser in person, or in a letter, but see also Olson's  
22 August 1951 letter to Creeley (vol. 7 of the correspondence, p. 120):

When I go horizontal--literally fall, lacking, the standing- up--  
If I could once more write as vertical as I take it Boulez has, in, that 2nd  
Sonata--as, indeed, I take it I did In Cold Hell--which, by God, if I don't  
write that poem, I'll inscribe (when somebody else but that prick Emerson  
prints it) "to Pierre Boulez, for, his 2nd Sonata"

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265. **Tony Green**

**Re: wild wild dead horse hairs**

Sun 16 Jun 1996

---

Stones vs Beatles (early) and an afterthought or 2: It was just that The Beatles new  
LP wd always come out 1 week earlier than the Stones new LP, mid 60's,  
Christmas time year after year. The Stones sounded raw, and looked nice and  
ugly, and beat, while the Beatles were so clean and tidy, ready to meet showbiz  
of the time half way, it seemed. The STones maybe gave an impression of being  
more dangerous (rightly or wrongly). The Strachey translation was 1954, not

1957. And I wonder whether jip, as in giving one pain shouldn't be sperllt "gyp".  
I never saw it written down. Best

Tony Green,

e-mail: [REDACTED]

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266. **Charles Bernstein**

**Re: The Twentieth Century**

Mon 17 Jun 1996

---

At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:

*I am slated to teach an interdisciplinary course called "The Twentieth Century World"; the course is global in scope.*

I realize how fashionable it is to focus on the modern and the postmodern, but I have to question if there is enough material here to sustain an entire semester's course.

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267. **wystan**

**Re: wild wild dead horse hairs**

Mon 17 Jun 1996

---

Dear Tony,

Had the same thought re-the spelling: is it JIP or GYP? I recall the word as a verb: the bastard gyped me!! That is ripped me off. And as a noun: he gave me THE gyp. But not as an adjective.

Wystan

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268. **wystan**

**Re: The Twentieth Century**

Mon 17 Jun 1996

---

Date: Mon, 17 Jun 1996 00:27:23 -0400  
Reply-to: UB Poetics discussion group  
<[REDACTED]>  
From: Charles Bernstein <[REDACTED]>  
Subject: Re: The Twentieth Century  
To: Multiple recipients of list POETICS  
<[REDACTED]>

At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:

*I am slated to teach an interdisciplinary course called "The Twentieth Century World"; the course is global in scope.*

*I realize how fashionable it is to focus on the modern and the postmodern,  
but I have to question if there is enough material here to sustain an entire semester's course.*

O Charles, it's not like you to be so negative ...give the boy his head. Burt, i've just curated this exhibition called THE WORLD OVER.Art in the Age of Globalisation. If you are in the Southern hemisphere, get over to Wellington--its on at the City Gallery there until August 11, and for the Northern hemisphere folks, it opens on June 28th in Amsterdam, at the Stedelijk Museum. And if you can't get to either, the website should be up soon. I'll post it later.

Wystan, The Worldlywise.

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269. **Alan Sondheim**

***Paul, Sail On***

*Mon 17 Jun 1996*

-

Paul, Sail On

If I gather up, will you bury me, will you bury me if I gather up Your ambergris,  
your bronze helmet, your amber, your bronze Swollen by river's wake by cavern  
opening cavern awakened by the river's swell Motivated by gutted reeds cut  
stuttered clay, read in gorgeous monuments gone motivated If I lie with you,  
will you lie with me, if I lay with you will you lay with me Near the pregnant  
cow near the gutted horse near the emptied house by the coward's prayer  
Through the dim dark night by the knight's despair by the armor there If I wash  
for you by the river's edge and I wash for you by the same edge of the river  
Where down the river there is a gathering of knights and women, I think they  
are celebrating Telipinu at the moment

Yes, I will lie with you, I will lay with you, I will sacrifice, you will  
sacrifice

Your horse, your cow, yourself, against my golden hair, my eyes of blue  
Sparkling in the waters pooling by the marshes, waters sprinkled  
with blood, swollen with whitened  
Bones you have slaughtered, your bones you have slaughtered

While I, while I  
I'm leaving for Telipinu.

---

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270. **Schuchat**  
***Re: The Twentieth Century***  
*Mon 17 Jun 1996*

---

On Mon, 17 Jun 1996, Charles Bernstein wrote:

> At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:  
>  
> > I am slated to teach an interdisciplinary course called "The Twentieth  
> > Century World"; the course is global in scope.  
>  
> I realize how fashionable it is to focus on the modern and the postmodern,  
> but I have to question if there is enough material here to sustain an entire  
> semester's course.  
>

I presume, of course, that you will have to spend at least 60% of the time covering the 19th century, in order to establish the context for properly understanding the twentieth.

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271. **Chris Stroffolino**  
***Re: The Twentieth Century***  
*Mon 17 Jun 1996*

---

"enough material"----  
too much is definitely not enough.....  
when i lack self-esteem, a self to confide in that  
' is not JUST a brick wall, i wish i was better at generalizations....  
ah, ubi sunt WCW's "universality of the local" when  
one needs it....  
sew what

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272. **henry**

**Re: Susan Howe and Samuel Beckett**

Mon 17 Jun 1996

---

On Sat, 15 Jun 1996 11:03:36 -0400 Mark Wallace said:

>

> Actually, I appreciate your recent comments, because it gives me  
>the wonderful opportunity to be a hard-liner again. One of the early  
>virtues of this poetics list was that it was a forum where one didn't  
>have to endlessly justify the basic value of avant garde poetry. Whatever  
>the limits and problems of that poetry, at least on this list one didn't  
>have to spend a lot of time stating obvious things like "well you know  
>Susan Howe's actually a pretty good writer"--one could assume that the  
>poetics forum was a place where something as obvious as that would be a  
>given. Perhaps you're right, and this poetics list is not such a place  
>any longer, but nonetheless I think I'm going to act as if it is.

You mean it's too bad it's not a cozy little nest anymore, where you  
can pat each other on the back & not have to justify yourselves, like  
those nasty newspapermen should?

>

A work of art can't defend

>itself, I suppose, but actually it seems to me much more reasonable to  
>suggest that people on this list would justify themselves in the face of  
>Cage's work, or Beckett's. Does this make me an authoritarian postmodern  
>hard-line anti-relativist? With any luck it does. Newspapers, publishing  
>houses (and their reviewers and art critics, most of them anyway) need to  
>justify themselves in the face of works of art that have demolished their  
>most basic assumptions. That such entities ignore and, when questioned,  
>deny that they have this obligation is tantamount to an admission that  
>they have no defence, and that they should end their own existence as  
>quickly as  
>possible. They won't, I know, choose to end themselves, but morally,  
>there seems to be no question that they SHOULD. Such a position on my  
>part is not only completely REASONABLE, but the fact that it may not seem  
>reasonable suggests instantly the level of confusion and corruption that  
>marks the world I live in.

The world is corrupt because it doesn't seem as reasonable as you are? That  
doesn't follow. I have followed this thread with one eye open. It seems to me  
that you are perfectly correct to respond angrily & publicly to misrepresenta-  
tions of an artist's work; also, to beg to differ publicly with reviews or evalua-  
tions you think miss the mark. What bores me is this eternal yeast of embattled-  
artist-selfrighteousness, that would rather efface all newspapers from the earth



than admit to the contingency of culture-at-large. The FACT is, all you glorious "audience-builders" out there have absolutely no control over free aesthetic response - and that's ALL TO THE GOOD. You will never solve the problems of de-based & tamed cultural atmosphere; but then again, maybe audiences should have to work a little to achieve the experimentalist's heights; maybe masterpieces NEED to hide themselves; and maybe art doesn't need so many so-called defenders - it just needs searchers & finders. These opinions emanate from one who understands very well the overwhelming dead weight of our corporate sponsors. When the real poets come, you will think you've entered a laughter-tornado, until you begin to weep.

The poem is a stone fallen from heaven;  
no one will judge it. [O. Mandelstam]

- Henry Gould

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273. **J.V. Kinsella (by way of Charles Bernstein <[REDACTED]>)"**  
**<[REDACTED]>**

***Equipage (UK) catalogue***

*Mon 17 Jun 1996*

---

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-----  
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23 April 1993 C.C.C.P. 3 Programme & examples of current work by participants in the Third Cambridge Conference of Contemporary Poetry. Poems by Thomas A. Clark, Ian Davidson, Andrew Duncan, Allen Fisher, Ulli Freer, Barbara Guest, Susan Howe, Billy Mills, Drew Milne, Alice Notley, Douglas Oliver, Stephen Rodefer, John Wilkinson, Silvia Ziranek. Drawing by Stephen Rodefer. Cover by Helen Macdonald. A5, 24pp, price 2 pounds

24 July 1993

Strange Passage by Caroline Bergvall

A5, 28pp, price 2 pounds

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Four Poems by Michael Haslam

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(poems)

A5, 28pp, price 2 pounds

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23 February 1994

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A5, 36pp, price 2 pounds

25 February 1994

Survival by Tom Raworth

A5, 20pp, price 2 pounds

4 March 1994

Milk of Late anthology edited by Antonio Bellotti

Five poems by Stephen Rodefer; five poems by Tony Lopez; five pages of 'TM' by Ulli Freer; 'The Hungry Form' (study) by Caroline Bergvall; 'Kobro' by Rod Mengham; three poems by Christopher Cook; five poems by Antonio Bellotti; cover by Gale Lickfold.

A5, 60pp, price 2 pounds

21 April 1994

Erasers by Stephen Rodefer

A5, 40pp, price 2 pounds

22 April 1994 C.C.C.P. 4 Programme & examples of current work by participants in the Fourth Cambridge Conference of Contemporary Poetry. Poems & texts by Pierre Alferi, Derek Bailey, Olivier Cadiot, David Chaloner, Simon Fell, Barbara Guest, Michael Haslam, Peter Hughes, Fanny Howe, Grace Lake, R.F. Langley, D.S. Marriott, Peter Riley, Jacques Roubaud, Iain Sinclair, Ben Watson. Cover by Grace Lake. A5, 24pp, price 2 pounds

20 May 1994

Her Weasels Wild Returning by J.H. Prynne

A5, 12pp, price 2 pounds

17 June 1994

How Peace Came by Drew Milne

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17 March 1995

Negative Equity by Tony Lopez

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28 April 1995

C.C.C.P. 5

Programme & examples of current work by participants in the Fifth Cambridge Conference of Contemporary Poetry. Poems & texts by Pierre Alferi, John Beck, Steve Benson, Miles Champion, Joseph Guglielmi, John Kinsella, Tony Lopez, Richard Makin, Rod Mengham, Christopher Middleton, Maggie O'Sullivan, Anne Portugal, Geoff Ward.

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28 April 1995

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C.C.C.P.6

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\*\*\*\*\*

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end of catalogue

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274. **Burt Kimmelman**  
***Re: The Twentieth Century***  
*Mon 17 Jun 1996*

---

Wystan,

Sounds great, but I'll have to settle for the web site, alas. As for Charles, I guess his comment is the height of postmodernity or something. Charles, you are kidding, of course, but then one has to ask why you bothered to say anything of this sort, that is, that not enough has happened in the twentieth century to warrant a substantial investigation of it. this is what happens when we start to talk seriously about uncertainty, chaos theory, langpo, hi-tech ethnic cleansing, and the like. To quote Creeley, "and \*and\* becomes just so"

Burt  
(mr. enigmatic)

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275. **Henry**  
***Re: When the real poets come***  
*Mon 17 Jun 1996*

---

On Mon, 17 Jun 1996 09:47:38 -0500 Jordan Davis said:  
>Is James Joyce really a great writer?

Well, a number of people have thought so, especially in the 20th century, paradoxically. Nevertheless, Mr. Joyce himself always felt, and likewise said, to many friends and acquaintances, and I quote: "Life and labor bring their many and varied rewards as we journey on its highways and quaint byways -- but the greatest aim in my life has been simply this: to be a decent humming bean." - J-squared

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276. **Charles Bernstein**  
***"He's So Heavy, He's My Sokal" (song)***  
*Mon 17 Jun 1996*

---

HE'S SO HEAVY, HE'S MY SOKAL

after Danny Kaye and Milton Schafer

Please, please don't Sokal me  
Sokal the baby, Sokal the priest  
But don't, don't Sokal me  
I'm laughing so hard I could cry

If I Sokaed you  
You wouldn't like it  
You wouldn't approve  
If I Sokaed you  
You'd Sokal so hard you would split

O, O let go of my 'no'  
It isn't so funny you goof  
Oh, no I've misplaced the sunny  
Stop or I'll fall up through the roof

But please, please don't Sokal me  
Sokal the baby, Sokal the priest  
Sokal your mother, Sokal your brother,  
Sokal some other guy  
But don't, don't Sokal me  
I'm laughing so hard I could sigh

Cut it out now, cut it out now!  
I'm historicized, I can't take it anymore!  
Come on, beat it, get out of here!  
You're syntonizing me!  
I'm practically reified!

Wait until I get you, you piece of ....  
Cut it out 'cause I'm getting sore

And please, please don't Sokal me  
Sokal the baby, Sokal the priest  
Sokal your father, Sokal your sister,  
Sokal some other guy  
But don't, don't Sokal me  
I'm laughing so hard I could cry

© 1996 by Poets' Ludicrously Aimless Yearning (PLAY)

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277. **Emily Lloyd**

**Sonnet!: What to Name the 20th-century World-Baby?**

Mon 17 Jun 1996

---

Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe, Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill, Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron, Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana, Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith, Eliza, Emily, Mike, Dave, Annie, James Joyce Jordan

---

or,

early Stones > early Beatles > James Joyce

~~~~~

Emily Lloyd [REDACTED]

"Fist my mind in your hand."-Rukeyser

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278. **Jordan Davis**

When the real poets come

Mon 17 Jun 1996

Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe, Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill, Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron, Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana, Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith, Eliza, Emily, Mike, Dave, Annie, Is James Joyce really a great writer? Jordan

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279. **Chris Stroffolino**

Re: Sonnet!: What to Name the 20th-century World-Baby?

Mon 17 Jun 1996

the early stones are james
to the early beatles joyce.....
should we rip off motown or should we rip off muddy waters
perhaps is the question?
so silly to take sides, of course,
though my heart of course with lennon when he
snaps at reporter in 1965 interview "the rolling stones
are NOT a protest group"---

the kinks? animals? etc. blow up the BINARY pretty much
or the zombies.
susan howe would not be dusty springfield in such a context
(neither would fanny)--but nor would she be charlie rich--
the pre-smaltzy famous charlie rich which is actually suprisingly
good on my tapedeck now and really challenging my prejudices and
making me redraw my mental conceptual map at least as much as
the world-baby ODORONO conference which I am off to now will
(in fact, just found out I MAY be able to see Hank Lazer's panel
now and that JOHN SHOPTAW cancelled out--which points me on a

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280. **cris cheek**

Re: wild wild dead horse hairs

Mon 17 Jun 1996

And I wonder whether jip, as
>in giving one pain shouldn't be sperllt "gyp". I never saw it
>written down. Best
>
>
>Tony Green,

Gyp it is Tony, indeed. I worry about that spelling though, it having a common
with gypsy - and since one dictionary def. of gyp gives cheat and swindler
there seems to be heavy prejudice there. Hence the 'jip'.

love and love
cris

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281. **Glover, Albert**

Re: POETICS Digest - 15 Jun 1996 to 16 Jun 1996

Mon 17 Jun 1996

I agree with Carla Billitteri's post about Olson's remark to Robin. Anyone inter-
ested in the Olson/Blaser/Boulez 2nd Sonata confluence might be interested in
Robin's Bach's Belief, #10 of A Curriculum of the Soul, available for \$10 from
Glover Publishing, RI 203 / SLU, Canton, NY 13617

Looking forward to Orono reports.

Al Glover



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282. **Charles Alexander**

Re: When the real poets come

Mon 17 Jun 1996

Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe,
Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill,
Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron,
Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana,
Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith,
Eliza, Emily, Mike, Dave, Annie,
Is James Joyce really a great writer?
Jordan

is he?

O tell me all about Anna
Livia! I want to hear all about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you know, when the old cheb went furt and did what you know. Yes, I know, go on. Wash quit and don't be dabbling. Tuck up your sleeves and loosen your talktapes. And don't butt me -- hike! -- when you bend. Or whatever it was they threed to make out he thried to two in the Fiendish park. He's an awful old reppe. Look at the shirt of him! Look at the dirt of it! He has all my water black on me. And it steeping and stuping since this time last wik. How many goes is it I wonder I washed it? I know by heart the places he likes to saale, duddurty devil! Scorching my hand and starving my famine to make his private linen public. Wallop it well with your battle and clean it. My wrists are wrusty rubbing the mouldaw stains. And the dneepers of wet and the gangres of sin in it! What was it he did a tail at all on Animal Sendia? And how long was he under loch and neagh? It was put in the newses what he did, nicies and priers, the King fierceas Humphrey, with illysus distilling, exploits and all. But toms will till. I know he well. Temp untamed will hist for no man. As you spring so shall you neap. O, the roughy old rappe! Minxing marrage and making loof. . . .

yes, i think so. at least, to me, he's great fun to read, and more
charles

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283. **Jordan Davis**

pcoet and tlooth

Mon 17 Jun 1996

Pcoet an Tlooth wer waking don th' stree. Pcoet sad t' Tlooth, 'Come th' rev'lution, w'll b seing th' ral pots.' Tlooth, sd, sad t' Pcoet, 'Bt hard laugter torndo ccompanies r'volution. Don' th't scar yu?' 'Na! Jus wee litle.'

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284. **Goulding**

Re: pcoet and tlooth

Mon 17 Jun 1996

On Mon, 17 Jun 1996 11:22:10 -0500 Jordan Davis said:

>Pcoet an Tlooth wer waking don th' stree. Pcoet sad t' Tlooth, 'Come th'
>rev'lution, w'll b seing th' ral pots.' Tlooth, sd, sad t' Pcoet, 'Bt hard
>laugter torndo ccompanies r'volution. Don' th't scar yu?' 'Na! Jus wee
>litle.'

Twas a way lighter wee doom the trialfather Pcoat duffered so: "Torn ala nudo! Wheelye yon bakers, dozin in the ray! Spanner that spindial, yeh spokeyed spoffer!" Beetred and bettered, Tlooth did sigh: "Quizzical meat? Wrother bothy thy forktong and wed a buffalo tune!" Sodalitassled, they onword dallied into the fernbread corn. - Hailie Goulding

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285. **David Baratier**

Re: when the real poets come

Mon 17 Jun 1996

Jordan

Is James Joyce really a great writer?

In answer, yesterday I not only was allowed a glimpse of his magnitude as a literary technician but also finally understood his grasp of the oral tradition through the aged patrons of the Rosenbach Library in Philly (which houses the original manuscript of Ulyssess) who sat around most of bloomsday drinking free harp, guinness and delivering Ulysses in 10 minute speaker, singer, mutterer, change-ups. To contain such a multiplicity of voices within the reading of one text, now I fully comprehend what you weirdo big-city avant-guardists are talking about.

David Baratier

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286. **Aldon L. Nielsen**

Re: everywhere the obvious was becoming less so

Mon 17 Jun 1996

One couldn't ask for better illustration of the points I was making -- what has to be in place for the "obviousness" of the gallery fires gag to be apparent? For how many readers will the report of initial arrests of artists as suspects track with the FBI's investigations of the congregants of the churches burned? ("initial," not "initical etc. for all "obvious" errors to follow) --

When the "authorities," having arrested people who have burned black churches comment that they are not sure that racial motives were in play, why is it not obvious to them that most white people (even in the South) would probably have found a white church more readily at hand for burning if simple vandalism were the intent? The L.A. Times this morning carries a short follow-up on the obviously disturbed thirteen-year-old girl who was arrested for one of the fires -- In the first line of the story they report that the girl expresses anti-religious sentiments. They mention that the authorities doubt that the girl was racially motivated, and they report doubts that the girl knew that black people attended the church. THEN they report that the girl also expresses strong anti-black beliefs.

If racism is not the motive in these fires, wouldn't we expect a considerably larger number of white churches to be burning? Why is it not obvious to most "authorities" and the press that this is so?

A troubling, but effective gag, that gallery story --

meanwhile, I'm off to Maine -- check in again with everybody in about a week --

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287. **Steve Carll**

Re: When the real poets come

Mon 17 Jun 1996

At 09:47 AM 6/17/96 -0500, you wrote:

>Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe,
>Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill,
>Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron,
>Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana,
>Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith,
>Eliza, Emily, Mike, Dave, Annie,
>Is James Joyce really a great writer?
>Jordan

Jordan:

Yes.

|||||
.....

Steve Carll

I listen.

I hear nothing. Only
the cow, the cow
of nothingness, mooing
down the bones.

~~Galway Kinnell

.....

|||||

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288. **cris cheek**

Re: The Twentieth Century

Mon 17 Jun 1996

which twentieth century?

whose twentieth century?

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289. **Fred Muratori**

Re: When the real poets come

Mon 17 Jun 1996

At 09:47 AM 6/17/96 -0500, you wrote:
Is James Joyce really a great writer?
Jordan

Great? Probably, but above all late, since in the world of letters to be the former
you must first be the latter, and the later the latter the better.

Fred Muratori

"Certain themes are incurable."

(██████)

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- Lyn Hejinian

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290. **FUNKHOUSER CHRISTOPH**

(no subject)

Mon 17 Jun 1996

dear poetics:

Robert Kendall recently posted this to another list--

Readers of this list may be interested to know of the recent publication of the late bp Nichol's collection of kinetic visual poems, "First Screening." These aren't hypertext, but some of them are decidedly nonlinear. The poems were written during the early 1980s in BASIC on an Apple II and translated into Hypercard by the editors.

Nichol was well-known in his native Canada, though most Americans don't know his work. These poems are witty and entertaining and it's astonishing that they were written so long ago. I wonder what else will creep out of the woodwork of the early days of personal computing.

The publisher is:

*Red Deer College Press
56 Ave. and 32nd Street
Box 5005
Red Deer, Alberta
Canada T4N 5H5*

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291. **cris cheek**

Re: When the real poets come

Mon 17 Jun 1996

*On Mon, 17 Jun 1996 09:47:38 -0500 Jordan Davis said:
Is James Joyce really a great writer?*

Well, a number of people have thought so, especially in the 20th century, paradoxically.

People in the eighteenth and nineteenth centuries thought that Joyce was pretty terrific too - but that's just hearsay, ain't it?

love and love
cris

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292. **Joseph Zitt**

Re: Not exactly Re: Susan Howe and Samuel Beckett

Mon 17 Jun 1996

On 17 Jun 96 at 19:08, Herb Levy wrote:

In any case, let me suggest a different tack to take with Tim Page, that may be the most effective in the long run. Call him at the Post, explain that you disagreed with some aspects of his Cage piece & ask him to coffee or a drink to discuss it. I think there are better than even odds that he would take you up on it. Moreover, if you hung out for a while, you'd probably find that you had more interests in common & that he probably isn't an overall schmuck.

To chime in in agreement: Tim Page is responsible for turning me on to a lot of New Music in the early eighties (I think -- my timesense is lousy) through his broadcasts on WNYC. I also have a tape of a very good radio interview he did with Cage back then, some of which is transcribed in his book "Music from the Road" which has shown up on remainder racks all over the place in the past few weeks. He's also, if I recall, in charge of the Catalyst record label, which has released several very good CDs of contemporary music (even if he did try to tag his Cage disc as newage!). -----1-----1-----1-----1-----1-----1-----1-----

|||/ Joseph Zitt ==== [REDACTED] ===== Human Systems \||| ||/ Organizer,
SILENCE: The John Cage Mailing List \|| ||Joe Zitt's Home Page\|

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293. **Carnography**

Re: The Twentieth Century

Mon 17 Jun 1996

At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:

I am slated to teach an interdisciplinary course called "The Twentieth Century World"...

At 12:27 AM 6/17/96, Charles Bernstein typed:

...I have to question if there is enough material here to sustain an entire semester's course.

Do any of you recall an old film called _The Twentieth Century_? It was about a deluxe railroad train called, of course, The Twentieth Century. The train was meant to exemplify progress and perspective: in the characters' view, the world

1991), *Sound Off* (Detour Press, 1993), and *No Island* (Droque Press, 1995). His visual poetry includes *Stigma* (Score, 1990), and *Malleable Cast* (Generator, 1995). In the middle 1980's Spencer Selby began SINK Press in San Francisco, where he still resides, and he coordinated the Canessa Park Reading Series from 1987 - 1993. In 1993 Selby created *The List of Experimental Poetry/Art Magazines*, a noncopyrighted, freely circulating document that tracks over 250 publications around the world.

JOHN BYRUM John Byrum's most recent books include *Utter* (with Arleen Hartman; Potes & Poets, 1995), *Orange* (Generator, 1995), *Black Fire* (Burning Press 1995), and *Interalia* (Leave Books). He has also appeared in numerous magazines & anthologies; *The Art Of Practice* (Dennis Barone & Peter Ganick eds., Potes & Poets Press) and *Writing From The New Coast* (O*blek magazine) among them. He was a featured artist in the show *Visible Language* at the Sandusky Cultural Arts Center eariler this year. He edited (with Crag Hill) the 1993 *CORE: Symposium on Contemporary Visual Poetry*, and has published numerous books under the Generator Press imprint, as well as *Generator Magazine* (issue #7, in 2 volumes, "whydoyoudowhatyoudo?", is the most recent).

This reading is FREE

For further information, please contact the William Busta Gallery at [REDACTED], or luigi-bob drake at [REDACTED] (or e-mail, [REDACTED]).

I hope anyone on the poetics list visiting or living near here will come, likewise those not on the list, and those nowhere near Cleveland, living or...

lbd

Burning Press/TapRoot Reviews

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295. **Herb Levy**

Not exactly Re: Susan Howe and Samuel Beckett

Mon 17 Jun 1996

Dear Mark Wallace,

Our differences seem to arise when we consider how this work is received in the larger cultural community. I am able to imagine readers of poetry who are serious about what they read (& others with similarly limited interests in other forms of art), for whom the merits of experimental innovation are far from obvious. You seem to discount this possibility.

In any case, let me suggest a different tack to take with Tim Page, that may be the most effective in the long run. Call him at the Post, explain that you disagreed with some aspects of his Cage piece & ask him to coffee or a drink to

discuss it. I think there are better than even odds that he would take you up on it. Moreover, if you hung out for a while, you'd probably find that you had more interests in common & that he probably isn't an overall schmuck.

Looking back on our correspondence here (after a few days with my server down), I think it may have been better if I had begun with whatever the cyber-equivalent of such an approach might be.

Bests

Herb Levy



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296. **Carnography**
Re: When the real poets come

Mon 17 Jun 1996

Jordan Davis typed:

| *Is James Joyce really a great writer?*

1) Jordan Davis, you carcinogenic node on the cords of Irish Lit. How dare you insinuate that your question is open to question? There is a kind of ineffable greatness lent to the work of anyone who is published widely and continuously for decades. This is like asking whether or not Sydney Sheldon is a great writer: damned straight he is.

I pray you'll stop wasting your time with such counterproductive, go-nowhere questions and develop a taste for the Impressionists. I say this not because I'm angry (I forgive you, darling) but because I am worried about your spiritual and economic future. From the looks of your comments, I'd say you were unhappy, confused, honey-blonde, 5'8" with a mole on your right shin, wearing a baseball cap with the motto, *Don't even think about it* written across the brim, and given to long, expensive tirades in that corner Seven-Eleven in Bend, Oregon, where your comments suggest you may or may not exist.

2) Joyce? Yeah, _Chamber Music_....the old blind guy could sure crank out the quatrains, huh? I mean, when he was young and all.... Yeah, he's great, like all those dudes were: Joyce, Flann O'Brien, Dickenson, Keats, Thomas Jefferson, Synge, that guy Shakespeare, Thomas Edison, Rikki Lake, Paul McCartney, Stockhausen, Lionel Johnson, Jeremy Irons, Bunny Shane, that blonde guy in Soul Coughing, Robert Creeley, Alicia Silverstone...

3) Thanks for your query, _[Jordan Davis]_. Our researchers are still working on the possible toxicity of pollutants in the novels of Upton Sinclair, but we'll get back to you as soon as we possibly can. Your question is very important to us

_ [Jordan Davis]_. Please be patient and stay on the line. (Sound of baroque music and line-static merging)

<http://www.interport.net/~scrypt>

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297. **Charles Alexander**
(no subject)

Mon 17 Jun 1996

As a friend and publisher of bp's work, I know he's not entirely unknown in the States. He's Chax's best-selling author thus far, although it's true that many of those sales have been in Canada.

Just a note to know that First Screening is only available for the Macintosh computer.

charles alexander

dear poetics:

Robert Kendall recently posted this to another list--

Readers of this list may be interested to know of the recent publication of the late bp Nichol's collection of kinetic visual poems, "First Screening." These aren't hypertext, but some of them are decidedly nonlinear. The poems were written during the early 1980s in BASIC on an Apple II and translated into Hypercard by the editors.

Nichol was well-known in his native Canada, though most Americans don't know his work. These poems are witty and entertaining and it's astonishing that they were written so long ago. I wonder what else will creep out of the woodwork of the early days of personal computing.

The publisher is:

*Red Deer College Press
56 Ave. and 32nd Street
Box 5005
Red Deer, Alberta
Canada T4N 5H5*

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298. **Carnography**

Tintanicized

Mon 17 Jun 1996

Tintanic (*adj8) (Amer.: *Titanic*, *Teutonic*, *Rin-Tin-Tin*) 1. Any failed Twentieth Century technological eidolon that is meant to be futuristic, superior and friendly. 2. Any technologically-based public demonstration of power that fails. Tintanicize (*vt*) 3. To be made ade part of the iconography of the Second World War, or of the iconography of consumer/war technology in the Nineteen-Forties.

<http://www.interport.net/~sccrypt>

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299. **William Northcutt**

Joyce a poet

Tue 18 Jun 1996

Dear Chris:

Joyce is not early Beatles.

He is acid-blot Beatles.

And he rules.

William Northcutt

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300. **Jordan Davis**

the vogue for Turgenev

Tue 18 Jun 1996

Can anybody explain (contradict? support?) the recent vogue for Turgenev? W. Alexander cites T. as an influence, I'm told, and R. Creeley has also famously taken to T. Curious in Hood River,
Jordan

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301. **Annie Finch**

Re: reviews -- a query about ethics, contexts, and consequences

Tue 18 Jun 1996

Dear Eliza,

Re the question of how to review work you don't think very good, I offer two points to steer between:

1. It is necessary to be absolutely honest; probably it's even better for the book's attention quotient if it gets an intelligently censorious review as opposed to a generically approving one, and better for the small press as well. If you can find a few things you like (perhaps only to say you wish the writer had done more of them), the press can always pull those out to quote if they need blurbs. No point writing it if you can't be honest.

2. Undue negativity, out of proportion to the book's weight and impact (for instance, bitter condemnation directed towards a young and unestablished writer) is irresponsible and may very likely come back to haunt you.

If this seems a paradoxical couple of tenets, I'd suggest moving attention quickly away from the book in question and towards the larger evils it embodies for you. In this case, it seems that the book exemplifies some of the worst tics of the creative writing establishment in your view. Why not focus on those, thus deflecting attention from the poor writer, who is perhaps as much a victim as a perpetrator?

I just received a copy of the new American Book Review wherein I quite seriously criticized a book on prosody, but largely by drawing attention to the way the book's shortcomings reflect widespread misunderstandings. So far, I haven't regretted it

Good luck.

Annie Finch

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302. **Jonathan A Levin**
Re: the vogue for Turgenev

Tue 18 Jun 1996

Jordan,

Nothing to say about the Turgenev wave, such as it is, but I do recommend Henry James's marvellous spate of essays on him, especially the last, published in 1896 in the Library of the World's Best Literature (reprinted all over the place). I think James liked Turgenev more than any other writer, pound for pound. He also enjoyed his company a good deal.

Best--

Jonathan

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303. **cris cheek**

Re: Performance Writing

Tue 18 Jun 1996

Hi Ward and all,

this question feels like it's got a large skid under it before i even start delving.

My own sense of Performance Writing, shared broadly with those few practitioners here with whom i have almost regular contact, is of very much an emergent interdisciplinarity. Much like the gradual highlighting of Performance Studies in Cultural Studies.

One of the difficult and delightful (simultaneously) aspects of working in such a field, both as teacher and student, lies in the magpie activity of grafting on influences and role models.

My sense of context and history in the UK, at present, is of being grounded in a discourse of mainland European - north American - and Caribbean approaches, but far from exclusively so. There's a 'pick 'n' mix' possible for the would-be. That includes the sound-text-sound, poesie sonore practitioners, yes the Fluxus (and let's not forget Fluxshoe) activity, and that which emerged, in the US (via the '52 Black Mountain nonmatrixed event) into Happenings and Judson Church, while in the UK becoming the Destruction in Art Symposium, John Bull Puncture Repair Kit etc and Performance Art. Then there are the lettriste / situationist strands and the Guy Debord - Asger Jorn 'derives' leeching into Doc(k)s (and the work out of de Appel in Amsterdam in the 1970s, I'm thinking of Ulysses Carrion and Michael Gibbs and Maurricio Nannucci, who amongst others brought politicised conceptual art approaches to language) where Julien Blaine and Ben Possett and the Italian nexus around Scassi mingled. Then there are US performance or Live Art models, although you're right Ward, they seem less interesting (from the point of writing - perhaps being too embroiled in sometimes simplistic narration of nation and identity, although with reason) than some of the European and Caribbean influences. Of course there's a host of rapping, as well as mapping, figures to take on board.

Having said all of which, the obvious practitioners here at present (including Brian Catling, Caroline Bergvall, Aaron Williamson, Gary Stevens, Tim Etchells, Jools Gilson-Ellis, Orphan Drift, Stewart Home, Donna Rutherford, Sticksman, Keith Jafrate, Jean Breeze, Linton Kwesi Johnson, Bob Cobbing, Alaric Sumner) are mostly coming from a background in poetry. There are some influences of LSD phase Wooster Group (now being worked here by Goat Island from Chicago, who seem to be appreciated here more than in the US). There is some revival of the Arte Povera aesthetic going on now as i write (or we speak). But many of those working in Performance WRiting have at least practical

understandings of other art forms. Music and Visual Performance would be the most obvious shared art forms (highly appropriate for language, don't you feel?).

Let's name names of those whose work is in the pot: - Sophie Calle, Jackson MacLow, Annette Messager, Ann Hamilton, Gary Hill, John Cage, Coco Fusco, Michael Smith, Marcel Broodthers, Steve Benson, Alison Knowles, Bernard Heidsieck, Yves Daoust, Carla Harryman, David Antin, bp nicol, Steve McCaffery, Jean 'binta' Breeze, The Fabulous Troubadours, Henri Chopin, Ellen Zweig, Eric Belgum, Spalding Gray, Gil Scott-Heron, Fiona Templeton, Lee 'Scratch' Perry, Karen Finlay, Kathy Acker, William Burroughs, Monique Wittig, Samuel Beckett, Laurie Anderson, Patty Smith, Bengt Emil-Johnson, Larry Wendt, Pierre Schaeffer, Robert Ashley, Robert Smithson, Jenny Holzer, Hazel Smith, Bob Marley, Shelley Hirsch

and many more . . . these are simply some pointers. A performance writing practice can work a wonderfully broad palette at present.

Sonic traditions and anti-traditions - visual traditions and anti-traditions (i still like something of the parallel tradition suggested in a lengthy exchange between Ron Silliman and Alfred Corn on CAP-L last year) - performance traditions and anti-traditions - uses and abuses of technological potentials.

ok - now we can go to the next stage.

love and love
cris

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304. **Gwyn McVay**

Re: Tintanicized

Tue 18 Jun 1996

Tintinicized: to be made into a Belgian boy reporter with plus-fours and socks and a cowlick that never fall down.

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305. **Ward Tietz**

of the STRENUOUS TYPE

Wed 19 Jun 1996

I came across this in Kant and thought it might apply to some of the more recent polemics.

"Every affectation of the STRENUOUS TYPE (such that is, as excites the consciousness of our power of overcoming every resistance ('animus strenuus')) is

'aesthetically sublime,' e. g. anger, even desperation (the 'rage of forlorn hope,' but not 'faint-hearted' despair)" (Kant in part I of the "Critique of Aesthetic Judgement").

This seems to account for the appeal of a lot of "difficult" work, perhaps preferably with the notion of "difficult" applying to the entire social context of a work and not just its immediately apprehensible aesthetic.

I recognize that "a politics of form" is supposed to be able to absorb a transcendent function into its own formulation of action and thought, but what if this absorption has over-ramified, stalled, or is otherwise indigestible to a larger society? Can we use the sublime to reconfigure a more inclusive explanation?

Ward Tietz

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306. **Pierre Joris**
DROMO: Thomas Kuhn Dies (fwd)

Wed 19 Jun 1996

Thot this wld inetrest the list -- Pierre

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

Date: Wed, 19 Jun 1996 10:15:23 GMT

From: John Young <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED],

[REDACTED], [REDACTED]

Subject: DROMO: Thomas Kuhn Dies

The New York Times, June 19, 1996, p. B7.

Thomas Kuhn, 73; Devised Science Paradigm [Obituary]

By Lawrence Van Gelder

Thomas S. Kuhn, whose theory of scientific revolution became a profoundly influential landmark of 20th-century intellectual history, died on Monday at his home in Cambridge, Mass. He was 73.

Robert Dilorio, associate director of the news office at the Massachusetts Institute of Technology, said the scholar, who held the title of professor emeritus at M.I.T., had been ill with cancer in recent years.

"The Structure of Scientific Revolutions," was conceived while Professor Kuhn was a graduate student in theoretical

physics and published as a monograph in the International Encyclopedia of Unified Science before the University of Chicago Press issued it as a 180-page book in 1962. The work punctured the widely held notion that scientific change was a strictly rational process.

Professor's Kuhn's treatise influenced not only scientists but also economists, historians, sociologists and philosophers, touching off considerable debate. It has sold about one million copies in 16 languages and remains required reading in many basic courses in the history and philosophy of science.

Dr. Kuhn, a professor of philosophy and history of science at M.I.T. from 1979 to 1983 and the Laurence S. Rockefeller Professor of Philosophy there from 1983 until 1991, was the author or co-author of five books and scores of articles on the philosophy and history of science. But Dr. Kuhn remained best known for "The Structure of Scientific Revolutions."

His thesis was that science was not a steady, cumulative acquisition of knowledge. Instead, he wrote, it is "a series of peaceful interludes punctuated by intellectually violent revolutions." And in those revolutions, he wrote, "one conceptual world view is replaced by another."

Thus, Einstein's theory of relativity could challenge Newton's concepts of physics. Lavoisier's discovery of oxygen could sweep away earlier ideas about phlogiston, the imaginary element believed to cause combustion. Galileo's supposed experiments with wood and lead balls dropped from the Leaning Tower of Pisa could banish the Aristotelian theory that bodies fell at a speed proportional to their weight. And Darwin's theory of natural selection could overthrow theories of a world governed by design.

Professor Kuhn argued in the book that the typical scientist was not an objective, free thinker and skeptic. Rather, he was a somewhat conservative individual who accepted what he was taught and applied his knowledge to solving the problems that came before him.

In so doing, Professor Kuhn maintained, these scientists accepted a paradigm, an archetypal solution to a problem, like Ptolemy's theory that the Sun revolves around the Earth. Generally conservative, scientists would tend to

solve problems in ways that extended the scope of the paradigm.

In such periods, he maintained, scientists tend to resist research that might signal the development of a new paradigm, like the work of the astronomer Aristarchus, who theorized in the third century B.C. that the planets revolve around the Sun. But, Professor Kuhn said, situations arose that the paradigm could not account for or that contradicted it.

And then, he said, a revolutionary would appear, a Lavoisier or an Einstein, often a young scientist not indoctrinated in the accepted theories, and sweep the old paradigm away.

These revolutions, he said, came only after long periods of tradition-bound normal science. "Frameworks must be lived with and explored before they can be broken," Professor Kuhn said.

The new paradigm cannot build on the one that precedes it, he maintained. It can only supplant it. The two, he said, were "incommensurable."

Some critics said Professor Kuhn was arguing that science was little more than mob rule. He replied, "Look, I think that's nonsense, and I'm prepared to argue that."

The word paradigm appeared so frequently in Professor's Kuhn's "Structures" and with so many possible meanings prompting debate that he was credited with popularizing the word and inspiring a 1974 cartoon in *The New Yorker*. In it, a woman tells a man: "Dynamite, Mr. Gerston! You're the first person I ever heard use 'paradigm' in real life."

Professor Kuhn traced the origin of his thesis to a moment in 1947 when he was working toward a doctorate in physics at Harvard. James B. Conant, the chemist who was the president of the university, had asked him to teach a class in science for undergraduates majoring in the humanities. The focus was to be historical case studies.

Until then, Professor Kuhn said later, "I'd never read an old document in science." As he looked through Aristotle's "Physics" and realized how astonishingly unlike Newton's were its concepts of motion and matter, he concluded that

Aristotle's physics were not "bad Newton" but simply different.

Professor Kuhn received a doctorate in physics, but not long afterward he switched to the history of science exploring the mechanisms that lead to scientific change.

"I sweated blood and blood and blood, and finally I had a breakthrough," he said.

Thomas Samuel Kuhn, the son of Samuel L. Kuhn, an industrial engineer, and the former Annette Stroock, was born on July 18, 1922, in Cincinnati.

In 1943, he graduated summa cum laude from Harvard with a bachelor's degree in physics.

During World War II, he served as a civilian employee at Harvard and in Europe with the Office of Scientific Research and Development.

He received master's and doctoral degrees in physics from Harvard in 1946 and 1949. From 1948 to 1956, he held various posts at Harvard, rising to an assistant professorship in general education and the history of science.

He then joined the faculty of the University of California at Berkeley, where he was named a professor of history of science in 1961. In 1964, he joined the faculty at Princeton, where he was the M. Taylor Pyne Professor of Philosophy and History of Science until 1979, when he joined the faculty of M.I.T.

Professor Kuhn was a Guggenheim Fellow in 1954-55, the winner of the George Sarton Medal in the History of Science in 1982, and the holder of honorary degrees from many institutions, among them the University of Notre Dame, Columbia University, the University of Chicago the University of Padua and the University of Athens.

He is survived by his wife, Jehane and three children, Sarah Kuhn of Framingham, Mass., Elizabeth Kuhn of Los Angeles and Nathaniel Kuhn of Arlington, Mass.

[Photo] Thomas S. Kuhn

[End]

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307. **Henry Gould**
Re: Performance Writing

Wed 19 Jun 1996

Re "performance poyets" you left out Lev Rubenstein of Russia, one of the earliest, best, & most original. - Henry Gould

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308. **Henry Gould**
Re: of the STRENUOUS TYPE

Wed 19 Jun 1996

On Wed, 19 Jun 1996 01:24:13 EDT Ward Tietz said:

>

>This seems to account for the appeal of a lot of "difficult" work, perhaps
>preferably with the notion of "difficult" applying to the entire social context
>of a work and not just its immediately apprehensible aesthetic.

>

>I recognize that "a politics of form" is supposed to be able to absorb a
>transcendent function into its own formulation of action and thought, but
what

>if this absorption has over-ramified, stalled, or is otherwise indigestible to
>a

>larger society? Can we use the sublime to reconfigure a more inclusive
>explanation?

Maybe it's a way of getting a different angle on politically-loaded aesthetics. Not for the purpose of de-politicizing but for seeing the art/world situation more clearly. But if you're going to "use the sublime" it would seemingly have to be done within a larger frame of achievable form in art. Is the sublime in "difficult art" a kind of dead-end self-destruct situation? Or can it be allied with an implicit "coherence", a humane life-order or life-process? I think, believe it or not, that there is something valid in the Coleridgean idea of organic form - that art & biology share asymmetrical symmetries understood in some way since the Egyptians at least. The sublime in this case would correspond to the human awareness of death and the change in ethics and metaphysics which this entails - & what distinguishes moral human consciousness from instinctual drives & the vegetation per se. If art is an asymmetrical life-process - not crystalline, not purely symmetrical - aiming for coherences - well, maybe this brings back a different concept of imagination than has reigned since modernism. Style is a

matter of emphasis - Dada throws the huge art cabbage out the window; Klee plants it in the back of his head. - Henry Gould

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309. **Robert J Wilson**

Yes to the Sublime, No to the Beauteous

Wed 19 Jun 1996

Dear Ward Tietz, Say yes to the aesthetics and politics of the/a (deformed) sublime, and "no to the beautiful" (beauteous) sonnets of, say, Richard Lord Wilbur. I could not agree more, nor less, with your "strenuous type" politics and aesthetics of the deformed, de-bounded and de-legislated play of form, from multi-centers and trajectories, not just (Emanuel) Kant or (postmodernism explained to infants) Lyotard as ground of such languaging activity. Regards from "that loveliest fleet of islands [Hawaii to Mark Twain as "tourist-author"] that lies [lies?] achored in any ocean [as in, say, Pearl Harbor as a work of the American sublime as nuclearized Pacific?], Rob Wilson

On Tue, 18 Jun 1996, Ward Tietz wrote:

I came across this in Kant and thought it might apply to some of the more recent polemics.

"Every affectation of the STRENUOUS TYPE (such that is, as excites the consciousness of our power of overcoming every resistance ('animus strenuus')) is 'aesthetically sublime,' e. g. anger, even desperation (the 'rage of forlorn hope,' but not 'faint-hearted' despair)" (Kant in part I of the "Critique of Aesthetic Judgement").

This seems to account for the appeal of a lot of "difficult" work, perhaps preferably with the notion of "difficult" applying to the entire social context of a work and not just its immediately apprehensible aesthetic.

I recognize that "a politics of form" is supposed to be able to absorb a transcendent function into its own formulation of action and thought, but what if this absorption has over-ramified, stalled, or is otherwise indigestible to a larger society? Can we use the sublime to reconfigure a more inclusive explanation?

Ward Tietz

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310. **Daniel Bouchard**
ORONO

Wed 19 Jun 1996

I waved goodbye this morning to Chris Stroffolino and George Hartley as they began negotiating Boston's commuter traffic on their way to the conference in Maine. I waited for the trolley to work, feeling really silly that my job makes an academic conference look like an adventure.

What's the Orono conference all about anyway? I guess that most people attending won't read this post for several days but I do hope there is some significant reportage and details about the goings-on and readings that the rest of us won't see or hear.

Why has the discussion slowed down so much recently? What are people doing-- WORKING?!?



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311. **David Baratier**
fortune cookies

Wed 19 Jun 1996

There was a post a while back where somebody wanted some FC Sayings. I have found alternate possibilities for the same type of messages. A friend returned from Italy and brought back Perugina chocolates, which come with sayings in four different languages, centered around ideas of love, sensuality and the body. The packaging for illegal drugs, such as crack vials and heroin bags, quite often has prophetic sayings printed on them: "happy days are here again," or "FPW unite." Caps of Coca-cola often have: "sorry, try again" I offer these possibilities to add to the work cause I would hate to see someone dredging up a tired "fortune cookie" poem series after following O'Hara, Stroffolino, Lee Ann Brown, etcetera.

David Baratier

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312. **cris cheek**
Re: performance writers

Wed 19 Jun 1996

Hi Henry,

you're right about Lev Rubenstein, of course. Prigov's pretty good as a live act also. But the names weren't intended to be inclusive (think i flagged that up). Just a smattering to get discussion going further.

The range of practice available for differing assemblages of influence is what's striking.

love and love
cris

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313. **Gwyn McVay**
help! must have Nomura

Wed 19 Jun 1996

Does anyone know whether "the 'moon' score" by Hitoshi Nomura is available on CD, or if, for that matter, any of his other music is available?

Gwyn McVay



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314. **Poetics List**
How to temp. stop "Poetics" et al

Wed 19 Jun 1996

at the risk of repeating this message for those who have it ...

Rev. 5-16-95

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

<http://writing.upenn.edu/epc>

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[This document was prepared by Charles Bernstein ([REDACTED].edu) and Loss Pequen~o Glazier ([REDACTED]).]

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working fine.

The "list owner" of Poetics is Charles Bernstein: contact me for further information. As of May, Joel Kuszai is working with me to administer the list. For subscription information contact us at [REDACTED]

2. Subscriptions

line, to:

[REDACTED]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

██████████

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

6. What is the Electronic Poetry Center?

our URL is

<http://writing.upenn.edu/epc>

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetics including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

<http://writing.upenn.edu/epc/poetics/archive>

8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [REDACTED] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your

word processor will save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short announcements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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315. **George Bowering**

Re: nonset form

Wed 19 Jun 1996

Interesting point you made about the predictable form seeming to you a remnant of performance, etc. Actually, though I used to be a real open form guy, and of course prefer Olson to Lowell, I am more into predictable forms now, but not traditional ones. I always set up, a la Oulipo, I guess, a frame and try to work out of it. More so in fiction than in poetry, or really in other ways. But for instance, one of my better poems took a Keats poem and made a 14-section longish poem of it, each line turned into a section made of one sentence but three stanzas. I love it. Now I am shrinking "Adonais." for instance.

Haver also done silly things with acrostics, etc.

.....

"Lifting belly is such an incident in one's life."

--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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316. **Gabrielle Welford**
bp Nichol's electronic poems (fwd)
Wed 19 Jun 1996

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

From: Robert Kendall <[REDACTED]>
To: ht_lit <[REDACTED]>

Readers of this list may be interested to know of the recent publication of the late bp Nichol's collection of kinetic visual poems, "First Screening." These aren't hypertext, but some of them are decidedly nonlinear. The poems were written during the early 1980s in BASIC on an Apple II and translated into Hypercard by the editors.

Nichol was well-known in his native Canada, though most Americans don't know his work. These poems are witty and entertaining and it's astonishing that they were written so long ago. I wonder what else will creep out of the woodwork of the early days of personal computing.

The publisher is:

Red Deer College Press
56 Ave. and 32nd Street
Box 5005
Red Deer, Alberta
Canada T4N 5H5

--Robert Kendall
<http://ourworld.compuserve.com/homepages/rkendall>

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317. **George Bowering**
Re: wild wild dead horse hairs
Wed 19 Jun 1996

*The
Stones sounded raw, and looked nice and ugly, and beat, while the Beatles
were so clean and tidy, ready
to meet showbiz of the time half way, it seemed. The STones maybe
gave an impression of being more dangerous (rightly or wrongly)*

In those days I always thought the Stones sounded like white English guys trying to play music that came from Black USA, but not being able to stay off the

DOWNbeat, like a kind of electric marching band. They have got a little better at it in their dotage.

.....

"Lifting belly is such an incident in one's life."

--G.S.

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e-mail: [REDACTED]

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318. **George Bowering**
Re: When the real poets come

Wed 19 Jun 1996

Is James Joyce really a great writer?

That subject is thoroughly discussed and answered in Flann O'Brien's *The Dalkey Archive*.

.....

"Lifting belly is such an incident in one's life."

--G.S.

George Bowering.
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e-mail: [REDACTED]

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319. **Louis Cabri**
Re: pcoet and tlooth

Thu 20 Jun 1996

"Owing to inclement weather the social revolution occurred in poetry."

(adapted from Tucholsky)

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320. **Gabrielle Welford**

Fwd: Re: Child Prostitution (fwd)

Thu 20 Jun 1996

This note is a telling reminder of how we continue to exploit the children. The recent case of the Australian diplomats in Thailand and the German Nationals who were trading in Thai children was a horrible situation. But we Asians do exploit our own too, in an equal grotesque manner.

Kim

>
> Hi everybody,
>
> This is a general message going out to all the Indians I know who are on
> the Net. As you can see, the list is pretty short so PLEASE PASS IT ON to
> other people, especially, but not necessarily limited to, other Indians.
> Now on with the message...
>
> There is a petition on the Net right now to stop child prostitution in
> India (Goa specifically). I don't know how many of you are aware of this
> problem, but I have done some reading on the subject and I can tell you
> that Child Prostitution is a huge problem in Thailand and Vietnam etc.
> and it is growing at an alarming rate in India as well. I could tell you
> many stories about it but I am trying to keep this message short so I'll
> leave out the details (If you really want to know more just e-mail me
> personally). Lets just say the situation is so bad that 6-year olds are
> being sold into prostitution for the equivalent of \$2.50!!!!!!!!!!!!!!
> Kinda puts all our problems in perspective, doesn't it?? I think it is
> our duty to do what little we can to stop this inhumane brutality and
> suffering inflicted on children. I know you all are super-busy and stuff
> but what I am asking you to do will take less than 5 mins! (Actually it
> takes less than 1 min. speaking from personal experience!) I think you
> all can spare that much for a worthy cause...just watch 5 mins less of
> TV, eat lunch a little bit quicker, or heck, just walk a little faster
> from one class to the next! All right...enough preaching...here is what you
> can do to help:
>
> 1. Use Netscape or Mosaic to access www.goa.com
>
> 2. When there, click on "What is new" line (it will be flashing).
>
> 3. Read the screen. Sign the petition.
>

> 4. Sleep a little better knowing that you have done at least one
> good thing today!! :)
>
>
>
> If you don't have access to Netscape/Mosaic, or just don't want to deal
> with figuring it out, PLEASE let me know. I'll find a way to send you the
> petition.
>
> And please PASS THIS MSG on, at least to other Indians (to others too if
> you can. Many non-Indians have signed the petition which of course how it
> should be since injustice is injusticce, and no matter who is sufering,
> we should all be concerned). Thank you for your time. Hopefully this
> wasn't any inconvenience. Please e-mail me directly if you have any
> questions/comments/info.
>
>
>
> Bobby Singh
>

-
>
>
>
>
>
>

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321. **Jordan Davis**

oak oak

Thu 20 Jun 1996

Owing to inclement weather, I found (in Yahoo) the following urls:

<http://www.csam.montclair.edu/~ceravolo/>

and

<http://www.intac.com/~ceravolo/>

These are web sites by respectively Joe Ceravolo's son Jim and his wife Rosemary. Ceravolo, who died in 1988, was a great poet. Texts from all of Ceravolo's books, including the scarce *_Wild Flowers Out of Gas_* and *_Fits of Dawn_*, are available at the Montclair site.

Okay!
Jordan

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322. **Fred E. Maus**

Re: wild wild dead horse hairs

Thu 20 Jun 1996

In those days I always thought the Stones sounded like white English guys trying to play music that came from Black USA, but not being able to stay off the DOWNbeat, like a kind of electric marching band. They have got a little better at it in their dotage.

I think this is really astute.

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323. **Burt Kimmelman**

Re: How to temp. stop "Poetics" et al

Thu 20 Jun 1996

You do mean etc. and not et al>, don't you?

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324. **Jordan Davis**

torque torque

Thu 20 Jun 1996

While everyone's set to nomail, there's new mags aplenty--

Torque (ed. Liz Fodaski) is now perfect-bound--meaning meaning--and shining new. Much non-transcendental post-lang lyric, good solid stuff, esp D Kovacs, B Luoma's 'Auto Gobbler'. Arras (ed. Brian Kim Stefans) is number three'd, N Mackey J Retallack R Smith and a calmly blow you away segment of R Fitterman's Metropolis not to mention C Cantalupo and co. Chain (eds. Juliana Spahr & Jena Osman) is split in two, a defence of poetry by W Alexander, a genre rant (th' whole thing's on genreblur) by M Damon, fun. Cool. Makes you wonder what the previous gang meant by the 'what's this new gang doing?' thing.

and of course Situation (ed. Mark Wallace), the most original thing out there, consensus be damned. Looking forward to Happy Genius and MASS AVE later this summer. (Shoot--I forgot to get a copy of Big Allis 7. More later.)

JD

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325. **Bill Luoma**

Rilke

Thu 20 Jun 1996

Howdy folks,

I'm looking for the title & book of a poem by Rilke that begins something like this:

"I am all too alone in the world . . . "

and ends something like this:

"like a ship that carries me safely there ,,, the night."

???

much,

Bill Luoma



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326. **George Bowering**

Re: what matter who's speaking

Thu 20 Jun 1996

Seems to me that in literature at least, Beckett has had a lot bigger impact than has Cage. Cage is still in the space that he picked out, the severe avantgarde, while Beckett won the Nobel Prize. I am talking about breadth of reception here, not necessarily "influence" on composers of whatever.

There are, in drama, and fiction made into drama, lots and lots of Beckett productions onstage all over the world every night. Conferences on beckett the playwright or Beckett the novelist, all over the world.

Curiously, they both wrote poetry, and curiouslt the poets who derive from them, do not extend the stuff they did as poetry, but look on the poetry as something they did on the side, as Picasso, for instance, did poetry on the side.

.....

"Lifting belly is such an incident in one's life."

--G.S.

George Bowering.
2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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327. **George Bowering**
Re: what matter who's speaking

Thu 20 Jun 1996

*Would any voice that deconstructs itself
reductio ad absurdum do so with a cantabile lilt without _Ill
Seen, Ill Said_?*

Exactly. Or a number of other texts, starting with _The Unnamable_, and
thru things like the various monologues.
types--am I wrong?

*On the other hand, I believe you might be drawing a false parallel between
two distinct philosophical choices. Beckett chose to focus on the
individuated voice by stripping it clean; Cage often seemed to regard
the voice as an egoic distraction, and performed chance operations, it
would seem, to delete it completely.*

Good reply. Remember when _The Unnamable_ came out? And we said okay,
that's it for the novel. Beckett has got rid at last of setting, character,
etc. Brings us to a voice so alone and so present in our heads that we
cannot distinguish it from our own. We hear a voice in our heads and it
must be our voice, because there are none of fiction's ways of distancing
it, onto a "character" or whatever. Then we notice that we can't stop it. We
can't go on, we think, but we go on, can't not, till death, and then someone
else has the voice in her head anyway.

It is because of me she bleeds

>

.....

"Lifting belly is such an incident in one's life."

--G.S.

George Bowering.
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e-mail: [REDACTED]

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328. **George Bowering**
Re: what matter who's speaking

Thu 20 Jun 1996

I seem to remember reading that Beckett's shift to plays was because the novels were too personal.

Yes, and then the producers keep taking his late fictions and putting them on stage. There comes a point at which it is not useful to set up a difference. Sometimes when I watch a fision that is put on the stage, I close my eyes and imagine that I am reading. Hmm. But then things such as *_Quad_* go in the other direction and create pure mathematiucal stage stuff with narrative refused.

.....
"Lifting belly is such an incident in one's life."
--G.S.

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e-mail: [REDACTED]

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329. **George Bowering**
Re: Susan Howe and Samuel Beckett

Thu 20 Jun 1996

Well, without Samuel Beckett there would be no Susan Howe, eh?

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
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Canada V6M 1P4

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e-mail: [REDACTED]

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330. **k.a. hehir**

Re: ding

Thu 20 Jun 1996

Hello thomas,
you don't know me but i am an undergrad here at western and noticed your name on the poetics list.

i would like to invite you to a reading this coming monday here in town that i'm putting on. it is the first of what i hope will become a series. the line up is --

Skot, Peter Jaeger, J.D. Crosato, Jason Dixon, Me, Carey Weinberg, Sydney janet, and Paul Vermeersch.

The venue is The Brass Door Irish Pub, In the King's Inn. on King street between Clarence and Richmond. There will be a sign.

Also Niniam Mellamphy will give an introductory note to get things going.

Game time is 8 thirty.

Hope you can make it.

Kevin Hehir

p.s.

would you happen to have Carolyn Guertin's eddress?

-- check the office door of ann mayer or sarah king for more info

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331. **Rachel Loden**

Re: Rilke

Thu 20 Jun 1996

Bill,

This is from THE BOOK OF HOURS (1905). As far as I know it doesn't have a title other than the first line (something like "I am too alone in the world, and not alone enough..").

Let me know if you'd like the whole (inadequately translated) poem.

Rachel Loden

You wrote:

>

>Howdy folks,

>

>I'm looking for the title & book of a poem by Rilke that begins

something
>like this:
>
>"I am all too alone in the world . . . "
>
>and ends something like this:
>
>"like a ship that carries me safely there ,,, the night."
>
>???
>
>much,
>
>Bill Luoma
>
>

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332. **k.a. hehir**

Re: ding

Thu 20 Jun 1996

oops sorry, that was just supposed to go to Tom Orange but due to inclement weather ended up on the list.

wish me luck.

with all this bad weather and everybody being away i expect the Cat in the Hat to pop in any moment.

kevin

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333. **Carnography**

Re: of the STRENUOUS TYPE

Fri 21 Jun 1996

I came across this in Kant Generator Pro (I might have co-written the module, but Mark Pilgrim wrote the program) and thought it might apply to some of the more recent citations vis a vis polemics.

"By means of forcible braying before a blindfolded hod-pustule, the ontological tusks of Yahweh would thereby be made to eschew our genital stems, but the ad hominem retchings (and I guess we'll never know why this is the case) have nothing to do with our flamelets. Because of the relation between our

accrued idiocy and the signified, the intelligible polysemous man-gas in Dubuke yesterday would thereby be stuffed into the head-box of, as I have elsewhere shown, jellied air, yet my painful rash stands in need of abstraction. As is evident upon vigorous manipulation of the steam-glands, our a posteriori craws can never, as a whole, furnish a true and demonstrated science, because, like boredom, they constitute the whole content for corrosive principles. (In national theology, let us suppose that the exploded whoreshead, that is to say, Hegel, is the mere result of the power of pure suppurating, a blind but indispensable function of the Slaw.) No gimp could possibly deny that, in accordance with the principles of our discorporate queries, the decussation of toes of human reason depends on, in natural theology, our discorporate queries. The guys should be careful to observe that worms in air-pores (and let us suppose that this is the case) would thereby be stuffed into the head-box of worms in air-pores, by means of forcible braying before a blindfolded hod-pustule. On this matter, what has been said already should in any case fend for itself. "Since knowledge of the ad hominem belchings of human reason is a priori, boredom, that is to say, gluttony, constitutes the whole content for an acorn-snuffling scab. S. Ewing tells us that, uh, so far as I figure, our flamelets, that is to say, tenets, occupy part of the sphere of uselessness concerning the existence of the signified in general. What we alone have noticed in that Cutesy's hell-hole is that the roots of our undoing are just as necessary as our discorporate queries; therefore, our discorporate queries (and it's pretty obvious that this is the case) constitute the whole content for the dead beauties outside our loos. Our indeterminacies would thereby be stuffed into the head-box of, on the other hand, the abscesses. The insistent dents, even as this relates to our a priori accrued idiocy, would be falsified. Has it ever been suggested that, as is shown in the writings of Cher, the guys should be careful to observe that there is no relation between our indeterminacies and a stressful situation? In natural theology, our discorporate queries are just as necessary as the infinite resources of Ro', because of our painstaking ignorance of the conditions. Since knowledge of the ad hominem belchings is a posteriori, the insertion of the ad hominem belchings of human reason (and no gimp could possibly deny that this is true) constitutes the whole content for insistent dentures, but the Vitreous Humours would thereby be made to contradict, indeed, the signified. "We thus have a pure potpourri of snails, but this need not worry Schmeer. In my present remarks I am referring to the infinite resources of Providence only in so far as it is pestered by shapely principles. This could not be passed over in a complete system of insects, but in a merely critical essay the simple mention of earwigs may suffice."

<http://www.interport.net/~scrypt>

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334. **Carnography**

Re: Wildflower dead horse-hair-triggers

Fri 21 Jun 1996

Boy, I really hate sending this to a group of literate poets and academics, but here goes:

Disclaimer: If pedantic discussions of ancient pop music bother you as much as they bother me, then skip this missive.

Fred typed:

In those days I always thought the Stones sounded like white English guys trying to play music that came from Black USA, but not being able to stay off the DOWNbeat, like a kind of electric marching band. They have got a little better at it in their dotage.

I didn't want to get into this, because I don't particularly like the Stones or the Beatles--the entire debate seems to frame boomer self-importance. (It isn't as if perishable pop bands actually matter unless you're trying to explore a decade via its superficial soundtrack.) But as someone who has had to play exact versions of Strawberry Fields, In My Life, She Comes In Colors and Paint It Black on Karaoke laserdisks, and as a white musician who has played on way too many rock sessions, as well as in classical competitions, recitals, and "more legit gigs than there are names for Satan" (as Christian X. Hunter says about my tenure in NYC), I feel I might be able to provide a unique perspective on this horrible, disgusting comparison.

| *I think this is really astute.*

Really? I think that anyone who misses the characteristic feel of Stones recordings in general, and of R & B-inflected Brit Rock in particular, is probably "whiter" (ie, more suburban) than Keith Richards will ever be.

I, too, grew up having little respect for the Stones. In the early eighties, I played with James Brown's ex-trumpet player, Thara Memory, and learned P-funk almost as often as classical pieces. I thought people like the Stones just couldn't play. But then, from 1988-91, I was forced to learn every note, every timbre, every retardando and accelerando, of every single keyboard part in every pop song I was assigned by Daichi Kosho.

(And so was every other New York studio musician who needed the money.)

Most of the music was unendurable pablum: Ashford and Simpson, hellish 70's hits I'd managed to avoid hearing--those of Barry Manilow, for example. (Forty grand a year? It doesn't matter. Kill me.) Some of it was instructional, such as learning the feel of roots country (melody is always behind the beat) and the ad

libs of Sam Cooke. But the music that I noticed most, oddly, was that of the Stones. Theirs was the only chart-friendly soundworld sufficiently dissonant, sufficiently random, not to leave me feeling ill.

(An aside on the subject of sonnets: Have you ever noticed that Honky-Tonk Women is in iambic pentameter? Check it out:

I met a gin-soaked barroom queen in Memphis
She tried to take me upstairs for a ride (etc, etc)

This is the kind of detail one could only notice while replicating Jagger's inflections with a pitch-wheel on a Synclavier as Freddy Hubbard's bassist asked about the phrasing and a stern man from Tokyo scowled and checked his Swatch.)

I'd always thought Jagger couldn't sing worth shit, and that the Stones didn't know how to work together. But now, faced with nothing but Stones, Beatles and Al Green for a period of months, I grasped the secret of BritRock as opposed to straight R & B:

In straight R & B, musicians attempt to play together as tightly as possible. Drums and bass function as one instrument, one thrust. In fusion and lite tech-head jazz (as well as in obsessive metal), this can go too far and lose the feel in hyper-quantized exactitude. (Sometimes this is fun--as in early Metallica, where the frustration of the listener comes from not being able to find the downbeat in an asymmetrical pattern played horribly well by impatient wind-up toys.)

But in R & B-inflected Brit Rock from the Sixties and Seventies, the feel of a band comes not from everyone playing in the same pocket, but from each different musician having his/her own pocket which rubs against the feel of the other musicians. Mere inefficiency? It would seem so at first; but upon closer examination, I learned otherwise. If you try to play rock with funk exactitude, it will just sound wrong.

All of these time-pockets are what create the sound of a brit-R & B inflected band like the Stones or, for that matter, Led Zeppelin, or even Traffic (whose song, "Empty Pages," I had the pleasure of hearing for the first time and teaching to an eighteen-year-old who brought me the recording to transcribe last month. (Yes, I'm making him learn Bach and Bartok.)).

I learned other stuff as well. For one thing, the tuneless, whiny Jagger turned out to be a master of phrasing. Even his tone-deaf sprechstimme rubbed against the band in an effective, resonant way. Like Watts's drag-ass time chafed Wyman's stiff-riffs, like Richard's inspired slop cut into whichever relatively accomplished musician, Jones or Ronson, provided a backdrop of silk to slash, so Jagger's out-of-tune phrases gave a further edge to the sound of the band.

Additional notes:

1. Watts is the laziest drummer in the world--God forbid that he should play an extra fill.
2. Richards is the sloppiest professional guitarist in the business, but there's a reason he sounds as good as he does. Strangely, an engineer friend of mine played me takes of Richards playing on an Expensive Winos track before (stiff and pedestrian) and after (loose, dissonant, and all over the place: redefining rhythm guitar) he shot up: it was one of the best arguments for drug abuse I've ever heard.

%%

Now can you *please* stop mentioning these people, for Christ's sake? Talk about Cage, Future Sound Of London, Luigi Nono, Butch Morris--even the band Garbage, if you like. But I have to hear about the Beatles and the Stones on nearly every day of my purgatorial studio life. Tomorrow, I'm working with the guy who produced Lou Reed's Coney Island Baby. He's brilliant, a dream to work with, and always gets exactly the piano sound I want. But if he brings up Richards's feel *one more time* when we're listening back to a sloppy guitar...

Culture Notes:

1. There is currently *another revival* of 60's pop in Britain-- not only the Beatles, as in (zzzz) Oasis, but also Stones mixed with punk, as in the band Speedway, who just got signed to Atlantic Records last week. Go to London and see for yourself: everyone is wearing small, round glasses and lime-green or chartreuse suede Puma sneakers, for god's sake--what is *wrong* with these people?
2. I could tell you stories about the Japanese sessions I did, like the time they wanted a "non-skinny" black female singer to "ape" Aretha Franklin, or when they told a rock engineer to do Barbara Streisand because his last name was Jewish, or when they told me I should play U2 because "Lobe Hahdin--that Irish name, correct?"

I could tell you about the time when the Karaoke director stopped a quartet featuring Alex Blake, yours truly, and Carl James to say to J.T. Lewis, drummer for Herbie Hancock, Anita Baker, Ruben Blade et al: "Why you no play funky? That is why we hire you! You got to remember Africa!"

I could even characterize the Japanese company that hired us, Daichi Kosho, as racist, when in fact they suffered not from racism but from the same assinine *literal-minded* multiculturalism that trivializes the common perception of musicians today. People are constantly assigning so-called real inspiration to

musicians based on skin color, gender, education, lack of education, name-the-irrelevant D. H. Lawrentian class-anxiety-based category.

Recently, an incredibly stupid Village Voice critic named Toure tried to insist that Darius James's brilliant *_That's Blaxploitation_* was mediocre because James was *middle-class* and, supposedly, great African- American art can only come from the *lower classes*. Needless to say, Toure was blinded by his own suburban self-hatred. I've been to James's neighborhood in Conneticut, and it looks like the neighborhood in John Singleton's first film--lower class--than the suburb I grew up in. On the other hand, Toure himself is as middle-class as I am, hence his projection of mediocrity onto Darius.

Friends, there is nothing wrong with being from a suburb. There is nothing wrong with an education and a lawn. Escaping one's roots is not nearly as important as embracing them.

4. But that doesn't mean I intend to embrace ex-Beatles or ex-Stones. Especially after a recording--when they probably stink to high heaven.

<http://www.interport.net/~srypt>

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335. **henry gould**

Re: Wildflower dead horse-hair-triggers

Fri 21 Jun 1996

On Fri, 21 Jun 1996 07:03:41 -0400 Carnography said:

>But in R & B-inflected Brit Rock from the Sixties and Seventies, the feel
>of a band comes not from everyone playing in the same pocket, but from each
>different musician having his/her own pocket which rubs against the feel of
>the other musicians. Mere inefficiency? It would seem so at first; but upon
>closer examination, I learned otherwise. If you try to play rock with funk
>exactitude,
>it will just sound wrong.

You're saying the Brits invented this? The Stones got it from early blues, which is still looser & off-beat (or idiosyncratic) than anything they did. And I have to agree with the first post on this, that rock in general, including the Stones, added a more heavy-handed pounding on the beat. Who's better than who... [sigh]. I applied for Mick Taylor's slot and found Keith Richards a friendly guy to deal with. But I guess they found a better guitar player, for them...

Sorry folks. Enough. Back to the nosenet.

- Henry Gould

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336. **Jordan Davis**
William Carlos Speedwagon
Fri 21 Jun 1996

If you try to play rock with funk
exactitude,
it will just sound wrong, it
will just sound
wrong, it will just
sound wrong.

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337. **Carnography**
Re: Wildflower dead horse-hair-triggers
Fri 21 Jun 1996

henry gould typed:

You're saying the Brits invented this? The Stones got it from early blues, which is still looser & off-beat (or idiosyncratic) than anything they did.

Early blues is utterly different from what the Stones did. The Stones *wanted* to be like early blues (not R & B) musicians, but what they actually did involved inspired mishearing, as Harold Bloom might have called it.

I totally disagree with you, and my opinion is based on weird professional exactitude rather than speculation. I had to play Stones and Muddy Waters verbatim--I mean microscopically--for absurdly anal Japanese producers. They had the CD on one side and us on the other--"us" including bassist James Gregory, who was in Richards's band at the time. Jimmy had *never* had to examine Richards's playing on the level we did when we were covering the Stones repertoire. Muddy Waters' rhythm section on "You Need Lovin'" was cleaner than hell compared to the Stones.

Most jazz musicians understand Lightnin' Hopkins, Son House and all of that. They *never* understand the Stones--and that's because the feel and sound are utterly different. They don't understand a vocalist who can't sing and a drummer who misses the beat. Listen to rhythm guitar intro of "Gimme Shelter" and tell me that Richards sounds like a poor man's version of Robert Johnson. The truth is, he sounds like Richards and nobody else.

"Getting it wrong" is a saving grace of popular music and don't kid yourself. House music from the early eighties gets its aggressive polytonality from dj's mixing album parts together by bpm and forgetting utterly about harmony. You

can say it's disco gone wrong, but that's missing the point. Disco was never as ugly, as aggressive, as early four-on-the-floor house.

With all due respect, I challenge the entire conservative construct of your so-called ""original blues"": who are you to say that the Brits were doing it badly and incorrectly? I don't hear you complaining that the origins of reggae are in an idiosyncratic interpretation of American music, that the entire feel of reggae comes from Jamaican musicians "getting it wrong." With all due respect, if you didn't understand the difference between Stones feel and that of Robert Johnson (whom Richards dreams of being but, luckily, isn't), then I'm not at all surprised you didn't get the gig with the Stones. Failing to get a gig like that doesn't mean you're a bad musician, but it probably means you didn't understand the musical core, the secret, of the band for whom you were trying out.

It's completely cliché to talk about white musicians being stiff. If it makes you feel like less of a whiteboy to do it, fine. But don't obscure purely musical observations with a race/class perspective. Have you ever had to cop Jagger, Billy Preston, Nicky Hopkins et al with such precision that you can't even flam with the track and satisfy the producer? I had to do it for years. I never wanted to be an expert on sixties feel, but they paid me to become one. You might say you notice the (lack of) difference between Stones and Johnson, but if the feel weren't different, then why would you be making a distinction? Aesthetically, and in several other ways, the sloppiness and sonics are as different from Johnson as the Stones are from Sonic Youth. Led Zeppelin were much more faithful to the blues they copped than the Stones were. Simply put, the Stones weren't good enough to cop Johnson, which is what made them better.

I say, if you're going to wax adamant about feel, then back up your opinion with concrete examples. That's what I did in my earlier post. That's the least you'd do if we were talking about prosody.

All the best,

Rob Hardin

PS: The Stones and the Beatles were just sixties pop musicians. They did what they did well enough, but they don't deserve this much time and space for praise or scorn. All they deserve is to be acknowledged for what they did well.

<http://www.interport.net/~scrypt>

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338. **Fred Muratori**
Ribot

Fri 21 Jun 1996

Anyone know if _Ribot_ is still being published? Thanks.

Fred Muratori "Certain themes are incurable."

(██████)

Reference Services Division - Lyn Hejinian

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Cornell University

Ithaca, NY 14853

WWW: <http://fmref.library.cornell.edu/spectra.html>

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339. **henry gould**
Re: Wildflower dead horse-hair-triggers

Fri 21 Jun 1996

On Fri, 21 Jun 1996 11:40:42 -0400 Carnography said:

>Early blues is utterly different from what the Stones did. The Stones
>*wanted* to be like early blues (not R & B) musicians, but what they
>actually did involved inspired mishearing, as Harold Bloom might have
>called it.

Seems like you're reading a lot into what I said. Basically you're saying what I said: the Stones, among other things, were into early country blues - which has a lot of variation in the rhythms, partly because it doesn't have a drum section, which to my un-microscopically-attuned ears, tends in a lot of cases to tighten the rhythm into a simpler dance format. I never said they weren't as good as their "originals", whether they changed it through mishearing or whatever.

| *I totally disagree with you, and my opinion is based on weird professional exactitude rather than speculation.*

Let's get exact about our vocabulary. Speculation? I've been playing and listening to both musics for 30 years, in about 8 different bands.

>

>"Getting it wrong" is a saving grace of popular music and don't kid yourself.

Kid myself? When or how did I raise this issue?

>

>With all due respect, I challenge the entire conservative construct

>of your so-called "'original blues": who are you to say that the Brits
>were doing it badly and incorrectly?

I don't disagree with you! Just don't remember saying anything of the kind.

With all due respect, if you didn't understand the difference
>between Stones feel and that of Robert Johnson (whom Richards dreams of
>being but, luckily, isn't), then I'm not at all surprised you didn't get
>the gig with the Stones. Failing to get a gig like that doesn't mean
>you're a bad musician, but it probably means you didn't understand the
>musical core, the secret, of the band for whom you were trying out.

With "all due respect", you're just being snide for the fun of it,
and don't deny it - because it IS fun. Yeah, too bad I didn't have
the Japanese microtraining of the earknobs. Actually, it was a matter
of ideology - Keith and I disagreed about theological issues. Ask
him about "Johnny-b-good" from 1975 - if his fried cells remember that
far back.

>

>It's completely cliché to talk about white musicians being stiff. If it
makes you feel less like a whiteboy... etc....
>purely musical observations with a race/class perspective. Have you ever
>had to cop Jagger, Billy Preston, Nicky Hopkins et al with such precision
>that you can't even flam with the track and satisfy the producer? I had to
>do it for years. I never wanted to be an expert on sixties feel, but
>they paid me to become one. You might say you notice the (lack of)
>difference between Stones and Johnson, but if the feel weren't different,
>then why
>would you be making a distinction? Aesthetically, and in several other
>ways, the sloppiness and sonics are as different from Johnson as the Stones
>are from Sonic Youth. Led Zeppelin were much more faithful to the blues
>they copped than the Stones were. Simply put, the Stones weren't good
>enough to cop Johnson, which is what made them better.

I'll be looking forward to your dissertation. But don't pin
your own rehash of clichés on me.

>

>I say, if you're going to wax adamant about feel, then back up your opinion
>with concrete examples. That's what I did in my earlier post. That's the
>least you'd do if we were talking about prosody.

Who's waxing adamant here? Hey, you may be right, since you've done all
the subatomic research. My pure speculation was that the Stones may
have sounded looser because that's what they heard in the people they
listened to, and it wasn't a totally new thing out of the head of Queen

Victoria. I said that in spite of that, the Stones & rock in general still sounds "tighter" than SOME rhythmically varied early country blues. Have I cleared that up?

>

>PS: The Stones and the Beatles were just sixties pop musicians. They did >what they did well enough, but they don't deserve this much time and space >for praise or scorn. All they deserve is to be acknowledged for what they >did well.

I couldn't agree more. Let's throw some more money at them too. - Henry Gould

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340. **David Baratier**
Pavement Saw winter 96/97

Fri 21 Jun 1996

Pavement Saw #3 still has a few slots open for publication before we pack it in & publish.

We devote a third of each issue to extremely short fiction and prose. Send some work. The line-up at present is as follows:

Featured writer: Sean Killian (extended poems which were discussed in the maximus/minimalist panel at NYU talks

And new work by: Timothy Russell, Mark Wallace, Tracy Philpot, Marck L. Beggs, Janet Bowden, Errol Miller, Michael Estabrook, R. Kimm, Thomas Michael McDade, Joseph Semenovich, Daniel Green, Alan Catlin, and many others...

Send 5 pieces or pages

Pavement Saw Press / 7 James Street / Scotia, NY 12302

or if you want the issue it's 3.50 for individuals, \$6 subscription, \$10 subscription for libraries and institutions.

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341. **McGuire Jerry L**
fortune cookies

Fri 21 Jun 1996

David Baratier mentioned yesterday that someone had queried for fortune cookie text, if that's the word. I've been saving them for ages for an exercise I

do with my students, and will be happy to send my collection along to whoever it was wanted them. Just buzz me back at



Yrs,

Jerry

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342. **Sheila E. Murphy**

New Publication

Fri 21 Jun 1996

Glad to report a new publication:

Way #2: THREE WORKS by Sheila E. Murphy
including

- Letters to Unfinished J # 66 - 80 (prose pieces)
- Watching Thorns (Meditation on the Work of Kevin Irvin)
- For the Loaded Funds and Gardens (16 pp. sonnet sequence)

Edited by Tom Beckett

Available for \$6.00:

Tom Beckett
131 North Pearl Street
Kent, OH 44240

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343. **David Baratier**

Re: ribot

Fri 21 Jun 1996

They are still around, Paul sent me issue #3, & a recent note said that he was expecting #4 in September

David Baratier

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344. **David Baratier**

Painted Bride submissions

Fri 21 Jun 1996

The editors of Pavement Saw Press, Tara Pauliny and David Baratier, would like to extend a cordial invite to any one on the poetics list who would

like to submit work to the Painted Bride Quarterly. We will be guest editing a "film" issue (not our choice, yeah we know about B-city) for submissions recieved up until *July 31st, 1996*. As further clarification, we funderstand the concept of film to be linked to a cinematic process of writing, NOT on poems about films. Letters should be addressed to:

Painted Bride Quarterly
230 Vine Street
Philadelphia, PA 19106
Attn: Tara Pauliny and David Baratier

For folks unfamiliar with PBQ the journal has been around for well over 20 years and has recently published Gwendolyn Brooks, John Ashberry, James Tate, Charles Rafferty, Gary Fincke, Paul Violi, and other major & minor publisher names. As a journal that hardly ever offers representation of what Spencer Selby calls "experimental writing" or others label "avant-guard" this should be worthwhile, albeit rare, opportunity.

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345. **Tony Green**
Re: wild wild dead horse hairs

Fri 21 Jun 1996

Hi, Cris Cheek, I had a backchannel conversation with Wzystan abt the jip/gyp spellings yesterday and came to the same conclusion, racist, short for "gypsy". dyincu best

Tony Green,
e-mail: [REDACTED]

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346. **Eryque Gleason**
Re: fortune cookies

Fri 21 Jun 1996

david, 'twas me what requested fortune cookies. thanks for the suggestions. i unnerstand yr concerns about more "tired poems", which is why i tend to take naps before trying to write, need all the energy i can get!

what i've got in mind isn't really another fortune cookie poem, or even a horoscope series (chris s. has a chapbook of such that i rather like). if i'd wanted to do a series of fortune cookie's i'd prolly make my own cookies to go with the fortune (and then agonize over whether or not to eat the damn things). i'm just using those for raw material.

of course, what i've got in mind isn't really in mind yet as the weather conditions in albany and economic conditions in my pocket are ripe for aviating.

happy landings! (and stoops and lawns, etc.)

eryque

There was a post a while back where somebody wanted some FC Sayings. I have found alternate possibilities for the same type of messages. A friend returned from Italy and brought back Perugina chocolates, which come with sayings in four different languages, centered around ideas of love, sensuality and the body. The packaging for illegal drugs, such as crack vials and heroin bags, quite often has prophetic sayings printed on them: "happy days are here again," or "FPW unite." Caps of Coca-cola often have: "sorry, try again" I offer these possibilities to add to the work cause I would hate to see someone dredging up a tired "fortune cookie" poem series after following O'Hara, Stoeffolino, Lee Ann Brown, etcetera.

David Baratier

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347. **cris cheek**

Re: Wildflower dead horse-hair-triggers premonitions

Fri 21 Jun 1996

So, hey hey hang on. I'm lost.

These extended metaphors have got me butch, close to riveting.

Doesn't most writing miss, as in re-embody, the beat of the previous feel's embodiment, period - manufacture difference?

Don't the Stones (yeah Watts was as great as the underrated Ringo as the dead pan duo of master minimalist drummers) employ that classic teleology of avant-garde strategies - reference, deference, difference?

Isn't that the crux for quertzblatz? The reference is easy but in itself tricky, the deference gets stuck in the craw of the reference and the difference is already scuppered?

Forget Speedway, name tells all. For topical lyrical and typical textures, arguable here now, try Pulp (Jarvis Cocker was taken to the bosom of the teen nation for upstaging Michael Jackson's Christian TV pomp and 'I Spy' in bitter english tang from the runt of Thatcher's litter), and Tricky (both 'Maxinquaye' and his new one under Nearly God - 'Heaven').

Yes yes to those quirky out crunch deranged harmonies of early house. And then Robert Johnson comes along, hears Tricky and makes a record which reminds somebody of Muddy Waters. Shame he couldn't learn to reproduce the

Tricky sound, correctly. But then Jim Hendrix never died, he hid out in south-west Madagascar, I saw him only yesterday.

You might not consider this to be contemporary poetry, but I can assure you that in the pubs of Clapham this is what everybody is doing and calling poetry. At least for the past week anyways. They talk epic chord progressions for days.

'80. (CM.1.) 5.0 p.m. In Picadilly, crossing-sweepers have already got the refuse into heaps - carpenters inside Simpson's are taking down seats - there is a pile of dismantled barriers in a side street. Two ex-servicemen with a barrel organ covered in a Union Jack are giving a superb performance with spoons and plates in the middle of the road. The queue for the Picadilly tube is four deep as far as the Popular Cafe'

(May 12th, 1937) from 'Mass-Observation Day-Survey'

love and love
cris

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348. **Chris Stroffolino**
Re: Painted Bride submissions

Sat 22 Jun 1996

Good luck, Dave Baratier, with PBQ---I do, however, would like to call attention to an earlier issue I "ghost" edited of same mag. in 1992. Which DID publish many people who'd be familiar on this list (Ashbery, Perelman, Retallack, Sean Killian, David Shapiro, Yau, my review of Lisa Robertson, etc.). I think it's still available for sale (issue #46)--If not, I think i got some extra copies in a box somewhere. BE GOOD, Chris S.

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349. **Ken Edwards**
Carcanet

Sun 23 Jun 1996

I recently recommended a couple of Carcanet Press titles. Today I read that their office was at the epicentre of the IRA bomb blast in Manchester last Saturday. It appears that much of the 30-year archive has been destroyed. Carcanet boss Michael Schmidt was quoted in the press saying laconically "We have had crises before -- this certainly is a change from cash-flow problems."

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350. **Joe Amato**

pmc reviews...

Sun 23 Jun 1996

all: just a note to say that my review of jed rasula's _the american poetry wax museum_ is now available at _postmodern culture_... here's the url:

<http://jefferson.village.virginia.edu/pmc/issue.596/contents.596.html>

my review is alongside ken sherwood's review of jerry r. and pierre j.'s _poems for the millennium_... so i guess it's a poetry fest...

best,

joe

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351. **Peter Nicholls**

Re: Alternative Accommodations for Assembling Alternatives

Sun 23 Jun 1996

dear Romana: i've been holding to see whether the funding situation will change here, but no hope, I'm afraid. But maybe we can meet up when you're at Caius. I'm away for the last couple of weeks of July and a few days in early August, but we may be able to connect if you have time. mh home number is 01273-323526, and work 01273-678374. The list of participants is staggering. You have done an amazing job, and if I don't see you in August the very best of luck with it. And thanks for thinking about my funding problems. best wishes, Peter.

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352. **Loss Glazier**

50s in Orono - the Reviews

Sun 23 Jun 1996

H O W L A N D

I saw the best minds of my generation, deployed by mini-vans,
 coffeeless, hysterical, rained on,
dragging themselves through the forested lanes at all hours looking for
 101 Neville,
angelheaded readers burning for the fifties heavenly connection
 to the dripping dynamo in the machinery of rain,
who lost meal tickets and many-panelled and saying hi sat up smoking
 in the supernatural darkness of cold watery dorms floating

across the tops of trees contemplating Sagetrieb,
who bared their brains to slideshows in the Aud and saw
Mohammedan angels staggering in NPF hallways
illuminated,
who passed through the university with radiant cool eyes hallucinating
Poetics and Blake-light ecstasy among the scholars of
Tolson, Niedecker, O'Hara, & endless bunches o' guys,
who were expelled from their own academies for crazy & publishing
articles where certain words had equal signs between their letters,
who cowered in unshaven rooms in long underwear, burning their money
on meal tickets and listening to the SLAMS of doors thru the wall,
who got busted for genderism returning through Laredo
with a belt of hubris for New York,
who ate danish in academic corridors or drank turpentine coffee in Hilltop,
behind schedule, or purgatoried reading abstracts into night,
with dreams, with speeches, with waking nightmare references to rhyme and
meter and peter and endless halls, packs, and simpsons,
INCOMPARABLE great streets of shuddering words and lightning wit in the
mind leaping toward poles of Canada & Paterson & Liberia,
illuminating all the motionless world of the Web between,
Listserv soliloquies of halls, backyard green tree campus dawns, staggering
bleary-eyed for bone dawn rituals of eggs and toast ...

COMING to a listerv near you.

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353. **Chris Stroffolino**

some questions from orono (tentative toe testing)

Sun 23 Jun 1996

Though I can not offer a full report of even the fraction of the official activity I witnessed and to some extent participated in at the 50's poetry conference, I want to try to make sense here of some of my impressions. In the first place, it was absolutely great to meet y'all in person as it were. Unofficial events were really fun. Fie on the rumours that academics are dry personalities! (I'll elaborate on this later). As for content of the panels, some of the issues that are "hottest" and most volatile in my mind at present would include the RACE question. Aldon Nielsen chaired a very good panel on Stephen Jonas, Russell Adkins (atkins?) and Melvin Tolson. Very informative and provoking. It seemed the most sensitive issues surrounding "race" however were tied in with discussions on Frank O'Hara. Nick Lawrence (who i

didn't see) and Katherine M. Davis, Steve Evans and Ben Friedlander all dealt extensively with the race politics involved in O'Hara's work. Though I do not want to generalize about these three papers---which took different positions on race and theorized O'hara's position to race quite differently--after the smoke of intensity cleared I found myself asking about the relation of the EROTIC to the question of RACE POLITICS. In fact, the relation of the erotic to POLITICS in its "broader" concerns became a large question that seemed to loom over the conference as a whole and for the most part seemed to be answered or theorized unsatisfactorily for me. Of the papers and speeches I saw, with the notable exception of Rachel Blau Duplessis's excellent talk about the sexual politics that informed Olson, Creeley and others, most of the papers seemed to invert the old "THE PERSONAL IS THE POLITICAL" battle cry. Perhaps invert is the wrong word. By "invert" I mean that the personal address in the lyric poems of O'Hara and Creeley etc was often read as a thinly veiled allegory of the artist's struggle with the repressive climate of the 50's (Michael Davidson here, but others). Thus THE PERSONAL IS POLITICAL, but it's not POLITICAL as PERSONAL. In such formulations, the "personal" becomes marginalized and is "revealed" to be an introjection of the "political." Basically, there is no "personal" in such a formulation. The RELATIONAL sphere-- "the only reality is face to face" (or body to body, etc.), and the erotic sphere can only PROPERLY be called POLITICAL if read in terms of "larger" sputnitbeatnickcivilrightsafrikanliberationidentitypolitics (etc.) Perhaps this is the NATURE of a conference that is based around an HISTORICAL ERA. I do not mean to absolutely INVALIDATE such modes of thought. I was very provoked by these papers, but to open up a question of race, specifically on O'hara, again (echoing a discussion Aldon and I had a few months ago), I have a hard time seeing the value in GLOBALIZING or generalizing from such erotic fantasies of race relations (or racial fantasies of erotic relations) especially when the questions of SEXUAL POLITICS (whether hetero or homo) seem to be not touched on at all. The question of the politics of eros too easily gets obscured. Furthermore, I sensed at times, a kind of moralism (whether by apologists for O'hara's views on race as progressive for his time or by more critical stances towards such views) that marginalizes the specifically amoral (extra-moral qualities) that O'hara's poetry so blatantly announces itself as (the thing about the "tight pants" as a kind of Shellyean INTELLECTUAL BEAUTY or Stevensian "jar"). What does moralizing a blatantly amoral poet do? (such questions are not specific to O'hara--nor is O'hara ALWAYS amoral--just USUALLY). What assumptions inform an academic urge to "EXPOSE" one's sexual preference--one's "object choices." I am genuinely curious here. Also worried about what I see is POSSIBLY an academic urge for REVENGE against, er, "poetic license"--the "freedom of the poet" etc--Revenge through creating a climate of

critique that if taken TOO SERIOUSLY by poets (realizing that "theory" does not always "follow" "practice"--and that certain poets write a certain way BECAUSE of the theoretical climate, and the "war" between "poetry" and "theory" which I believe is still "not over") can become a TABOO as if one shouldn't write about sex or love AT ALL anymore except in the most goody-goody of ways and not dare saying anything that might be perceived as racist or sexist etc. What IS racist, or sexist? The fact that less than 1% of the people who gave papers at ORONO were black (african-american) may have been the MOST RACIST thing about the conference--at least as racist as the mostly DEAD POETS being discussed (we can't change the past, but we CAN change the present). When we're dealing with the subtlety of O'hara can a white person really determine what is racist? Or what IS the point? The Gender question, however, is different--1) because there were more women at the conference (though still far less than men) and 2) because the poets of the 50's--again as DuPlessis shows--or at least many of the male poets of that period--did not seem to problematize gender very much at all----in fact, a poem that was read from the Rothenberg Joris anthology became a hot site of contention among many women in a conversation I witnessed. It was a poem that it seemed was picked for its "humour" value--but the assumptions that poem seemed to make about "little ladies" did not seem to be questioned AT ALL. Yet, why do I consider the feminist critiques to be more valuable than the race-based ones? Perhaps because WOMEN made the former while WHITES made the latter. Well, surely that would never hold up in an academic court. But, as the court jester, let me throw it out and hope it will be taken seriously. Also, because the feminist critique PERSONALIZES the political in a way the racial critique doesn't. In terms of O'hara (the poet for whom the strongest racial critiques seemed to be made), I think as much can be learned (if academically analyze we must!) from contextually race in terms of sexual politics. Because he was gay, the feminist strategy of the MALE DOUBLE STANDARD in terms of objectifying woman can not be levied as much. But how does QUEER THEORY deal with a man objectifying another man? An open question... And what ever happened to the "separate spheres"? I.e.--in one's "political" poems, a very different attitude may present itself than in one's "amoral, sexual" poems. Why does such an attitude seem so discredited. I was talking to Paul Naylor about this seemingly MARKET demand for "theoretical consistency" and its discontents. I thought that Robert Von Hallberg actually made an interesting gesture in this respect that can actually be quite revolutionary. He did a reading of ROBERT HAYDEN'S "aspiration to universality." And read some poems by Hayden that can be seen as, if not ENTIRELY ahistorical, at least not entirely race based (though I would argue that even "those winter sundays" is CLASS based. Yet, he also read some poems by HAYDEN that were quite specifically UN-UNIVERSAL.

Showing that hayden spoke from, as, different "subject positions." The idea that a poet can speak as a "human" at one time, speak as a "BLACK man" another time and as a black MAN" another time--to name just three overlapping ones. It seems each poem demands a different way of reading it. Of course, I'm just fostering my own agenda that privileges poetry over theory as such. ---- This has gone on way too long (joe amato-esque), and barely scratched the surface--but I hope some of these questions will be taken seriously. (even if you gotta ASSASINATE ME BORROWED ORCHARDS). I also have notes about Perelman's and Altieri's (to my mind) somewhat parallel attempts to question the cult of the avant-garde hip-straight division by arguing that Rich and Plath respectively need to be taken at least as seriously as Olson and Creeley and O'Hara. That's part of how I read their papers anyway.....(chris stroffolino

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354. **Ron Silliman**

Stuff

Mon 24 Jun 1996

Ken,

Are you suggesting that Carcanet was the intended object of the IRA bomb? Or merely incidental?

Are any of the Oronians out there ready yet to report on the conference?

All best,

Ron Silliman

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355. **henry gould**

Re: some questions from orono (tentative toe testing)

Mon 24 Jun 1996

On Sun, 23 Jun 1996 22:59:42 -0400 Chris Stroffolino said:

Also worried about what I see is POSSIBLY

- > an academic urge for REVENGE against, er, "poetic license"--the "freedom
- > of the poet" etc--Revenge through creating a climate of critique that
- > if taken TOO SERIOUSLY by poets (realizing that "theory" does not
- > always "follow" "practice"--and that certain poets write a certain
- > way BECAUSE of the theoretical climate, and the "war" between "poetry"
- > and "theory" which I believe is still "not over") can become a TABOO
- > as if one shouldn't write about sex or love AT ALL anymore except in

- > the most goody-goody of ways and not dare saying anything that might
- > be perceived as racist or sexist etc.

This reminds me of something someone mentioned to me at another conference (the Hoboken Russ-Amer conference). Elena Shvarts (loosely translated for me by Tom Epstein) was saying she was interested in the concept of scandal as the motive force of change in life. Her example was a very traditional authoritative one : Jesus (the Master) washing the feet of his students. People are scandalized by the immoral - but also by the threatening, the different. And the two become confused. And so we have the scandal of the scandalized (the main engine of literary canonization). Mandelstam wrote that there are 2 kinds of literature - the official and the unofficial; the first is trash - the second, stolen air. This is the 3rd level - the scandal of officialization (or scandofishingfortroublization) - Henry Gould

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356. **Chris Stroffolino**
Re: 50s in Orono - the Reviews
Mon 24 Jun 1996

loss----
i love "contemplating Sagetrieb"!----

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357. **Loss Glazier**
"50s in Orono - the Reviews"
Mon 24 Jun 1996

ANNOUNCEMENT: "50s in Orono - the Reviews" ----- Maria Damon and I are soliciting reviews of this event. Post your review! (Thank you Chris!) In addition, we've contacted a number of our best writers in the field who will be filing reviews. There are some treats in store. Reviews posted here also to become part of a web-based book (even a photo or two). These will be something to look forward to... Stay tuned for more! (Simply post your contribution! If you have questions or etc. about the web book please contact us: (██████) and Maria Damon (██████). More soon ...

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358. **george hartley**

hailing Barry hailing

Mon 24 Jun 1996

I have so much I want to say & respond to and congratulate regarding the Maine conference, but I'll just start here with a response to Barry Watten's now infamous presentation on hailing in the fifties. I think a lot of things got lost in the characterizations of his talk that I heard.

1. NUDIES: Barry's talk was about interpellation, not about nudie pin-up girls. How did the pin-up industry as it existed in the fifties work as an interpellation process, & how was it related to other such processes? And was it possible for the pin-up girl herself to stage her image in a strategic way? This, it seems to me, was Barry's point.

2. AGENCY: Even if we discount the Betty-Page-as-performance-artist element, we are still faced with the agency of the pin-up image as the point of interpellation, as the locus of the gaze of the Other, as the command to the viewer to accept a certain subject-position in relation to the image. I am not suggesting in any way that this command (this call, this hailing) is the same for everyone. Gender, generation, class, education, and such will have complicated the particular "call" each of us hears and either accepts or not.

3. IT'S NOT ME: the interesting thing about Barry's presentation was that it forced the audience into the very point of being-hailed that he was discussing. To take myself as an example, I was made uncomfortable because I was being hailed as a male heterosexual voyeur at the same time that I was being hailed as an intellectual at a poetry conference for whom such images are calling me in a very different way. It was the tension between the extremes of these simultaneous and conflicting calls that I found interesting. And I'm sure we could multiply the various complex of calls as we examine the reaction of each member of the audience. I was called on to take on a certain identity in relation to the image--the image hystericized me, made me ask of it, "Why me? What is it in me that makes me what you say I am?"

4. HYSTERIA PRECEDES INTERPELLATION: This is where I want to intervene (at great length) in Barry's presentation and add that, contra Althusser, the effect of interpellation is not the subject but the subject-position; that is, interpellation is not a process of subjectivity but of subjectivization (the two moments must be kept distinct from one another). Since I have already written on this topic at length (in a discussion of Žižek's distinction between Althusser and Lacan) just two months ago, I'll paste that earlier discussion here as two extended footnotes.

EXTENDED FOOTNOTE 1: The Subject versus Subjectivization

Representation is a material practice whereby ideology is endowed with a material existence. According to the usual ("ideological") conception of the relationship between belief and practice, belief precedes practice. We kneel in church because we believe in God. In such a view every subject is endowed with a consciousness, believes in certain ideas and not in others, and freely acts according to his or her ideas. But Althusser is on this question Pascalian: we believe because we kneel. This ritual of kneeling is one of many which make up the material practice of what Althusser refers to as an ideological apparatus. In this way "ideas" have disappeared as a thing of the beyond while "their existence is inscribed in the actions of practices governed by rituals defined in the last instance by an ideological apparatus" (LP 170). Here is one way of elaborating on the claim that ideas are already on the side of representation: there is no ideology (representation) without the category of the subject:

I say: the category of the subject is constitutive of all ideology, but at the same time and immediately I add that the category of the subject is constitutive of all ideology insofar as all ideology has the function (which defines it) of "constituting" concrete individuals as subjects. In the interaction of this double constitution exists the functioning of all ideology, ideology being nothing but its functioning in the material forms of existence of that functioning. (LP 171)

Althusser fails to develop the full nature of this "double constitution," however, as he presents his theory of interpellation. According to his theory, subjects are produced through interpellation, which is precisely the function of ideology: the injunction for us to take upon ourselves our symbolic mandate, to assume the subject-position provided for us by the ideological call. Representation (the material practice of ideology) constitutes the representing subject; that is, representation represents the subject as the representing subject. Althusser describes this ideological hailing of the subject as follows:

I shall then suggest that ideology "acts" or "functions" in such a way that it "recruits" subjects among the individuals (it recruits them all), or "transforms" the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most commonplace everyday police (or other) hailing: "Hey, you there!" Assuming that the theoretical scene I have imagined takes place in the street, the hailed individual will turn round. By this mere one-hundred-and-eighty-degree physical conversion, he becomes a subject. Why? Because he has recognized that the hail was "really" addressed to him, and that "it was really him who was hailed" (and not someone else). Experience shows that the practical telecommunication of hailings is such that they hardly ever miss their man: verbal call or whistle, the one hailed always recognizes that it is really him who is being hailed. And yet it is a strange phenomenon, and one which cannot be explained solely by "guilt feelings," despite the large numbers who

"have something on their consciences." Naturally for the convenience and clarity of my theoretical theater¹ I have had to present things in the form of a sequence, with a before and an after, and thus in the form of a temporal succession. (LP 174)

Rather than a temporal succession, however, interpellation, Althusser contends, has always-already produced us as subjects: "Before its birth, the child is therefore always-already a subject, appointed as a subject in and by the specific ideological configuration in which it is 'expected' once it has been conceived" (LP 176). But how is this interpellation into subjects, this allotting of subject-positions, maintained? Through what Althusser refers to as a "duplicate mirror-system." We are subjects only through our subjection to the Subject-the Unique, Absolute, Other Subject, what Lacan refers to as the Master Signifier. Without this radically contingent externalized Other excluded from the round of subjectivity, the subjects cannot be "subjectivized." What Althusser doesn't recognize here, however, is that this excluded Subject is nothing but a stupid, senseless thing filling the crack of the social, the radical negativity of the split internal to Substance. Althusser describes the Subject in the following terms: "God thus defines himself as the Subject par excellence, he who is through himself and for himself ('I am that I am'), and he who interpellates the subject, the individual subjected to him by this very interpellation" (LP 179). The subject-Subject relationship is a double-mirror relationship, according to Althusser, in the sense that the subject needs the Subject (interpellation occurs through the Subject, Moses is called by God to do His bidding, Moses recognizes himself as "Moses" through this call) and the Subject needs the subjects (people were made in the image of God, even in their debauchery when they function as the "terrible inversion of his image in them"-the subjects are the Subject's reflections). What Althusser does not acknowledge is the Hegelian inflection of the Subject's self-relation in the claim "I am that I am." What we have here in this Fichtean Subject ($I = I$) is the tautological relationship of what Hegel refers to as the infinite judgment: this statement of pure identity folds in on itself and opens up the abyss, the radical negativity that characterizes the (Hegelian) subject, for the reduplication of the I as subject in the I as predicate illustrates that this Fichtean identity is nonidentical in that it cannot be both subject and its opposite, predicate. $I = I$ becomes $I = \text{not-}I$ through this very proposition of identity. The empty name of the subject is fleshed out with nothing but its own empty name as its predicate. The Subject as such, then, can never function as the point of self-reflection for the subjects, for they can only become subjectivized-reflected (take up their subject-positions) when the Subject-position is filled with some excluded, stupid object (the king's body, for example, the broken body of Christ, or the commodity functioning as the money-form). Thus Althusser's conception of interpellation gives us a theory of subjectivization, but

not of its prior moment as subject-as-radical-negativity. Subjectivization-interpellation is nothing but the attempt to cover over the traumatic recognition of the abyss of subjectivity as such. The Subject is thus identical in form to the infinite judgment or speculative proposition, "I am that I am," but precisely through the nonidentity which constitutes both.

As Žižek points out, the subject's congruency with the speculative proposition is also behind Lacan's conception of the subject, a conception which distinguishes Lacan from the post-structuralist notion of the subject-position, whereby in the latter the "subject" is an effect of a nonsubjective process. For Lacan, on the other hand, the subject is the empty place to be filled by subjectivization:

To put it simply: if we make an abstraction, if we subtract all the richness of the different modes of subjectivization, all the fullness of experience present in the way the individuals are "living" their subject-positions, what remains is an empty place which was filled out with this richness; this original void, this lack of symbolic structure, is the subject, the subject of the signifier. The subject is therefore to be strictly opposed to the effect of subjectivization: what the subjectivization masks is not a pre- or trans-subjective process of writing but a lack in the structure, a lack which is the subject. (SOI 175)

What cannot be accounted for in Althusser's account of interpellation is the failure of subjectivization. This failure is not just absolute failure in the sense of individuals who refuse to heed the interpellative call (Althusser's "bad subjects" who provoke the intervention of the Repressive State Apparatus when the Ideological State Apparatuses fail); even in the seemingly successful examples of interpellated subjects there remains a traumatic, antagonistic kernel which resists symbolization. The point is not that this failure refutes the theory of interpellation; quite the opposite, this failure, this little leftover of the Real is interpellation's condition of possibility. This failure is thus a necessary failure, for without this point of negativity in the midst of the symbolic, the space for the subject-position could never open up. This negativity, this radical split of the social-symbolic is subjectivity itself. The subject, then, opens up the space for subjectivization. The surplus object resisting symbolization is the materialization of the abyss of subjectivity, the subject which is internally split in relation to its own incommensurable surplus object (the formula for which is Lacan's $\$ \times a$). This surplus is the hook upon which the symbolic fastens itself in the process of identification or interpellation. "The process of interpellation-subjectivization is precisely an attempt to avoid this traumatic kernel through identification: in assuming a symbolic mandate, in recognizing himself in the interpellation, the subject evades the dimension of the Thing" (SOI 181). Without this little piece of the Real, that thing in me more than me, the symbolic is desubjectivized: thrown into the abyss of subjectivity, caught in the vicious circle of radical negativity.

EXTENDED FOOTNOTE 2: Successful interpellation indicates that we have accepted our symbolic mandate: we have taken on the identity presented to us by the big Other. What is passed over in Althusser's theory, however, is the hystericization of the subject which is at one and the same time the necessary condition for and the reminder of the impossibility of interpellation or subjectivization. The hysteric is both the precondition for and the resistance to successful interpellation.

The initial moment of hystericization is the provocation of the feeling of guilt. The symbolic order, the big Other, poses the questions, "What were you doing?" "What is the meaning of this?" "Who is responsible for this?" The response of the addressee of these questions is guilt and shame for, even though the individual may be "innocent" and "ignorant," the form of the question itself produces the scene of guilt. We are guilty even if we have done nothing; in fact, we are guilty precisely because we can do nothing. The question from the Other, then, is basically obscene in the way it exposes the degree to which such questions are unanswerable. Such is the real purpose of such questions: not to elicit a "true" answer but to reveal the impossibility in the subject in relation to the Other as interrogator. The only answer to these questions is the subject itself, the subject as "the void of the impossibility of answering the question of the Other" (SOI 178). The subject does not have the answer; the subject is the answer to this questioning-the answer of the Real. The question points to that object within the subject, that innermost point of intimacy which Lacan refers to as *objet petit a*. The question confronts us with the Thing inside us, the object to which the big Other draws our attention but which can never be symbolized, the object to which the Other draws our attention because it cannot be symbolized, because the object itself is nothing but the remainder or leftover of the signifying process itself, the horrifying object which embodies our *jouissance* and thus both attracts us and repels us at the same time, thereby producing guilt. This attraction/repulsion relationship to the object inside us splits us: such is the constitution of the split subject of desire as the answer of the Real to the question of the Other:

The question as such produces in its addressee an effect of shame and guilt, it divides, it hystericizes him, and this hystericization is the constitution of the subject: the status of the subject as such is hysterical. The subject is constituted through his own division, splitting, as to the object in him; this object, this traumatic kernel, is the dimension that we have already named as that of a "death drive," of a traumatic imbalance, a rooting out. Man as such is "nature sick unto death," derailed, run off the rails through a fascination with a lethal Thing. (SOI 180-81)

This confrontation with the traumatic Thing is the subject as such. Interpellation, on the other hand, is the attempt to avoid exactly this confrontation. This

is the difference between subject and subjectivization: the subject is constituted by the negativity of the traumatic Thing which is the remainder of symbolization; subjectivization-interpellation is the avoidance mechanism in response to this Thing of the Real, the attempt to outstrip our guilt. Interpellation functions as the identification of the subject with the Law as symbolic order, the superego function which maintains the illusion of social cohesion; hystericization functions as the identification with the obscene side of the superego, the side which demands that we "Enjoy!" and which constitutes both subjectivization as such (as the avoidance of just this impossible demand) and the impossibility of subjectivization (as the irreducible kernel of the Real at the heart of the Symbolic which frustrates the illusion of symbolic totalization).¹

The hysteric, as we have then seen, is the subject constitutive of interpellation. But the hysteric who remains despite this subjectivization is the one who refuses this symbolic mandate, who refuses to be subjectivized or interpellated. The hysteric, above all, seeks to maintain his or her desire by continually deferring its satisfaction (at which point it would no longer be desire). The hysterical response to any potential solution to the deadlock of the subject caught between the attraction to and repulsion from the Thing is to say, "No, that is not it!" The symbolic mandate conferred on the hysteric would be such a resolution and must, therefore, be resisted in deference to the object within, which this mandate seeks to displace from view. As the inverse of the symbolic mandate, however, the hysteric's act remains tied to the Symbolic (unlike the psychotic whose total lack of identification dissolves any tie with the Symbolic whatsoever).

The hysteric's basic act is the transformation or conversion of this deadlock into its own embodiment, the symptom. The hysteric thus stages what Žižek refers to as "hysterical theater": the hysterical symptom gives body to the deadlock which cannot be symbolized. That which cannot be spoken is converted into body language—just think of a nervous twitch or an inexplicable paralysis whereby an unacknowledged psychic deadlock seeks resolution through this body language: "What we have here is quite literally a 'conversion': the figuration ('acting out') of a theoretical impasse (of the 'unthought' of a theoretical position) and at the same time the inversion best rendered by one of Hegel's constant rhetorical figures: when, for example Hegel deals with the ascetic's position, he says that the ascetic converts the denial of the body into the embodied denial" (FTK 143). Žižek explains the drive behind this inversion as follows:

According to Lacan, the fundamental experience of man qua being-of-language is that his desire is impeded, constitutively dissatisfied: he "doesn't know what he really wants." What the hysterical "conversion" accomplishes is precisely an inversion of this impediment: by means of it, the impeded desire converts into a

desire for impediment; the unsatisfied desire converts into a desire for unsatisfaction; a desire to keep our desire "open"; the fact that we "don't know what we really want"-what to desire-converts into a desire not to know, a desire for ignorance Therein consists the basic paradox of the hysteric's desire: what he desires is above all that his desire itself should remain unsatisfied, hindered-in other words: alive as a desire. (FTK 143-44)

The hysterical subject who "does not know what he wants" desires the desire of the Other. That is, the hysteric identifies with the gaze of the Other, the point in the symbolic order from which the hysteric sees himself as desirable. The hysteric does not identify with a subject-position in the sense of taking on that particular symbolic mandate as the point of his own desire (subjectivization) but as the point of the Other's desire. The job of ideology criticism, then, is to identify the position in the Other which functions as the desire which the hysteric desires to please.

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359. **Chris Stroffolino**

Re: "50s in Orono - the Reviews"

Mon 24 Jun 1996

Colloboration POEM composed on BUS 210 en route to the
Heaths of Cadillac Mountain ("methinks the ground is flat"---KING LEAR)
by, I think, every bus member and read by Nathalie and Michael Bassinski--
(loss, i think you should publish this in your website too!)

EMPHASIZED BY GREEN IN THE POST-CONFESSIONAL
CONSTRUCTIVIST RAIN

anthem for doomed youth like a truck stop siren
but she bought four burps and a bitch
so they decided simply to shut up and do it
oh, the flight of the candor
cantor
canteen
pass water

I have boring bees she sd.
and then came up from seeds
prune the main roads into wet curls
please don't sit on the waterbed of roses

Sometimes I look up and smile for a satellite photo
from the spiky (++++) untranslatable) of peg's toil
to the lathe booo mooose, buffy, now stuck in the zoo
green hat blue noise.

What whiteness like this whiteness,
what candor?
Bar harbor. Bah humbug!
Every toenail throbs like a sparkler.
Poems aren't found they are MADE
The first point is the nation from which the demon(?) dawn
may be seen the hive that is a mummy's mask
but only when viewed by a mummy
what thou lovest well in Maine?
lordly women to heaven overgiven
"I'll trade you a winter for two summers"
until the wall waits to window childlike
departures
I myself am smell/well/fell/dell/George
spilling its ashes(?) of jam at the MLA convention
(ALMS) and, with a scream, collecting coke bottles,
the armless cowboy ignites a marshmellow and mosies away
"old people should be forced to watch"
But what?
------(i don't know all the authors names)

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360. **Gabrielle Welford**
KKK in Ann Arbor, MI (fwd)

Mon 24 Jun 1996

Anyone was there? Gab.

The following is the text of a June 23, 1996 letter sent to the Ann Arbor
News from Ann Arbor Organizing Against the Klan (A2 OAK)

==

To the Editor:

Media coverage of the June 22 Ann Arbor counter-demonstration against a Ku Klux Klan rally was both distorted and omitted almost all mention of the widespread police brutality that took place against counter-demonstrators. Ann Arbor Organizing Against the Klan (A2 OAK), a community coalition of sixteen local groups and many individuals, wishes to set the record straight.

There were numerous incidents of unprovoked police violence against not only the 600 or more assembled counter-demonstrators, but also bystanders and passersby. Tear gas was randomly shot into the crowd with no order to

disperse ever given. Protesters who did nothing illegal were randomly maced. Several of the eight people arrested were beaten and maced while they were already handcuffed and in police custody and were offering absolutely no resistance at that time. One passerby who did not even participate in the counter-demonstration was maced apparently for questioning a police officer. Police maced a man holding a baby. A puppy belonging to a counter-demonstrator was repeatedly and deliberately kicked and maced. A woman organizer for A2 OAK was maced after the rally was over as she was walking to her car; the police stopped their car, rolled down the window and sprayed mace in her face. These are but a few of the instances of police brutality that took place that day. In reality, it was this widespread use of police violence that provoked counter-demonstrators to anger, not the other way around.

In a highly revealing view of racism in the criminal justice system, of the six white and two Black people arrested, all the white arrestees were released on personal recognizance; the Black arrestees were forced to post bond!

All told, 200 cops from several different police departments were deployed to protect the KKK, a group whose history of murder and racist terror are well-known. This deployment consisted of tens of thousands of tax dollars spent on erecting fences around City Hall, blocking and re-routing traffic, paying for overtime for the police, providing transportation for the KKK to and from the rally site, and allowing the KKK access to the second floor terrace of City Hall as a staging area for their rally. Apparently one has to advocate genocide in order to be afforded these amenities. This goes way beyond any issue of "free speech." The police did everything possible to ensure that the Klan had a successful rally. However, despite the unprecedented display of police protection for these advocates of mass murder, including police statements prior to the event calling on local citizens to avoid the anti-racist demonstration, 600 plus people were able to successfully drown out the message of hatred of the Klan and outnumber these fascists by over 30 to 1.

Furthermore, the Ann Arbor News inaccurately reported that "protest groups" had been threatening violence "all week" before the rally. This is patently false. As a broad-based community and campus ad hoc coalition of diverse groups and individuals - Black, white, Latino, Asian, gay, straight, religious, non-religious, young and old - A2 OAK encompassed a variety of political and tactical opinions. Our plan was for a massive anti-fascist demonstration to be held at the same place prior to the appearance of the Klan so that these proponents of lynching and the torching of Black churches would think twice about organizing for racial terrorism in our city. That would have been the least violent of all the alternatives. Instead, the police thwarted this by militarily blockading City Hall with fences and 200 cops menacing anti-racist protesters, issuing provocative statements designed to scare potential counter-demonstrators, and brutalizing

protesters who courageously resisted these police threats and stood up against a group organizing for political power based on a program of genocide.

In view of this display of police brutality in Ann Arbor on June 22, A2 OAK demands the following:

1. Drop all charges against the eight people arrested.
2. The immediate unpaid suspension of those police officers involved in brutalizing counter-demonstrators and passersby.
3. An independent investigation of overall police conduct and tactics on June 22.

In addition, A2 OAK urges all member of the community to picket and pack the preliminary examination hearing of the Ann Arbor 8 on July 3 at 12:30pm outside of 14-A District Court at Washtenaw and Hogback in Ann Arbor.

Paul Lefrak
Barbara Pliskow,
for Ann Arbor Organizing Against the Klan (A2 OAK)

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361. **Pierre Joris**

Query

Mon 24 Jun 1996

Does anybody on the list have Robnert Haas' snail mail address. If so please contact me backchannel. Thanks -- 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]
=====
=====
```

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362. **Pierre Joris**

music info on web

Mon 24 Jun 1996

Thot some on the list may be interested in the following www addresses which a friend just sent me:

[stuff cut out].... these are URL's for Steve Lacy. The second one is his discography.

<http://www.imagnet.fr/~senators/>

<http://www.nwu.edu/WNUR/jazz/artists/lacy.steve/discog.html>

This is the URL for the European Free Improv. page:

<http://www.shef.ac.uk/misc/rec/ps/efi/ehome.html>

Cadence also has a listing (albeit somewhat dated) on the web at:

<http://www.nwu.edu/jazz/cadence/>

"To feel is perhaps the most terrifying thing in this society" Cecil Taylor 1975

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363. **Henry Gould**

Re: hailing Barry hailing

Mon 24 Jun 1996

Hail, stupid, senseless Thing!

Hail, I-O-U big Unknown Idiotallergy!

Hail, obscene confusion of the Two into the One!

Hail, repro-constriction of the thrown Throat of the Subject!

Hail, lil a of the petty Fours!

Hail, Ex-plained Village of the Plains!

Hail, hysterias of the heterohomo Cities of the Plain old Scandal Histories!

Hail, and Farewell! Hello Again!!

- Henry Hale Gould

p.s.

Hail, word-mongers of the invio-labile!

Hail, droning of the Girlie Pics sad leftover feeling of Know-it-All Geritol!

Hail, Time Burp of the Latter Hailstorms!

Hail... Hail... Barristers of Barratrocious Bare-it-Alls!

Hail, snail mail - I'm coming!! Slow but Subjective!!

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364. **Chris Stroffolino**

Re: Query

Mon 24 Jun 1996

Another QUERY---

Is Doug Messerli still on this list?

If he's not does anybody know his backchannel address?

And when are those GERTRUDE STEIN AWARD 1994-95 books coming out?
Chris Stroffolino

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365. **Burt Kimmelman**
Re: 50s in Orono - the Reviews
Mon 24 Jun 1996

Loss,

Admirably summed up! Will you see to it that Burt Hatlen et al. get a copy of it?

Burt

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366. **Kevin Killian**
Fashion Report, dateline Orono
Mon 24 Jun 1996

This is Kevin Killian speaking. I know I was assigned to write the fashion news of the Orono Conference, and Dodie Bellamy was going to assist, but I'm sorry, Loss . . . there's too little to report. This was not the event to send the designers of Milan and New York scurrying for another profession. Everybody looked okay, but the weather was too hot, then too cold, so what could we do? It was so cold I saw all these people formerly with good sense descend on the Student Union and buy these terrible oversized sweatshirts and sweat pants, etc., then they wore them in public, and I couldn't blame them.

The only person who kept a style throughout was the mysterious Starr Black, who kept appearing in one variation after another of an essentialist Starr Blackness. Even if you didn't know her name, you know exactly who I'm talking about and the kind of Ralph Lauren meets Alexandra Neel outfits she wore. Those green mossy skirts and heather Fair Isle sweaters and the pins and cameras. As far as I'm concerned she was the fashion triumph of the week.

Runners-up: Roger Conover, resplendent in emerald green, his fringe of hair tied back a la Hal Robins from the Church of the Sub Genius; Nick Lawrence, dapper as a villain in an Edith Wharton novel; Sharon Thesen, who arrived in the middle of the night in a slinky cocktail number from Vicky Tiel.

Here's Mr. Blackwell's final category: The Fabulous Fashion Independents. This prize we award to two unidentified men seen one night at the dorm cash bar extravaganza animated in complementary patchwork madras-plaid jackets. Does anyone out there know **where** these jackets are popular or indeed

manufactured? I want one! E.T. call home! Speaking of origin, does anybody know why those ethno-poetic guys all carry the same hippy bags? Jerome Rothenberg, you're on this list, did those bags come with a gamelan inside?

Fashion disaster? No question about it: the official conference T shirt which, I see, has already been alluded to several times in previous posts. On the front it says, you know, "National Poetry Foundation/conference/American Poetry of the 1950s/June 19-23, 1996/Orono Maine" and on the back it has a list of the twenty or so soi-disant "plenary speakers"-no, not a list, a constellation, for each name mounts or falls on its separate diagonal, all in this revoltingly un-designed plain serif typeface, italics galore. From the moment I saw those T-shirts neatly stacked on a long deal table, all folded in a variety of Maine colors-Martha Stewart colors-I knew I had to have one. When you see it you will rub your eyes thinking, "It had to happen!" Clever Bruce Campbell was spotted wearing a T-shirt from a previous conference, must have been on Pound, that said "Make It New" tempered with a line of bold Chinese ideograms.

More later on more "heady" topics.

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367. **Paul Naylor**

Oronomics

Mon 24 Jun 1996

Just thought I'd chime in on the Orono conference, which was, for me, the best academic conference I've attended. Most conferences make me think seriously about returning to my career in auto part sales -- they typically seem to be more about networking than connecting. Orono struck me as more about the latter than the former: connections between generations (at least three, maybe four, says Keith Tuma) and traditions (connecting not via some essence but, as Wittgenstein would say, via family resemblances), between ways of writing and reading and disseminating, etc. Since I don't live in or near a poetry hotbed like Buffalo or San Francisco or Washington D.C., experiencing some of those connections was as nourishing as it was exhausting.

My only suggestion is that next time we sell official conference underwear with the names of the non-plenarians emblazoned thereon.

Paul Naylor

MAIL

SEND

in%"██████"

in%"██████"

SEND

in%"[REDACTED]"

in%"[REDACTED]"

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368. **Charles Bernstein**

[REDACTED]

Mon 24 Jun 1996

Martin Spinelli has been putting up on the EPC the first of the series of LINE-break radio programs that we made together over the past year. These 30-minute shows include readings as well as discussion. Already up are interviews with Robert Creeley, Jena Osman, Ray Federman, Ron Silliman, Cecilia Vicuna, Dennis Tedlock, Steve McCaffery, and Fiona Templeton. Another twenty or so are in the works. I believe that sound files on the web will fundamentally change access to the archive of poets' reading their work. At this time, we realize we are using formats that many of you will not yet have easy access to. But we feel it is necessary to get this material in place for the time when playing digital sound files will be more accessible. (Some time in the future, we plan to distribute the program via audio cassette; however, cassettes are not available at this time.) Our first choice, radio, is limited by the culturally benighted attitude toward that medium by most commercial and noncommercial radio operators.) Martin has insisted that our first priority be to make available the best quality sound possible. This he has done. The sound files take up a lot of memory and take a long time to download. However, once you have done this, you will have sound that is good as any recorded poetry I have ever heard. Soon, it will also be possible to play our sound files with RealAudio; that allows immediate playing at roughly telephone quality. I think in the end this will be the most appealing way for most people to play these files, but it would not be satisfactory as the only way to have them available. The world of sound files can be quite confusing. First off, you need to have a sound card installed in your computer; that is, if it didn't come with the computer, as it does on Macs and many PCs. You also need to have speakers; most internal computer speakers are of course not going to be as good as plugging in better speakers (I plugged my sound card into the same mini speakers I use for my stereo system). (Martin notes that you'll need to download the speaker driver (speak.exe) from our info page if you want to use your internal speaker.)

The next problem is that sound files come in different and incompatible formats (most commonly .wav and .au and .mpeg); that means you have to have several different sound or media players: (NAPplayer comes with Netscape (and plays .au files) and windows PCs come with a "Media Player" (for .wav files). LINEbreak files are mostly in .MPEG and that requires that you

download a player for that, though the ones we recommend for that will play some of the other formats as well. Finally, you have to tell Netscape or your web browser what to do when you click on a sound file: download to your harddrive or play as soon it loads up in your RAM. We recommend that you download our sound files, as it may take four hours to download a full 30-minute show (with a fast modem). But we have also put up short files, mostly of single poems, and those take considerably less time. In any case, if you download to your hard drive, you can easily play the file over again, don't have to stay on-line, and can more easily record it on a tape. If you don't download it to your hard drive, you get to play it just while you are on-line (and have to pay attention to when it finishes downloading to RAM). Martin has written very clear, step-by-step instructions on how to use our sound files. These instructions are far more helpful than those provided by the software manufacturers. You will find these, and the programs, at <http://writing.upenn.edu/epc/linebreak>

One more thought about access. While few will have access to the technology that makes these sound files available, our commitment here, is, nonetheless, to creating at the greatest possible public access to these sound files. We expect that schools at all levels, from lower schools to universities, as well as public libraries, will acquire the technology to gain access to such files (due to the increased commercializing of the Web, not because material such as ours is available!). And we are committed to making all these files, indeed all the material on the EPC, free and unrestricted. This is a public space, even if only a small portion of the public is able to enter into it. Nonetheless, given the scale of poetry in North America, our collection of poets' voices promises to make such material far more accessible than it has been in the past. This activity is only possible because it is supported by a public university and, perhaps more crucially, produced through the unpaid labor of people committed to making poetry available in the newly emerging public spaces of the Internet. (It helps, as with so many projects in the Poetics Program at UB, that we have small amounts for seed money and to cover some cash outlays.) Martin Spinelli - who is not a poet, but a radio producer and a graduate student at UB working on utopian thinking starting in the 19th century in the UK - has put in hundreds and hundreds of hours into engineering, editing, distributing LINEbreak; he has also taken upon himself to learn about the possibilities of sound on the net.

Please let Martin and me know what you think about LINEbreak - the shows or the technology we are using to make them available.

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369. **David Kellogg**
my hero barry watten
Mon 24 Jun 1996

You know it's time to change your .sig when someone you've only met over email quotes it EXACTLY the first time he meets you. Well Chris Strofollino was furrier than I thought, and the drinking was fine. Some excellent papers, but some, including my own, indifferent or underthought. Thank God nobody was there, the spouse of the other presented taking furious notes. But the papers were not the point. The intellectual and other conversation that surrounded them will sustain me for many weeks, perhaps months. Hence my title. I wasn't at his talk so I can't comment directly but the tone of the reponse by those who were offended seemed astonishingly narrow. Thanks to George H. for his post. OKAY, well the thing about the conference was Barrett Watten was always and everywhere "on," ready to talk, and that's why he's my model for intellectual engagement. It's not pro wrestling; it's the news. We'll see how long that lasts. High point for me: Rachel Blau DuPlessis's excellent talk, which I will abstract when I have more time. Also Bob Perelman's revealing summary of Louis Martz's talk in conversation, which made me doubly glad I didn't go. And meeting all of you, each of whom I adore.

Negative effect of the conference being sleep depletion, which I mean now to correct. More elaborations later.

Cheers,
David

~~~~~  
~~~~~

David Kellogg Duke University
[REDACTED] University Writing Program
[REDACTED] Durham, NC 27708
FAX [REDACTED]

The time is at hand.
Take one another
and eat.

-- Thomas Kinsella

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370. **Hank Lazer**

Re: Oronomainia

Mon 24 Jun 1996

I second Paul Naylor's sense of the conference. I too found it to be one of the best I've ever attended. Extremely high quality papers being read. Listening to Sharon Thesen's paper on the Olson-Boldereff correspondence, I sat there certain that I was hearing about research that would fundamentally alter the way we read Olson's early work, especially the development of the Maximus poems. A brilliant paper. As one plenary speaker (one of the T-shirted Elect) remarked to me, the session papers were usually much better than the plenary addresses.

For me, Ted Enslin's reading was extraordinary. I have lots to learn from Ted's intricate musicality--a beautiful continuity of Zukfosky's micro-musics and the current work of John Taggart. Many many other gems at the conference--any naming will be incomplete, idiosyncratic, etc. I too was moved to see that a number of younger poet/critics have dedicated themselves to working with some older folks to keep the writing alive, edited, in print--for me, most movingly, Joel Kuszai's work with Mac Low's archives (of the 1940s and 1950s) and Mark Nowak's work with Ted Enslin's poetry. Mark is editing Ted's poems for a _Selected Poems_ from the National POetry Foundation. (There are over 1800 pages of Ted's poems in print, not counting his long works....)

Like Paul Naylor, I live in the hinterlands, so the learning at events sustains me for many months. It also felt like Poetry Camp. Breakfast at 7AM; last session or reading usually ending around 11:30, followed by the cash bar. Long days. So many high quality talks it was impossible to be at all of them, even if one chose to panel-hop to Lynn Keller on Guest, Joan Retallack on Mac Low, Ben Friedlander on O'Hara, Aldon on Russell Atkins, Mark Scroggins on Jonas, Maria Damon on Kaufman, Lorenzo Thomas on Tolson (surely one of us can be effective in bringing Tolson's work back into print!), and on and on. I certainly reached times when I could no longer follow sentences, so went for a walk or took a nap. Ah, the dorm rooms: the ceiling of mine adorned with glowing planets and stars and comets.

In the aftermath of the Friday night group reading, a big snapshot of writing now, I find myself mulling over the place, nature, and preponderance of humor & satire in current poetry.

And the cold weather, the rain, the fog.... Now back in muggy Tuscaloosa, heat index over 100, written interrogatories to do for a pending lawsuit, lots of office correspondence, and a lobster-fueled desire to read, read, write, read, write.

Oh yes, one interesting materialistic note: chief sponsor of the event? Stephen King. I sure hope Loss's photo of King & Dorn turns out....

Lots more to add, so, others, please do....

Hank Lazer

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371. **george hartley**

Boston review

Tue 25 Jun 1996

I just want to thank Dan Bouchard for posting the announcement for the Boston poetry reading of two weeks ago. I was in Massachusetts visting family before driving up to Maine, & was delighted to go to my first reading in my hometown (I wasn't active in poetry until grad school in New Mexico). The Torras hosted the event in their house, & I so enjoyed their hospitality & sense of Boston poetry history (and artwork on the walls). The poets varied in style but were each charged and refreshing: Ange Mlinko, Damon Krokowski, Sianne Ngai, Dan Bouchard, and a new good friend of mine, Chris Straffolino (soon of Jersey City). Thanks, Boston! --George

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372. **k.a. hehir**

Re: DING!

Tue 25 Jun 1996

just returned from the first of what will now become a series of readings. a hat-full of of ales on my head. poetry is alive and well in londonOnt.(George the Spasms just filled the Gallery and I think they may be a fitting house band).

,

We can only hope to be soo fresh so often.

a callow good-bye,

kevin hehir

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373. **Pierre Joris**

Web Del Sol (fwd)

Tue 25 Jun 1996

Haven't had time to check this one out myself, but thought it would be of interest to this list -- Pierre

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

Date: Tue, 25 Jun 1996 01:06:44 -0400

From: Diem Jones <[REDACTED]>

To: [REDACTED]

Subject: Web Del Sol

>WEB DEL SOL

>

>The literary arts now have a locus on the World Wide Web at Web Del Sol, the only Internet site dedicated to offering the best new American and international writing from both individual authors and established literary publications. The site also serves as a resource providing a comprehensive link to the range of literary activities and information available on the Web.

>

>Web Del Sol seeks out experimental, literary, mainstream works from throughout the world. Included at the site are poems, short stories, prose poems, novel excerpts, essays, and interviews. The Web Del Sol project was begun in November, 1995, posting only two or three short stories. In less than six months it has expanded into an independent Web literary publication and resource site to bring a wide variety of new and distinguished prose and poetry to the Internet. Publishing collections of works by featured writers such as Ilan Stavans, Michael Martone, Ben Marcus, Kristy Nielsen, and Madison Smartt Bell, Web Del Sol includes background information that allows the reader to learn more of the life behind the words.

>

>Web Del Sol also plays host to some of the world's finest literary publications, including AGNI, The Literary Review, Artful Dodge, Conjunctions, and Zyzzyva, creating home pages that give them a distinct presence on the WWW to promote the writers and poets they have discovered. In addition, WDS serves as a master one-stop jump for all other superior quality literary arts publications on the WWW, among them Mississippi Review, Ploughshares, Hootenanny, Missouri Review, Cream City Review, Postmodern Culture, Creative Nonfiction, and Sycamore Review.

>

>As a comprehensive writer resource site, Web Del Sol provides links to writing labs, writing programs, writer newsgroups, online bookstores, references, an extensive list of news sources, and a complex of the latest on-screen search engine forms including MetaCrawler and Snoopie.

>

>Web Del Sol will continue to stay in touch with the latest literary developments on the Internet and elsewhere, culling out the best Web sites, material, and writers for inclusion while striving to bring the literary arts to the widest possible audience through promotion on the Internet.

>

The Web Del Sol address on the Internet (World Wide Web) is

http://www.cais.net/aesir/fiction

>

>**Note: the site is best viewed with Netscape 2.0+

>

>

>

=====

WEB DEL SOL

http://www.cais.net/aesir/fiction

LOCUS OF LITERARY ART ON THE WWW

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374. **Steven Clay**
Granary Books Reception

Tue 25 Jun 1996

If you happen to be in New York City Thursday June 27 you are invited to attend a publication party for 5 new works published by Granary Books. Please note that the reception is NOT at Granary but at EXIT ART - be sure to use the 88 Crosby Street entrance (between Prince and Spring.) The reception is from 6-8 and a good many of the artists & writers noted below will be present. The books being celebrated are:

Holton Rower - NON

An artist's book in the abstract - materials run amok

Jerome Rothenberg & David Rathman - PICTURES OF THE CRUCIFIXION -
New poems with drawings by Minneapolis based artist David Rathman

Lewis Warsh - BUSTIN'S ISLAND '68 - Warsh's memoir of the summer of '68 . . . and after. Wonderful black and white photographs of Ted Berrigan, Anne Waldman, Warsh, Tom Clark, Joanne Kyger . . .

Ric Haynes - REJECTED FROM MARS

- psychological cartoon/nightmare - handpainted linocuts - 3 years in the making

Ligorano/Reese - THE CORONA PALIMPSEST

- based on their video installation-Walt Disney & R. Crumb meet Dan Rather

See you there.

See the Granary Books web site:

www.granarybooks.com

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375. **george hartley**

oops!

Tue 25 Jun 1996

Sorry, Chris! I meant Straffaluna. I shouldn't type so late at night. --George

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376. **Mark Roberts**

AWOL: Five Island Press New Poets Series 4 (forwarded)

Tue 25 Jun 1996

NB all prices are Aust dollars. enquiries/orders to [REDACTED]

Mime-Version: 1.0

Date: Tue, 25 Jun 1996 06:57:28 +1000

To: [REDACTED]

From: [REDACTED] (awol)

Subject: AWOL: Five Island Press New Poets Series 4

*The following information has been posted by AWOL for Five Islands Press.
Please address any enquiries to the contact number listed below.*

*You are invited to the launch of scarp & five islands press NEW POETS
PUBLISHING PROGRAM 1996 - SERIES 4.*

Susan Bower	Factory joker
Lis Hoffmann	Libido
Peter Kirkpartrick	Wish you were here
Lorraine Marwood	Skinprint
Mark O'Flynn	The too bright sun
Duncan Richardson	Aim at morning

*SYDNEY 6pm Thursday 27 June Gleebooks (upstairs) 49 Glebe Point Road Glebe.
MELBOURNE 2pm Saturday 29 June La Mama 205 Faraday Street Carlton
BRISBANE 7pm Friday 2 August Universal Joint Gallery, 11 Doggett
Street Teneriffe*

*For further information contact Five Island Press PO Box U34 Wollongong
University 2500, Phone 042 213867, Fax 042 213301*

*FIVE ISLAND PRESS titles are distributed by AWOL. If your local bookshop
does not stock these titles they can be ordered through AWOL's small press
distribution service.*

These titles are also available through AWOL's Virtual Bookshop for \$7.50.

(set of 6 books \$30.00, bound volume of all six titles \$20.00). email AWOL for details

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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377. **Mark Wallace**

Jorge Guitar

Tue 25 Jun 1996

Will Jorge Guitart please contact me backchannel, or will someone who knows his e-mail address send it to me? I tried to find him on the poetics address list, but his name is not there, and I'm wondering if he's signed off.

mark wallace

/-----\ |

|| ██████████ "I have not yet begun ||

to go to extremes" || GWU: |

| <http://gwis2.circ.gwu.edu/~mdw> || EPC: |

|| <http://writing.upenn.edu/epc/authors/wallace> ||

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378. **Burt Kimmelman**

Orono thanks

Tue 25 Jun 1996

It occurs to me to mention (at the risk of stating the obvious, perhaps) that the overwhelmingly positive responses to the Orono conference being posted here should also be duplicated in hard copy, with letter-head when possible, and sent to Burt Hatlen and Sylvester Pollet so they have a record for when they need to explain themselves to their administration, grant funding agencies, etc.

Now, let me also take this opportunity to say electronically that the conference for me (unfortunately I did not get there till friday afternoon) was utterly thrilling and nurturing. I found the quality of the work presented to be at the highest level all around, and getting to meet so many people in the flesh was fantastic. Overall--and here I must say that this seems typical of NPF--it is a real feat to be able to have a conference that is warm and generally on a human scale and yet that is critically rigorous. I only feel bad that I missed so very many things that I wanted so much to catch, and that I did NOT get to meet some of us on this list. But then, this is an embarrassment of riches, and ultimately to be hoped for.

Burt Kimmelman

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379. **Mark Wallace**

Joseph Ceravolo

Tue 25 Jun 1996

Jordan Davis pointed out several days ago that a new Joseph Ceravolo website has gone up, courtesy of his wife and his son. The samples there are very interesting, and I can only wish that more was available. I would have wanted to download the whole thing!

I'm wondering about other takes on Ceravolo's work. Although I think of him mainly in a New York school context, the syntax of his work seems more odd and torqued than is usual in that context, except perhaps for O'Hara at his most wonderfully frantic. But Ceravolo's syntax seems more distorted, although only at key instants--it seems almost a language poetry-like attempt to foreground syntax in a way that disrupts what appears to be a straightforward and simple meditation. Those distortions add a new element to the quiet meditation that his work often presents--one can't quite get back of the language to the world out there, and the notion of meditation itself therefore gets called into question.

Most of his books are long out of print--an under construction section of the website says it will later feature locations at which all of Ceravolo's work can be

found. Anybody have any further input on where those long-lost books can be found?

mark wallace

```
/-----\ |
||      "I have not yet begun      ||
to go to extremes"      ||  GWU:      |
|  http://gwis2.circ.gwu.edu/~mdw      ||  EPC:
||  http://writing.upenn.edu/epc/authors/wallace      ||
|_____||
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380. **Bob Holman**
Sparrow for President
Tue 25 Jun 1996

...and in the Elections column, Bob Holman passes along:

POET ANNOUNCES HIS CANDIDACY FOR REPUBLICAN PRESIDENTIAL
NOMINATION "Revive the Party of Lincoln in the Revolutionary Spirit of Lin-
coln!" Cries Sparrow Mouth Almighty/Mercury Records Web Site to Monitor
Campaign's Progress

The poet Sparrow, one of the stars of The United States of Poetry, will formally announce his bid for the Republican presidential nomination at noon on Thursday, June 27 at a press conference to be held at the base of the statue of Atlas in front of the International Building at 630 Fifth Avenue between 50th and 51st Streets. Sparrow's announcement, cast into verse and available as audio, will also appear in three parts for three consecutive weeks starting on Thursday, June 27. Every Thursday, you can find the new verse at <http://www.mercuryrecords.com/poets>. Sparrow is the first in a series of poets speaking out on topics inspired by the events of the election year. Citing Percy Bysshe Shelley's assertion that poets are "the unacknowledged legislators of the world," Sparrow has decided to run for the Republican nomination out of his abiding affection for Abraham Lincoln, the party's most illustrious member. "Lincoln was a Republican who loved the working man," Sparrow notes. He cites a speech written by then Congressman-Elect Lincoln in 1847: "Inasmuch as most good things are produced by labor, it follows that all such things of right belong to those whose labor has produced them. But it has so happened in all ages of the world, that some have labored, and others have, without labor, enjoyed a large proportion of the fruits. This is wrong and should not continue. To secure to each laborer the whole product of his labor...is a most worthy object of any good government." Sizing up Bob Dole, the Republican's presumptive nominee, Sparrow asks, "Who is the more Lincolnesque, Bob Dole or

I? Who is lanky, bearded, eccentric, humorous, wise, Biblical, literary, radical and self-taught, and who is a vicious imposter from Kansas?" As the only poet in the race, Sparrow is demanding equal time on television with the other candidates. "All the other poets are speaking prose--vast, uninterrupted, listless, prosaic prose," he notes. "Only I am speaking a flowing, lyric, olive-colored poetry." His platform? It begins with "the near-abolition of money" and proceeds with the declaration of a Jubilee Year, "a year when all debts are forgiven and all slaves are freed." Sparrow is represented by "Testimonial" on The United States of Poetry, the widely-acclaimed soundtrack to the PBS tv series and the first release on Mouth Almighty, Mercury's spoken word imprint. He created a sensation last year when he picketed The New Yorker magazine, holding a placard reading, "My poetry is as bad as yours." His work has since been published in that august journal.

For more information, please contact Mercury Records, Media & Artist Relations or Mouth Almighty Records:

Carrie Ross
Records
[REDACTED]

Bill Adler
Mouth Almighty Records

Mercury
[REDACTED]

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381. **Kevin Killian**

Jeremy Reed

Tue 25 Jun 1996

This is Kevin Killian speaking. Listen, I have to review a book "Bitter Blue" by Jeremy Reed, it says on the back of the book he is a British poet with 8 volumes of poetry. I wonder if any British pals on this list-serv can tell me anything about his poetry and or career or any strictly "back channel" information about, well, you know.

This book is a mixed genre account of his drug intoxicification and also withdrawal and includes plenty of scoop on Anna Kavan as well.

Thanks in advance from,

An ignorant US reader

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382. **Gwyn McVay**

Susanne Levy

Tue 25 Jun 1996

Does anyone out there in Poetics-land know the work of--or know personally-- Pierre?--the poet and artist Susanne Levy? According to what little I could find in the files at the Nat'l Museum of Women in the Arts, she was born in Basel in 1921 and now lives in Arnsbach. The work of hers on display was *Toene der Stille*, a book of her poems with design embossed into pure white handmade cotton paper. There are at least two scholarly monographs about her, both published by Verlag Zuerich; she has had tons of exhibits, both alone and with groups, all over Europe, but seems to be pretty unheard of in the Benighted States. Her poems are extremely reminiscent of later Celan, in the Breathturn/Atemwende time.

There's also an exhibit of 20th-century art there that includes Theresa Hak Kyung Cha's **Passages/Paysages** and Nancy Spero's **Codex Artaud**.

Gwyn

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383. **JOEL LEWIS**

Re: Joseph Ceravolo

Wed 26 Jun 1996

Actually a number of Ceravolo books are available & in print. Gotham Books certainly has copies of *Millennium Dust*, *Transmigration Solo* can still be had from Coffeehouse, *INRI* is still available from *Swollen Magpie* (which Charles North, Paul Violi, etc) and, possibly, *Spring in this World of Poor Mutts* can be obtained thru Ron Padgett (he was giving away copies at Joe's St. Mark's memorial. Only the very early chabooks are hard to find.

I knew Joe for a number of years and he strikes me as the great religious poet of our time. The NY School connection is accidental. There is still much in manuscript & a great long poem called *Hell Gate* of which there is a tape of Joe reading it. I'm amazed that there are about 800 hits on his web site -- I don't think any of his books sold that many copies. I still remember him at a festival honoring Williams, reading after Daniel Halpern. He read each poem twice "to help you understand it", he said, but he could have read them 60 times to an audience anticipting more mewling melodramas of the singular self.

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384. **Christopher Filkins**

LSD l s d l e d s l e d s

Wed 26 Jun 1996

Looks much better justified.

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> > > wrapped especially, phone
> > > your police immediately.
> > > This is a real danger
> > > and is growing much
> > > faster than I can
> > > spread warnings
> > > alone. Thanks
> > > for reading
> > > this that
> > > I wrote
> > > about
> > > LSD
> > > !

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385. **Ron Silliman**

Joe Ceravolo

Wed 26 Jun 1996

Mark (et al),

The web is a perfect tool for the project that Joe Ceravolo's son seems to be putting together--making an essentially "hard-to-find" poet's work available to any and all. There had only been a few hundred hits when I visited the other day, but I recommend it to everyone on this list heartily (and, Loss, if it hasn't been done, set up a link from the author's index at EPC forthwith).

<http://www.csam.montclair.edu/~ceravolo/>

There's a link from there to the site done by Ceravolo's wife, which includes a short bio definitely worth reading. And Jim (the son) responds quickly to email.

I've never seen Ceravolo's work in any context that wasn't clearly associated with the NY School (with the exceptions of the two talks I've given myself that focus in part on his work). Tho I never met the man, I was told (by David Shapiro or Joel Lewis? Probably the latter, tho I don't recall exactly) that Ceravolo was "puzzled" by "Migratory Meaning" when it first came out in print.

You're quite right that his work does things that nobody else involved with the NY School has done--the base seems very much to have been surrealism and there's also a distinct zen air (tho whether that's simply intuitive on his part, or whether he was interested in non-western conceptions of life and art I can't say). To my knowledge he never wrote or spoke critically on the subject of his writing -- I'd love to discover otherwise. And it seems obvious that his reputation "suffered" because he didn't hustle his work and generally fell into the trap

that befalls too many lyric writers -- virtually all of the major critical writing post WW2 about the "parallel tradition" tends to focus elsewhere (the notable exceptions being O'Hara and Creeley).

Now that the selected poems has gotten an excellent response, I suppose we can hope for a collected.

All best,

Ron Silliman



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386. **Cathy**

Re: POETICS Digest - 24 Jun 1996 to 25 Jun 1996

Wed 26 Jun 1996

Mark Wallace wrote:

- > Most of his books are long out of print--an under construction section of
- > the website says it will later feature locations at which all of
- > Ceravolo's work can be found. Anybody have any further input on where
- > those long-lost books can be found?
- >
- > mark wallace

I ordered Spring In This World of Poor Mutts and Transmigration Solo by Ceravolo at a little local bookshop here--came up with a sweet hardcover of Spring. Also got Transmigration Solo by Toothpaste Press, a first edition. 100 were signed and numbered--I got number 9--this was at Xmas. A friend just got the signed number 30. I think these have been sitting around in the basement at Coffee House.

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387. **Henry Gould**

Martin Nakell whereabouts

Wed 26 Jun 1996

Does anyone have an email or street address for Martin Nakell, who attended the Hoboken conference? Please backchannel only to . Thanks - Henry

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388. **Loss Glazier**

Re: Joe Ceravolo

Wed 26 Jun 1996

At 03:08 AM 6/26/96 -0700, you wrote:

>

>The web is a perfect tool for the project that Joe Ceravolo's son seems
>to be putting together--making an essentially "hard-to-find" poet's
>work available to any and all. There had only been a few hundred hits
>when I visited the other day, but I recommend it to everyone on this
>list heartily (and, Loss, if it hasn't been done, set up a link from
>the author's index at EPC forthwith).

>

><http://www.csam.montclair.edu/~ceravolo/>

Ron and others,

Yes, this link is under way. Thanks!

I was a little disappointed that more of the work was not there. It gives you a sense or flavor, of course, and that's good. It's always more thrilling to see complete works - or complete texts of specific books.

I mean, let us *really* read the work ... that would be a true appreciation of the work ...

(I also don't think it would cut into potential book sales.)

Loss

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389. **Loss Glazier**

Tender Buttons

Wed 26 Jun 1996

Speaking of full text check out the Stein link at the epc

<http://writing.upenn.edu/epc/authors/stein/>

Loss

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390. **Jordan Davis**

Re: Joe Ceravolo

Wed 26 Jun 1996

Re Ceravolo and the NY School:

Kenneth Koch's *Poems 1952-1953* from Black Sparrow (selections from which appear in *On the Great Atlantic Rainway*, the 1994 selected) and Ashbery's *Tennis Court Oath* are some obvious antecedents. A complete collected Ceravolo would run thousands of pages--maybe a collected Books of would be better. Peter Gizzi published in *O-blek* some poems from *Mad Angels*, Ceravolo's last manuscript. It should be noted that the Coffee House book is drawn mainly from *Spring in this World of Poor Mutts*, actually a fairly difficult book to find--I bought Columbia University Press's in-house library copy a few years ago. Someone who seems to have inherited Ceravolo's feelings about syntax is Kim Lyons; her book *In Padua* is available from SPD.

Jordan Davis

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391. **Rod Smith**

Re: Joe Ceravolo

Wed 26 Jun 1996

Spring In This World of Poor Mutts can still be had in hardcover for \$17.95. The pb is out of print. Believe we have one at Bridge St tho I'm at home so can't say right now. SPD should have some left.

Rod

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392. **Tony Green**

Re: [REDACTED]

Wed 26 Jun 1996

Hi Charles, LINEbreak Sounds a Great idea.

Tony Green,

e-mail: [REDACTED]

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393. **Tony Green**

logoparaphernalia

Wed 26 Jun 1996

I been reading art history exams, wh reminds me of last year's words:

ursury remanscent collaspe ambigious connosoir golden hew

beuorgois a composto effect divinity & debuchary preportions

Cistene chapel polasters prolificity harminous Madonna

they have fled Bacchus & Ariande illusionistical descrepencies
lumonious Bacchus & Andriane indomiateable Sistern chapel
ceerubs timbricity his pynchon for detail stripped pants
highten deciple deliminate confusement encaptilated
luxioarious howeverly illuminous fictitious pilgramers
anthrometomorphes diadactic to illicit vagurities
Baachus & Ariadne Tinterotto & Titan glimp cherbs
Cruixifcation cinemagraphic monumentous delevopment scense
guesture boldging muscles optonimoised caterogise grandeoise
tranistory incoroparte swrill Bacillica atopped fascial
transcience fushion this story contains a story one in which is
sad perceptionally virtuosic sillouettes origonaly bueatiful
decripitude folliage exaburate a line of figs stretched out
across the picture plane Farasee the upmost importance foilage
porportion deapth
best wishes to all
Tony Green,
e-mail: [REDACTED]

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394. **Tim wood**

Re: LSD lsd l s d led sleds

Thu 27 Jun 1996

Christopher... the diamond (because my reader is designed to show forwarded text in that color) actually showed up blue on my end... subversive software I think. If this ever gets published, push for the blue ink, most definately...

*I
had
heard
from my
co-worker
about a big
problem today.
It seems my kid
and your kid, all*

of our kids have to
worry about evil drug
dealers giving out fake
tattoos with acid in them.
This is not a joke or rumor.
This is a serious threat that
must not be taken lightly. They
have a blue star on them, but not
all - some have cartoons or such on
them. You must be very careful with a
blue star tattoo because the strychnine
can be absorbed into your blood from just
handling the paper. This horrible thing has
a reason to it - the dealers want LSD addicts
to buy more after they are hooked. Symptoms you
should watch for are: hallucinations, mood swings,
uncontrolled laughter, drop in body temperature,
dizziness or disorientation, severely dilated
pupils, and severe vomiting. Some time - up
to an hour, can pass between contact with
the drug and onset of symptoms. If your
child has fell victim to this heinous
crime, you must take him quickly to
a hospital. Children hare already
died from this, LSD overdose is
easy. If you see a suspicious
person giving tattoos, foil
wrapped especially, phone
your police immediately.
This is a real danger
and is growing much
faster than I can
spread warnings
alone. Thanks
for reading
this that
I wrote
about
LSD
!

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395. **Pierre Joris**

Why New York City Arrests Artists (fwd)

Thu 27 Jun 1996

Something I thought could be of interest to this list too -- Pierre

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

Date: Wed, 26 Jun 1996 08:33:24 -0700 (PDT)

From: { brad brace } <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED]

Subject: Why New York City Arrests Artists (fwd)

Why New York City Arrests Artists

Robert Lederman 1996

New York City is in the midst of a social transformation in which the City's "image" has become the deciding factor in all governmental decisions. So-called "quality of life" is the new goal of City Hall's policies.

Unfortunately, it's not the average person's life quality the present administration is trying to improve. Concerns about individual rights, small scale free enterprise and public space have been replaced by a cozy partnership between corporate clients and City government. Corporations and real estate interests are now viewed as the actual proprietors of our public sidewalks, parks and streets. These interests see sidewalk displays of paintings, and street culture of any kind, as an ugly blemish damaging the exclusive appeal and market value of their properties and businesses.

Real estate associations and corporations desiring to gain absolute control over public spaces have formed their own independent governments or B.I.D.'s (Business Improvement Districts). These organizations act as an unelected and unaccountable shadow government running key areas of the City. They are authorized to collect special taxes (\$42 million last year), have their own police (often paid less than the minimum wage) and are attempting to set up their own court system. The Fifth Avenue and Times Square B.I.D.s, which dominate the entire B.I.D. scheme, financed and built their own Community Court on 54th Street to handle quality of life crimes committed in their vicinity more "efficiently". B.I.D.s have been accused of "hiring goon squads" [see 1995 City Council Investigation on B.I.D.s] to force homeless people off the streets. Distinctions between business, police, and the court system blur as they become one continuous enterprise.

Sidewalk art displays have been described by B.I.D. directors as magnets for prostitution, pickpockets and crime. Artists are demonized as "parasites" in order to justify eliminating them from the streets. Previous to this new policy,

artists' displays were seen as non-threatening or as a cultural asset. New York City actually advertised the presence of street artists in travel magazines. The police were instructed not to arrest artists and that a visual artist selling his or her own signed art didn't require a license, based on the First Amendment.

In 1993, when the City's B.I.D.s, led by the Fifth Avenue Association, attempted to eliminate all sidewalk vending, artist displays were reclassified as vending and a license became a requirement. Since the City Council had previously frozen the total number of general vending licenses at the 853 then in effect, a license was, in the City's own words, "impossible for artists to obtain". Artists throughout the City were then handcuffed and arrested and had their art confiscated for the "crime" of not having a license. There is now a closed waiting list of over 5,000 applicants for a vending license; in some years, not one license has been issued.

Fearing that an independent-minded judge might find such an unreasonable licensing requirement for First Amendment protected expression unconstitutional, the City has meticulously avoided prosecuting a single artists' case in Criminal Court. None of the more than 300 artists arrested since 1993 have been found guilty of a crime. While not found guilty, artists rarely recover their confiscated paintings, which the City illegally sells at a monthly Police Department auction or destroys.

When artists brought a Federal lawsuit against the City, representatives of the B.I.D.s appeared in court and convinced a judge to rule, contradicting 50 years of Supreme, Appellate and State Court rulings, that visual art is not protected by the First Amendment. That decision is being appealed.

The B.I.D.s view sidewalk art displays as a key legal obstacle to this overall "cleansing" process. Successfully eliminating constitutionally protected activities will set the stage to eliminate or substantially restrict all street culture, public space and non-corporate expression. In arguments before the 2nd Circuit Appeals Court the City claimed that, "protection of business interests" was a prime reason for preventing artists from showing art on the street. In fact, that is their only "reason". Genuine First Amendment freedom is seen by many business interests and landlords as a threat. If the average person is allowed to use traditionally public spaces to communicate, advertise or sell their creations, it threatens the business communities monopoly on these basic activities. While politicians and corporations pay lip service to the ideas of free enterprise, freedom of speech and equal opportunity, they are trying to deny these same rights to the public.

City officials have made a concerted effort to suppress media coverage about these arrests. Reporters researching this issue have been told that their access to Police Department sources would be cut off if they continued to cover the

artists' story. Protest signs and petitions have been confiscated from artist activists, and artists have been arrested for handing out literature about the arrests.

Can New York City violate the constitutional rights of an entire class of individuals and prohibit an entire medium of communication on public property, simply because it pleases big business? While the number of individuals directly affected by these arrests is small (there are fewer than 200 artists selling their own paintings, photographs or limited-edition prints on New York's streets) the social significance is large.

The outcome of this issue will affect legal policies in U.S. cities for years to come. At stake is free expression and the right of the public as well as artists, to use city streets for communication. The following court cases directly relate to this issue:

Piarowski v. Illinois Community College, 759 F.2d 625, 628 (7th Cir.) -"The freedom of speech and of the press protected by the First Amendment has been interpreted to embrace purely artistic as well as political expression.". cert. denied, 474 U.S. 1007 (1985).

Serra v. United States Gen. Servs. Admin., 847 F.2d 1045, 1048 (2d Cir.1988)"...artistic expression constitutes speech for First Amendment purposes..."

Texas v. Johnson, 491 U.S. 397, 404 (1989)"We have long recognized that its protection [the First Amendment's] does not end at the spoken or written word."

414 Theater Corp. v. Murphy, 499 F.2d 1155 (2d Cir. 1974), [A case that cooresponds to the licensing issue in this case.] "The forced discontinuance of a first amendment right pending a protracted license determination is itself a prior restraint, and involves irreparable injury to the public's as well as the appellee's first amendment rights."

People v. Milbry, 530 N.Y.S.2d 928, 929 (N.Y. Crim. Ct. 1988) "Pictorial artwork, as a form of self-expression, is certainly covered by the guarantee of freedom of speech contained in both Federal and New York State Constitutions."

People v. Lessin Rodriguez, 94NO58171 N.Y.Crim.Ct. 8/8/94 [a case of an unlicensed general vending charge against a fine artist] "...because it's not a crime...it is dismissed. The First Amendment protects it."

People v. Krebs 282 N.Y.S. 2d. 996 "Purpose and the thrust of the peddler license ordinance...was not intended to strike down First Amendment rights or subject proper exercise of free speech to municipal regulations or police dictation."

["Speech" need not be in the form of words to be protected nor does it need to be "political" or even have a specific message.]

Hurley v. Irish-American Gay and Lesbian Bisexual Group, No. 94-749, 1995 WL 360192 (S. Ct. June 19, 1995) The Constitution looks beyond written or spoken words as mediums of expression...as some of these examples show, a narrow, succinctly articulable message is not a condition of constitutional protection, which if confined to expressions conveying a "particularized message" would never reach the unquestionably shielded painting of Jackson Pollack, music of Arnold Schonberg or Jabberwocky verse of Lewis Carroll".

[Selling the tangible manifestations of speech in no way invalidates its First Amendment protection.]

Virginia State Bd. of Pharmacy v. Virginia Citizens Consumer Council, 425 U.S. 748, 761 (1976) "Speech is protected even though it is a form that is sold for profit, and even though it may involve a solicitation to purchase or otherwise pay or contribute money."

United States v. National Treasury Employees Union No. 93-1170, 1995 WL 68442 (S. Ct. February 22, 1995) A ban on receiving honoraria, "...unquestionably imposes a significant burden on expressive activity...The honoraria ban imposes the kind of burden that abridges speech under the First Amendment."

Joseph Burstyn, Inc. v. Wilson 343 U.S. 495 (1952) "That books, newspapers and magazines are published and sold for profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment."

[Public streets are an appropriate forum for First Amendment protected activities and have consistently been found to be the traditional locale of free expression.]

See: *Burson*, 112 S. Ct. at 1850 ("Quintessential public forums" are "parks, streets, and sidewalks."); *Frisby v. Schultz*, 487 U.S. 474, 481 (1988) (residential street is a public forum); *United States v. Grace*, 461 U.S. 171, 176 (1983) (public sidewalks forming perimeter of the Supreme Court grounds are public forum for First Amendment purposes).

Loper v. New York City Police Dep't, 999 F.2d 699, 704 (2d Cir. 1993), The sidewalks of New York City constitute a public forum because they "...fall into the category of public property traditionally held open to the public for expressive activity."

Hague v. C.I.O., 307 U.S. 496 (1939) "Whenever the title of streets and parks may rest, they have immemorially been held in trust for the use of the public...Such use of the streets and public places has, from ancient times, been a part of the privileges, immunities, rights and liberties of citizens. The privilege

of a citizen of the United States to use the streets and parks for communication...must not, in the guise of regulation, be abridged or denied."

Therefore, one must conclude that whatever exemptions, privileges or special considerations given other First Amendment protected materials being displayed, sold or given away on New York City streets must be similarly afforded artists and their fine art. It can hardly be constitutional or rational to arbitrarily deny First Amendment protection to one expressive medium (visual fine art), while granting it to another medium (books, baseball cards, used magazines and postcards, i.e. written art is exempted from the licensing requirement).

We recently discovered that in 1982, the original wording of the licensing exemption for book vendors was clearly and conspicuously attributed to the First Amendment and free speech. In subsequent editions of the law, the City Council's lawyers removed all mention of free speech as a way of denying artists and other protected individuals the same exemption. Here's the original wording which is only to be found in 1982 editions:

Local Laws of the City of New York For The Year 1982. #33 section 1: Legislative declaration. The council hereby finds and declares that it is consistent with the principles of free speech and freedom of the press to eliminate as many restrictions on the vending of written matter as is consistent with the public health, safety and welfare.

A note on the artists' Federal suit..... Joining the artists in their Federal suit [Lederman v. City of New York 94 civ. 7216 (MGC) by filing amicus briefs were The Museum of Modern Art, The Whitney Museum, The ACLU, Volunteer Lawyers for the Arts, The College Arts Association, the N.Y.C. Arts Coalition, The N.Y. Foundation for the Arts, art dealer Ronald Feldman, art historians Irving Sandler and Simon Schama, and artists Claes Oldenburg, Chuck Close, Jenny Holzer, Hans Haacke and David Hammons.

David Ross, the Director of the Whitney Museum of American Art, stated in connection with this lawsuit, "We stand firmly behind the idea that art is equal to other forms of expression and is as protected as speech". [Christian Science Monitor 2/14/96, pg. 11] {also see Art In America, March 96 pg 128, "New Allies for Street Artists"; N.Y. Times Metro sec. 1/24/96 pg.B1 "Street Art: Free Speech or Just Stuff?"}

The real estate and business organizations forcing the City to arrest artists filed their own brief in Federal Court co- signed by The Fifth Avenue Association, The SoHo Alliance, The Alliance for Downtown New York, The Grand Central Partnership, The 34th Street Partnership and the Madison Avenue Business Improvement District. The 30 page brief compares public displays of fine art to, "...graffiti, litter and petty street crime..." It goes on to state, "The sale of artwork does not involve communication of thoughts or ideas" and warns of, "the

dangers...of allowing visual art full First Amendment protection". It sums up its position by claiming that, "An artists' freedom of expression is not compromised by regulating his ability to merchandise his artwork", and, "..the sale of paintings and other artwork does not reach this high level of expression (guaranteeing First Amendment protection)..."

Robert Lederman is president of A.R.T.I.S.T. (Artists' Response To Illegal State Tactics) For information, to make a donation or to join A.R.T.I.S.T. call: (718) 3692111 e-mail [REDACTED] or visit our web site at: <http://www.openair.org/alerts/artist/nyc.html> Photos of arrests, art confiscations and demonstrations are available for publication. We welcome all artists to join us in the street and to help protect First Amendment rights.

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396. **Mark Roberts**

AWOL: Inaugural Olympic Sports Poet 1996 (forwarded)

Thu 27 Jun 1996

Mime-Version: 1.0

Date: Thu, 27 Jun 1996 06:38:53 +1000

To: [REDACTED]

From: [REDACTED] (awol)

Subject: AWOL: Inaugural Olympic Sports Poet 1996

The following message has been posted on behalf of Network Tennis Australia. Please address all enquiries to them at the contacts listed below. The AWOL email address should only be used to submit entries which will then be forwarded to NTA.

You only have a few more days to enter!!!!!!!

Network tennis Australia (NTA) has launched a new poetry competition, to be awarded annually. In the year of the Olympic Summer Games it shall be known as the 'Olympic Sports Poet' award. In other years it shall be known as the '(Nation) Sports Poet award.

This unique award has been created to celebrate & symbolise the powerful & exhilarating synergy that exists between sport and poetry and entries for the Inaugural Olympic Sports Poet 1996 are now being invited..

Conditions of the Award

Prize allocation is:

Open section 1st prize \$400, 2nd prize \$200, 3rd prize \$100.

Olympic Sports Poet junior section 1st prize \$100, 2nd prize \$50, 3rd prize \$25.

Competition opens 1 May 1996 and closes 30 June 1996. Late entries will not be accepted.

Entries can be submitted in paper copy to:

*Mail Network Tennis Australia,
Sports Poet Competition,
210 Annandale Street,
Annandale NSW Australia 2038.*

Fax 61 2 5172466.

*Entries can also be emailed to: [REDACTED] or you may submit your entry through the Sports Poet web page
<http://www.ozemail.com.au/~awol/sportspoet.html>*

The theme of the poems entered must be sport

Entries must be written in English.

The junior section is for poets 13 years or younger at 30 June 1996. Junior entries must be clearly marked and the poet's date of birth must be included.

Poems must not be under consideration by any publisher. Entrants requiring manuscripts returned or to be notified of the winners should enclose a SSAE . Overseas entrants should enclose an international reply coupon (entrants who submit poems by email will receive a post listing the winners).

Competition judges are Les Wicks and Ron Pretty. The judges decision shall be final and no correspondence shall be entered into. NTA shall make changes to the judges panel in the event of a Judge being unavailable.

The winners shall be announced in July/August 1996 and published in the Poets Union Inc magazine Five Bells soon after.

NTA shall not be responsible for any loss or damage to entries and reserves the right to reproduce the winner's poem and other selected poems.

For further information about these conditions please contact Network Tennis Australia on ph 61 2 [REDACTED], fax 61 2 [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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397. **Bill Luoma**
NYC Book Party & Reading
Thu 27 Jun 1996

Listheads,

You are cordially invited to a book party hosted by Situations Press at Biblios on Sunday Jun 30 @ 5:00pm for Lisa Jarnot's Sea Lyrics and Bill Luoma's Western Love. Both books will be available at the party along with Food & Drink.

Jarnot's Sea Lyrics are set as a series of smartian prose poems about Jack London Square, Alameda, and buying jam in the early morning. I am is the refrain. As much music as you can handle. "I am aimless and have several new tattoos."

Luoma's Western Love is another series set as short lyrics spoken by cowboys, jack rabbits, and saloon girls. Images by Charles Buckley. With a touch of lesbos. "I played with the fur trappers while you were on the trail."

Biblios Bookstore
317 Church St.
NYC, 1blk below canal
[REDACTED]

Hope to see you there.

Ordering information to follow.

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398. **Curt Anderson**

The Runway Calls

Thu 27 Jun 1996

I know a few of the subscribers to this list are also subscribers to Exile, a hopefully humorous little newsletter out of Minneapolis/St. Paul that I edit with the help of Gary Sullivan and Marta Deike. I've decided to give up editing Exile to work on some other projects -- for instance, my lifelong ambition to become a leggy supermodel. This may or may not spell the end of Exile. Gary and Marta may continue it at a later date. Thanks to all those who supported us for, yikes, almost four years, especially contributors David Gilbert, Jonathan Brannen, George Albon, Eric Malone, Anthony Schlagel, Erik Belgum and Johanna Drucker. Finally, thanks to our subscribers. Good-bye and good books.

Curt Anderson
Curt Anderson
[REDACTED]

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399. **Gabrielle Welford**

Joan Retallack

Thu 27 Jun 1996

Does anyone who went to Orono (or anyone) have a phone number for Joan Retallack or a quick and easy way to get ahold of her? Gab.

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400. **Rae Armantrout**

Amazon.com

Thu 27 Jun 1996

I just made the interesting (to me) discovery that this huge online bookstore at <http://amazon.com> actually has small press poetry books! But maybe you already knew that.

R.

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401. **Kevin Killian**

General Report, dateline: Orono

Thu 27 Jun 1996

This is Kevin Killian speaking. Hope my previous fashion report didn't scare anyone off, but why else have there been so few reports from the Orono Conference? Anyhow, I thought of some more things to say.

I wasn't spending all my time gazing rapturously at the scenery. I actually did get to some panels, believe it or not. The most exciting one was the panel on Frank O'Hara, in which this fellow from Penn, whose name I did not write down, but who was very smart, spoke about O'Hara and Larry Rivers and one being the ventriloquist for the other and how 6 weeks in 1959 were quite jam packed ones for O'Hara, and either the best time of his life, or merely quite typical for any six weeks in his life. This talk made me get into the idea of trying to figure out which six weeks of my own life future critics will think was the most exciting, and I came to the conclusion that they hadn't occurred yet. Then Ben Friedlander spoke about O'Hara and the "race question," followed closely by Steven Evans on the same topic-they built up the panel, moment by moment, into this tremendously thrilling event like a horse race of ideas. Ben Friedlander can write up a storm. Every sentence he spoke was like a poem. Listening him speak I had the same feelings of awe with which I imagine Oscar Wilde would regard Lord Alfred Douglas in their early days of first knowing each other. I had simply never thought of O'Hara's work in this light and now I am convinced. It was a stunning moment.

Dodie went to the panel where Joan Retallack rehearsed Jackson Mac Low's "Virginia Woolf Poems," a reading through *The Waves*. I was not there but heard plenty about this later and how great it was. Joel Kuszai gave a rare look at Jackson Mac Low's early career, long before Kuszai was born. Or Dodie either, practically speaking.

Amateur entertainment winners, Chris Stroffolino's barrelhouse piano with Alan Golding and Joe Donahue singing, or shrieking, Lou Reed's "Walk on the Wild

Side," with Geoffrey O'Brien chirping in at the cue about "the colored girls sing." It was this terribly Frank O'Hara masquerade of values and atonality.

An Oscar to Rachel Blau Du Plessis's plenary talk about gender relations in the 1950s, esp. her daring use of John Wieners' later "Woman" as the exemplum of everything that went wrong with poetry's challenges as a result of the social stratification of the period. The room went deadily silent when she got to this part, a reaction I suppose to her daring to question the all-male cast of John Clarke's plan for the "Curriculum of the Soul." There, all of a sudden, en plein air, was this really weird fact that no one had ever, I suppose, tried to make sense of before. In this paper, Wieners came off very seedy, whereas in Michael Davidson's beautiful talk given on a previous evening, he was the culture hero I have admired for so many years.

Another plenary people were talking about was Alicia Ostriker's talk on Ginsberg and Lamentations. I saw men and women coming out the hall, heads shaking with admiration. I liked the Ann Charters talk a little, tho' I do not think she should have named it "Charles Olson/Ann Charters/Herman Melville." It just sounds silly.

The Niedecker panel I attended was very fine. Jenny Penberthy told us all about the "For Paul" poems, which she kept calling the "For Pauls," in my seat I was thinking, sounds like the Beatles. Those For Paul poems, JP kept saying, are Niedecker's worst poems and they are horrible (she said). Made me want to read them! How bad could they be? Susan Dunn's paper was good, too, tho' like most of us she bit off more than she could chew! And then Glenna Breslin spoke. Because I have been writing a biography, and because, as Chris Strofolino noted earlier, this was kind of a personality-based conference, some of the very best papers were given by biographers, and this was one of them. Breslin went to Fort Atkinson or Blackhawk Island and tracked down this man, Aeneas McAllister, who had known Niedecker as a young handsome sensitive stud. "He was young, dark-haired, slim-hipped, with a sexy smile," said Breslin, studying a photo of Aeneas, and I don't mind saying, I just about swooned. He and his family lived next to LN in 1954 . . . she was fifty, he was 27 . . . nature took its course . . . When Breslin's biography is published Hollywood should make a film of this chapter with Jessica Lange as Lorine Niedecker, and maybe Keanu Reeves as Aeneas, except I don't know if Keanu Reeves can play the piano, because one night Aeneas was playing Beethoven on the only piano on Blackhawk Island, and Lorine came to the door at midnight, tipsy, blonde, disheveled, and said, "You play?" Maybe in 1954 these parts could have been played--hell, WERE played--by Vivien Leigh and Marlon Brando. Aeneas also described to Glenna Breslin the visit of Louis, Celia and Paul Zukofsky to Wisconsin and how Lorine was subdued, and Aeneas took Paul on a kayak trip and Louis & Celia came running out of the cabin and started hollering, "Paul! Your

hands! Your hands!" thereby spoiling the fun of the young boy prodigy violinist. Louis: Harry Dean Stanton. Celia: Kate Nelligan. Paul: Macaulay Culkin. Anyhow it was a great talk.

I didn't go to Sharon Thesen's talk but sure heard plenty about it, for she, Thesen, is writing the life of Frances Boldereff, the mysterious woman who befriended the youngish Charles Olson and influenced, understatement, Olson's thought. And who is still alive, in Illinois or somewhere.

I did go to Barrett's talk. (For me a great thing about the conference was its reunion aspect; I mean no one enjoys meeting strangers more than I do, but I certainly enjoyed seeing my homeboys Watten, Friedlander, Perelman, etc after long separation). At first I misunderstood the concept of "hailing." I thought Hailing, or Heyling, was some kind of contemporary of Althusser, and being "Heyl"ed was an affectionate diminutive. Now I see I was just plain dead wrong. Gee, do I feel dumb! Anyhow one woman got up from her seat and said, "There is no 'moment of incest,'" and also she thought that BW had committed a terrible wrong against all women and all conference attendees. It was very dramatic and kind of sweat-making. And this was because Barrett showed about thirty stills of the 50s model Betty Page, in provocative 50s poses, often nude or in sexy bondage outfits, meanwhile telling us with a more or less straight face that she, Page, was in charge of her destiny and in control of her own sexuality. I don't see why Page was freer from the objectifying gaze than any other photographed woman of the 1950s. She just looks like she's enjoying herself, she doesn't look terrified. So? However, the material about the elephant, the sardine can, the family photo album of televised images of Duke Ellington, and Joe McCarthy, put all this sex material into a certain context which made it all make sense, at least on a poetic level. But how else can Lacan be read, except as a great 1950s poet of the fractured thought and image?

Okay, so how about when I looked up from the cocktail party and crossing the room, seeming to head exactly in my direction, I saw Stephen King, and my heart stood still, but luckily circulation restored quickly and I got out my pen and copies of two of his books and pestered Burton Hatlen until he introduced us! I didn't want to say, "Mr King, I'm your greatest fan," because of the way Kathy Bates had made that innocent enough and very true line into some kind of evil meconnaissance of obeisance in the film of King's own book, "Misery." So I just, like, kowtowed and tried to hold my own with Steve, as I call him now. You know, one on one, I'm a novelist, you're a novelist--that kind of thing. Smooth as silk. Lucky the van driver who picked us up from the airport had hinted he might be coming to this banquet, and so, while everyone else was seeing the scenic glories of Bar Harbor, I sneaked into the local bookstore and bought these books, so I could say, "Oh, wow, I was just reading this on the plane" (a white lie if ever I spoke one--or, a premonition, since I did read them

on the way home!) But I must have been a nightmare to him. There he was trying to eat his lobster and I came up, dragging Dodie, and said to Steve, "Now that you've signed my book, we're friends and here is Loss and he can take our picture all together!" Then later he was trying to hobnob with Diane and Jerome Rothenberg, and this time I dragged Peter O'Leary with me as I said, "Look, Steve, I found another book by you that you haven't autographed!" The sickly grin on his face turned white, then purple, like a cicatrix, but he obliged. Everyone else at the entire conference acted like this happened to them every day, as though daily they were always rubbing elbows with the most talented thriller writer of all time. Well, I don't think so and I'll be the first to say so.

I am sure I am leaving a lot out, but one more thing I wanted to say was, a) it was great meeting all my net pals face to face, and b) thank you to all who helped me get through the ordeal of my own paper. I couldn't really think while I was there, I was so fretful, like the White Rabbit in Alice, always feeling I was running late, and indeed I was, but everything was all right on the night, altho' who would have thought that my 7 page paper was far too long for the 20 minutes I had to cram it all in, but I think I made too many jokes to try to alleviate for all the terror my subject inspired in me, the misogyny and sexual anxiety of Jack Spicer, and the Frankenstein-like stitches that hold together his 1958 poem, "For Joe."

I'm leaving so much out. I just wanted to write some of it down before my memory takes it away from me, like a message in a bottle that might float back to California someday. I had a great time, wish you were there!

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402. **JOEL LEWIS**

Re: Joe Ceravolo (Silliman)

Thu 27 Jun 1996

In my many phonecalls to Joe C. we seemed to never really talk about poetry. Although he did say once that he loved Leopardi. He also disclaimed the Chinese poets as a source (as picked up on by the back cover of Spring....) of his poetics.

His departure from the NYC scene seems to have something to do w/ performance pieces he & his wife did at PoProject in early 70's-- I was too yung for that, but folks told me that it involved the burning of incense & heavy Catholic mysticism. To other friends he had long phone conversations on the bible. He was really unaware of the "scene" in his later years & REALLY loved Ron's essay on his work as it was the first kind of notice in many years.

Joel Lewis

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403. Peter Quartermain

Limitations

Thu 27 Jun 1996

This is from quite a while back, but it's been nagging away at the back of my mind for a week or more so I've decided to ask. On 15 June Mark Wallace wrote in the course of the Susan Howe / Samuel Beckett thread:

"it seems to me that the value of the work of Susan Howe and Samel Beckett (or many others, maybe) is not only obvious, but something that it would be pretty hard to argue against very successfully. One can, I suppose, have reasonable questions about the limitations of their work, but as to dismissing it entirely, I'm still under the impression that that's an opinion I don't really have to respect too much."

I'm sorry to quote at such length, but I want to keep the context pretty clear. What I'm curious about is the concept of "limitations" -- what did you have in mind, Mark, can you remember? what sort of assumptions underlie the choice of that really interesting word? Is there some sort of model of "perfection" that underlies this notion of limitation? or of political or social "effectiveness"? or what? In the context it strikes me as an odd word to use, since I would have thought any argument "dismissing" their work would invoke this sort of vocabulary. What do you think? Can you, Mark (or anyone else for that matter) please enlighten me?

I know I'm just asking, but this is a prerty serious issue I think.

Peter

+

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

+

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404. **Aldon L. Nielsen**

Re: blame it on the lossa nova

Fri 28 Jun 1996

The Day Louis Simpson Died

It is 12:20 in Orono a Saturday
three days after Burt's greeting, yes
it is 1996 and I go get a lobster
because I will get off bus 320 in Bar Harbor
at 5:15 and then go straight to dinner
and I don't know the people I will feed with

I walk up the muggy street beginning to rain
and have a hamburger and a malted (Loss ate my lobster) and buy
an ugly FORMALIST to see what the "poets"
in "America" are doing these days

I go back to the bunk
and Ms. Perloff (first name Marjorie I once heard)
is so bored by the speaker that she doesn't even look up for once in her life
and in NEVILLE I go to a little session
featuring Maria with a diatribe by von Hallbeg although I do
think of "____:____," trans. Joan Retallack or
Enslin's new sequence or "Moonscapes" or "The Edge of Time"
of Foster, but I don't, I stick with Maria
after practically going to sleep with quandariness

and for Loss I just stroll into Boardman
Hall and ask for "AD VALOREM CAGLI" and
then I go back where I came from to 402 Neville
and the student at the book table and
casually ask for _Niedecker: Woman and Poet_ and a copy
of Ronald Johnson's _Ark_, and a hurt book with his face on it

and I am sweating a lot now and thinking of
leaning on the john door on the first floor
while he recited endlessly from inside a stall
to the long-suffering Hank Lazer and everyone and I stopped breathing

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405. **Carnography**

Re: Wildflower dead horse-hair-triggers

Fri 28 Jun 1996

I've refrained from sending my response to Mr. Gould for three reasons:

1. Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.
2. I wanted to reread my response to see if I'd been unfair.

3. Even though I wanted to respond to every point, I wasn't anxious to quibble with a fellow musician (especially one who also cares about prosody). Contrary to emphatic opinion--

With "all due respect", you're just being snide for the fun of it, and don't deny it - because it IS fun.

--there is no pleasure to be had from taking a fellow musician down a notch. The motivation for my first response was to defend other musicians. Someone had claimed that 60's Brits were merely weak imitations of African-American R & B. I don't like to insult musicians and I don't like it when musicians are insulted.

(Speaking of which: Sidebar to Chris Creek, who said:

Forget Speedway, name tells all. For topical lyrical and typical textures, arguable here now, try Pulp

Since this is musical texture we're talking about, the name tells nothing. We've all heard Pulp, but you've never heard Speedway (unless you live in London: they won't be recording their first album until mid-August). Be patient--listen to one Speedway song before you relegate them to obscurity.

Otherwise, I agreed with your other comments.)

Therefore, I'm backchanneling my response to Mr. Gould alone. I feel rueful enough doing this at all, let alone in public.

All the best,

Rob Hardin

<http://www.interport.net/~sccrypt>

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406. **Rachel Loden**

Re: General Report, dateline: Orono

Fri 28 Jun 1996

Kevin Killian wrote:

An Oscar to Rachel Blau Du Plessis's plenary talk about gender relations in the 1950s, esp. her daring use of John Wieners' later "Woman" as the exemplum of everything that went wrong with poetry's challenges as a result of the social stratification of the period. The room went deadly silent when she got to this part, a reaction I suppose to her daring to question the all-male cast of John Clarke's plan for the "Curriculum of the Soul." There, all of a sudden, en plein air, was this really weird fact that no

one had ever, I suppose, tried to make sense of before. In this paper, Wieners came off very seedy, whereas in Michael Davidson's beautiful talk given on a previous evening, he was the culture hero I have admired for so many years.

Any chance that these papers will be at the EPC? Or elsewhere? Thanks to Kevin K. for the juicy report.

Rachel Loden

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407. **Hank Lazer**

Re: blame it on the lossa nova

Fri 28 Jun 1996

Aldon--

Bravo!

Hank

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408. **Loss Glazier**

Re: General Report, dateline: Orono

Fri 28 Jun 1996

>Any chance that these papers will be at the EPC? Or elsewhere?

>Thanks to Kevin K. for the juicy report.

Dear Rachel,

We are preparing an online "book" with reviews of Orono (also photos too I hope).

No plans were made for the actual papers partly because my sense is that many/some of these are committed elsewhere.

But I do extend an invitation to any who are willing to put up their paper to contact me. We're always interested in helping to circulate such works.

Loss

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409. **William M. Northcutt**

Peter Dale Scott's Jakarta, and ...

Fri 28 Jun 1996

I've had Peter Dale Scott's Coming to Jakarta for a while, but I'm just getting to it in my stack. First impression is that it's a pretty incredible poem, a pretty

incredible book. I'd be interested to hear what any of you think about it, old news as the book may be. Poetically, I suppose it's as non-adventurous as poetry can get, but it's subject matter seems quite powerful to me...

Meanwhile, I'm a bibliography addict, and I'd be interested in seeing lists somewhat similar to the ones we did a while back, the bed-side reading lists, maybe with a twist: perhaps we could post a list of 5-10 books that we're either damned excited about, that we're reading at the moment, or that we're trying desperately to get at:

My list:

Peter Dale Scott--Coming to Jakarta

Peter Nicholls--Modernisms

Alice Notley--the descent of Alette

Bob Perelman--The Trouble with Genius

David Lodge--Nice Work

Hugh MacDiarmid--Collected I

Ron Silliman--N/O

Djuna Barnes--Book of Repulsive Women (my students loved this little book)

Breton--Nadja

Mostly old news (that remains news).

Also, have any of you read Timothy Bahti's Ends of the Lyric??? Worth a read?

Nuff said.

William Northcutt

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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410. **David Kellogg**

Re: Wildflower dead horse-hair-triggers

Fri 28 Jun 1996

On Fri, 28 Jun 1996, Carnography wrote:

1. *Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.*

I didn't follow the earlier part of the discussion, but I had to ask: POETICS is a "prosody list"?

Cheers,
David

~~~~~  
~~~~~

David Kellogg Duke University
[REDACTED] University Writing Program
[REDACTED] Durham, NC 27708
FAX [REDACTED]

The time is at hand.
Take one another
and eat.

-- Thomas Kinsella

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411. **Steven Howard Shoemaker**
british women poets

Fri 28 Jun 1996

A friend of mine is looking for suggestions of British or Commonwealth women poets of the 20thC to teach in an upcoming course, and i was rather embarrassed at how few names i cld summon off the top o' the noggin. Any suggestions, for my own edification, and my friend's?

thanks, steve

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412. **Steve Carll**
Beatle Bones and Smokin' Stones

Fri 28 Jun 1996

At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:

1. *Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.*

Then he wrote:

I don't like to insult musicians and I don't like it when musicians are insulted.

Wouldn't it be kind of insulting to a band (of musicians, presumably) to dismiss them as not worthy of commentary? Not to mention reducing the Beatles and the Stones to the status of "mainstream sixties bands" when both have obvious importance outside those rather tiny confines. I left the sixties when I was three and discovered the Beatles in 1978. Their music has been a big influence on my person and my writing, and I'm sure that's true for some other people on this list, which probably explains why the topic came up at all. As for the Stones, they were making records not only in the sixties, but also the seventies, eighties and nineties. Does anyone call Miles Davis a "fifties jazz musician"? What criteria go into this label? When the band started? The Beatles had their core (John/Paul/George) together in '58, although they weren't yet calling themselves "Beatles". When the band were making their best work? What about *_Some Girls_* ('78), *_Exile on Main Street_* ('72), and *_Sticky Fingers_* ('71)?

Steve Carl



"Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on"

--Keatsy

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413. **Steven Howard Shoemaker**

Orono memories / Enslin poems

Fri 28 Jun 1996

Reading all this Orono reportage fills me with a mix of envy for what I've missed and nostalgia for the Orono conference of, i think, '93, on American poetry of the Thirties. That one had lots of great panels on the Objectivists, as well as many others. I cld never reproduce all the highlights but judging from recent posts the general air of conviviality, intelligence, and exhaustion was the same at both conferences. It was my very first conference, and only now, having weathered several MLAs can i appreciate how wonderful it really was, especially the lively mix of poets and critics, academics and "non-affiliated" enthusiasts etc. Hell, my father even dropped by to hear my talk and some of the readings and had a good time. And those readings **were** fantastic--Carl Rakosi, Allen Ginsberg, Charles Bernstein, Barrett Watten, Joan Retallack and many others. I'm **really** sorry to have missed the current round, which brings me to Ted Enslin...

Hank Lazer's praise for Enslin's reading reminds of how stunning his performance was when I brought him and Taggart to read here at the University of

Virginia in April 95'. I've long wanted to plug his work on this list, so will take this chance to mention the two wonderful sequences, "Autumnal Rime" and "Scriptural" that appeared across various issues of *Talisman* and *First Intensity* over the last year or two. Tremendous stuff, i think, and their high quality helps to clinch Enslin's status as one of the most ridiculously neglected figures in American writing. I'd also highly recommend a recent chapbook in his more conventional mode, called *Songs in the Key of C*. I can't lay my hands on this right at the moment but it's very handsomely done by, i think, Bloody Twins press.

Thanks and praise to Mark Nowak for undertaking the Selected.

steve

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414. **Jordan Davis**

The Grammar of Fantasy by Gianni Rodari

Fri 28 Jun 1996

from the Contents

Introduction: Gianni Rodari, Devil's Advocate as Patron Saint of Children by Jack Zipes

Preface

2. The Word Hi

3. The Fantastic Binominal

4. "Light" and "Shoes"

5. What Would Happen If...

7. The Arbitrary Prefix

8. The Creative Error

9. Old Games

13. Making Mistakes in the Story

14. Little Red Riding Hood in a Helicopter

19. The Cards of Propp

20. Changing the Cards into a Fairy Tale with Franco Passatore

21. Fairy Tales in the "Obligatory Key"

22. The Analysis of La Befana

26. Stories at the Table

27. A Journey around My House

30. "Taboo" Stories

34. The Mathematics of Stories

39. When Grandfather Becomes a Cat

41. Imagination, Creativity, School

The Grammar of Fantasy by Gianni Rodari, tr. Jack Zipes, will be available soon from Teachers & Writers Collaborative. In the meantime, there's www.twc.org.

Jordan Davis

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415. **Charles Smith**

Re: Limitations

Fri 28 Jun 1996

Peter,

I thought Mark Wallace's reference to the "limitations" of the work of Beckett & Howe was nothing more than an acknowledgement that all writing exists within some sort of limit, no matter how wide ranging. It might be in terms of literary/social issues engaged, subject matter, form or technique. Even the "totalizing" gestures of Pound & Olson move within perceptible limits, don't they? Olson's 'limits are what we are all inside of' acknowledges this, yes?

Mark?

Charles Smith

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416. **Rod Smith**

new Bernadette & & @ Bridge Street

Fri 28 Jun 1996

Here's another list of new stuff from Bridge Street Books. Thanks for all those orders from the last one. Bernadette Mayer's Proper Name just out from New Directions: YES. Also those ECW McCaffrey & MacCormack.

1. The Little Book of Unsuspected Subversion by Edmond Jabes, trans. Rosmarie Waldrop, Stanford Univ Press, \$12.95. "For living as for dying, we will have used the same bobbin."

2. Marine Snow by Karen Mac Cormack, ECW Press, \$12.00. "This cut won't heal these revolutions without you."

3. Proper Name by Bernadette Mayer, New Directions, \$13.95. I've had about two weeks with an advance copy of this, it's a terrific book. Collection of stories, prose poems, & poems. "I am not hynopompic list theorists." Bernadette at her inventive bestest.

4. The Cheat of Words by Steve McCaffery, ECW, \$12.00.
"The crack is the heart gag / of consumer logic"

5. *_Oulipo Laboratory_*, texts from the Bibliotheque Oulipienne by Queneau, Calvino, Fournel, Jouet, Berge, & Mathews. Trans. Mathews & White. Atlas, \$15.99. "The truth is that the Quarrel of the Ancients and Moderns is permanent."
6. *_Over-Sensitivity_* by Jalal Toufic, Sun & Moon, \$13.95. "_This is the shit._" -- John Zorn. Toufic's a terrific essayist, as you may know from *_Distracted_* &/or *_(Vampires): An Uneasy Essay on the Undead in Film_*.
7. *_Information Inequality: The Deepening Social Crisis in America_* by Herbert Schiller, Routledge, \$16.95. "The picture is as clear as it troubling." --Neil Postman. The other side(s) of this debate cld be represented by Negroponte's *_Being Digital_*, Vintage, \$12.00. Both books are quite engaging.
8. *_Tremble_* by C.D.Wright, Ecco, \$20.00 hardcover. "The public is in ecstasy."

Poetics folks receive free shipping on orders of more than \$20. Free shipping + 10% discount on orders of more than \$30. There are two ways to order. 1. E-mail your order to [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail [REDACTED] w/ yr add, order, & card # & we will send a receipt with the books.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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417. **maria damon**

Re: british women poets

Fri 28 Jun 1996

In message <[REDACTED]> UB Poetics discussion group writes:

> A friend of mine is looking for suggestions of British or Commonwealth
> women poets of the 20thC to teach in an upcoming course, and i was rather
> embarassed at how few names i cld summon off the top o' the noggin. Any
> suggestions, for my own edification, and my friend's?
>
> thanks, steve

lillian allen; louise bennett; jean "binta" breeze; ...etc--md

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418. **maria damon**

Re: Beatle Bones and Smokin' Stones

Fri 28 Jun 1996

In message <[REDACTED]> UB Poetics discussion group writes:

> At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:

>

> > 1. Mainstream sixties bands aren't worth this much commentary, esp not

> > on a prosody list.

is this a prosody list?--md

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419. **maria damon**

Re: Orono memories / Enslin poems

Fri 28 Jun 1996

In message <[REDACTED]> UB Poetics discussion group writes:

> Reading all this Orono reportage fills me with a mix of envy for what I've

> missed and nostalgia for the Orono conference of, i think, '93, on

> American poetry of the Thirties. ...

i missed the reportage, cuz i just subbed on again. i've tried getting the june log from the listserv but it's too big for my machinery. cd someone post me the relevant posts? then i'll add my own review/ bests, maria d

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420. **Loss Glazier**

Re: Orono memories / Enslin poems

Fri 28 Jun 1996

Dear Maria, I'm hoping to have the online book of reviews up very soon! If others need to catch up they can... Loss

At 03:13 PM 6/28/96 -0500, you wrote:

>In message <[REDACTED]> UB Poetics

>discussion group writes:

>> Reading all this Orono reportage fills me with a mix of envy for what I've

>> missed and nostalgia for the Orono conference of, i think, '93, on

>> American poetry of the Thirties. ...

>

>i missed the reportage, cuz i just subbed on again. i've tried getting the

>june log from the listserv but it's too big for my machinery. cd someone post
>me the relevant posts? then i'll add my own review/ bests, maria d
>
>

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421. **Charles Alexander**
Re: british women poets

Fri 28 Jun 1996

In message <[REDACTED]> UB Poetics
discussion group writes:

*A friend of mine is looking for suggestions of British or Commonwealth
women poets of the 20thC to teach in an upcoming course, and i was rather
embarassed at how few names i cld summon off the top o' the noggin. Any
suggestions, for my own edification, and my friend's?*

thanks, steve

lillian allen; louise bennett; jean "binta" breeze; ...etc--md

Just from very recent reading I would absolutely recommend Michele Leggot
(New Zealand) & Catherine Walsh (Britain). Good luck. -- charles

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422. **Loss Glazier**
Orono Reviews: Bar Harbor

Fri 28 Jun 1996

HARBOR LOBSTER BAR NONE

For that waif of a plane to please make it to Bangor,
I promised not to hiss at New Critics but I said nothing
about table manners. In other senses, it's the place that is
material for example where's the moose and why am I
on this bus heading east? "Nature!" I spy and he points
to one's chest & thumps. We've never been on a trip like
this the bus driver asking if it's really a bus full of poets.
Who knows? But I can assure you we talk plenty and
that it's part and parcel of the field trip medium to have
no idea where we're going, how long it's for, or even
what to do once we get there. Voila! We all know there's
momentum just being on a bus! Hail Aldon's patience with
camera lenses strewn on the seat. And the group conversa-
tion that gets us to Mount Desert Island. I kept calling it

a magical mist tree tour and how true! smack dab on top
of old Cadillac Mountain with Jerry past mutinous rocks
in a spitting hissy blind fog bank hiking on & on as if it
goes somewhere other than more fog until we're dripping,
cold and, glasses steamed, he turns to me and asks,
"(he says) vot em I doink here." It's cold, it's wet, but
we make it back and are sitting in the council section of
the bus (which we have named in order to advise the
driver whether to stop at the tourist information center)
& watch frigid poets tramping from foaming mist emerging
Lordy Shakespeare-like with occluded views of the island
tucked like severed heads under dripping elbows. Alas!
Back in & down the mountain we go. Bar Harbor not bad
for hilling around its musical instrument shop though the
town might more properly be named not Bar Harbor but
"Lobster Bar and Gift Shops". But here's a question for
the grammarian of gastronomic plights. Why is only ONE
of these red, lovely crustaceans supposed to satisfy you?
Is it an unwritten rule? Is that what it means to be
"civilized"? (Is this related to poems that rhyme?)
It's a question that's haunted me for years and I lean
towards Bob Perelman with this question and he says
'go for it' so ... (even the waiter does a double-take &
says 'TWO'??) & the next half hour (Maria reading the
Bangor newspaper account of the Ph.D. bearing
invaders of the poetic state) all I experience is the
internal hiss of epicurean bliss. "Lobster be mine - a
Lobster for all time - Hell who needs a variable foot
when there are red claws like this to be cracked?
Somehow in my memory of it, these lines all rhymed.

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423. **Schuchat**

Re: Beatle Bones and Smokin' Stones

Fri 28 Jun 1996

I thought the 60s didn't end until 1974, with Nixon's resignation.

Miles Davis is a 50's jazz musician.

You are tagged with when you become famous (enter the media stream).

Centuries and decades are inexact, e.g., the 20th century began in August 1914 and ended in December 1992.

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424. **JOEL LEWIS**

Re: Orono memories / Enslin poems

Fri 28 Jun 1996

Thanks for interesting report on Orono.

RE: your comments on Enslinn, I'd like to throw out a question to the list. Enslinn, along w/ Armand Schwerner & Nathaniel tarn were all considered to be major figures in the New American Poetry, the subject of Special Magazine Numbers, etc., etc. 25 years later, none of them are represented in any of the major NAP revision anthologies, in Silliman's words, "disappeared poets" -- I'm not up on Tarn & Enslinn, but I know Schwerner's recent work & it is still strong & interesting. What is the change. Has there been a paradigm shift in taste, reading???

Puzzled in Hoboken, Joel Lewis

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425. **maria damon**

oh no orono

Fri 28 Jun 1996

yes it's all true, the conference was fantabulous. someone mentioned the preponderance of males; yes the testosterone level was tres gratifying, i got more male attention than i have in a while, and some of the other chicks felt the same way (alicia tickled that the alter cockers thought she was "really on to something" with her ginsberg stuff). had fun processing "the barry thing" with many, including the watt himself, on a long bus ride in the mist, the cruel wind and the rain. jumped up and down on top of mt cadillac thinking of bruce springsteen. learish, very. loved hanging out w/ aldon, bob p, barry, michael davidson, was thrilled by lorenzo thomas's talk and embarrassed by the paucity of a presence of folks of color (yes i nailed burton on the way out and stressed the crowded room's collective enthusiasm for a reprint of tolson, thanks for the hot tip aldon), was blown away by the whaples/friedlander/evans o'hara panel. must admit when i saw the author-based program my heart sank, but after that, getting to the conference, was a steady climb to apotheosis; what a way to cap off a sabbatical. Also grooved on hanging with armand schwerner, seeing marky mark nowak again (he and his wife carolyn are the best thing about the twin cities), snapping pix of lossy loss and his double lobsters, camping for barry's camera happy as a clothed clam, seeing rachel bdp again, and alicia, grooved totally on the jewish american panel, twas funfunfun and full of yakking folks tho i take exception to the separation of aesthetics from cultural

studies that emerged...enjoyed meeting those panelists too, maeera and steve fredman and eric salinger...got a lot of needlepointing done. enjoyed also the groovicious company of ronna johnson my roommate, kerouac scholar and womens studies heavy, lily phillips, kathy crown, charlie "squeaky" altieri, ADORED joan retallack's reading and her paper on mac low, asking the pedagogically useful q "what do we do with an indeterminate text?" so basic, but so reassuring to students (and me) that it is, after all, a legitimate question. am profoundly gratified by marjorie perloff's apparent leftening up --stanford's influence? that pernicious "cultural studies" ambience insidiously making her smarter and smarter and even smarter? twas trippish meeting kevin and dodie, my e-comrades, and david kellogg, my cult-stud ally on this here list. good to see walterkalaidjian, i'm glad he's finally out of st cloud and at a real place, tho we didn't get to talk in any depth about his work on trauma theory and the armenian genocide. always good to see bob von hallberg who despite his self-inflicted role as the voice of the liberal conscience is an extremely good guy, in my experience. The coffee was EXECRABLE, burt, tho everything else was pretty swell to fab. Real whipped cream in the salad/dessert bar, can't beat that. and good, rich, fruit shortcake desserts. lobster was great, even got as much green stuff as i wanted/could handle. showed victoria rosenthal how to eat a lobster, thus i hope redeeming myself in ml's eyes (i had inadvertently insulted him within his hearing at an earlier mla and was mortified). as i drove back down to boston, the rothenbergs (diane at the wheel) passed me doing at least 80 mph on rte 95 in their spiffy little white rented mustang. loved jerry's "toiteen liddle ol' ladies" routine. and had never heard dante read aloud in translation--only knew of the prose translations, sinclair and singleton --thank you armand, paolo and francesca and then brunetto latini, all those old favorites from the days when i was smart... by the end of the conference, even the poundians from my department were talking to me --no mean feat to create an atmosphere of such conviviality that that could happen. what else...lyn keller and i shared a delicious "sole marency" or something weird-sounding like that in bar harbor, everyone else ate lobster except aldou who ate rum and coke, enjoyed seeing my old grad school jack-spicer-robert- duncan-special-collections-at-berkeley researching friend joe conte, and confessing to him after all these years that as a chick i'd felt excluded from the poetry clique...like the guys felt it would be indecorous to include me or something...but we shared greenstuff and redstuff at the banquet, or at least said we were going to, which is just as good. chaired a good session on duncan, yum yum. let's see what else...oh yeah, as i told barry, i don't think people objected to his talk because he showed girlie pix, but because there was a way that the mastery, complexity and "rigor" (a word he used repeatedly) --which is what made it a compelling talk --also seemed to hold at arms' length and function as a disclaimer for the more charged elements of his talk --the autobiographical cynicism, the mention of

sexual trauma, the insistence on "agency" (tho i don't think he actually used that clumsy word) --all seemed to add up to something that was a brilliant performance but troubled in a way that put the burden of "troubledness" on the audience, so that he was the cool, in-control white male authority and those of us who felt troubled or questioned the performance were hysterics. (not that this is what he said or even implied, it was more of a dynamic that threatened to duplicate much power stuff that clearly and rightly troubled everyone including bw --kinda like lacan?). so, i admired the performance and got much from it but also felt it was incomplete, not in the sense that an unmediated confession would make it complete, but somehow --constituting his belief in betty page's power as itself (the belief, not the power) an object of inquiry might have made the presentation more even, richer, more balanced...?... anyway...it was a charged event, and one that was useful to process in the ensuing daze. in the bus someone (barry? michael?) said there shd have been some attention to song lyrics, and that we shd make a point of this at the next conference (presumably on the 60s). george lipsitz wd be fun to hear on that subject. all in all, it was dreamy, esp the whipped cream. sorry if i've left someone out... so here i am back in mpls, it's 102 degrees out, why'd i come back? oh well, it's kinda a nice laid back city, you can wear any old thing and people accept it...esp in this heat... love to all adored camaradoes and camaradas...md

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426. **Chris Stroffolino**

Re: Beatle Bones and Smokin' Stones

Sat 29 Jun 1996

I've heard that one---the 60's started in 11-22-63 when kennedy died and "i wanna hold your hand" was released in u.k. and the fifties didn't start until 1955. but the difference between the fourties and the fifties is minor in comparison unless the fourties started BEFORE and/or at PEARL HARBOUR rather than when the boys came home and tvs. etc. pushed women back into domesticity becoming suburban and the car began ruining things.....

and the 70's--b--1974. d 1979 (when jimmy carter decided to part his hair to the right rather than left?) or perhaps died when phil ochs did--i.e. when carter got elected ("oatmeal man" gil scott heron) but what were the 70s? the 80s were clearly the 80s all throughout and they spilled over into 1992--and thne there was that brief euphoria on the pumice of morons when GUITARS started dominating rock and roll again and visions of canadian style health car plans danced in the amerikan head.....brief, briefheart, cap n crunch....

----- c

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427. **Chris Stroffolino**

Re: oh no orono

Sat 29 Jun 1996

yes, maria, song lyrics would be fun.....

okay, this is probably going to be my last posting on the
poetics list for awhile (unless INSOMNIA tonight turns me to
the comfort of the electron screen and the "immediate gratification"
a prose fiction writer accused "us" poets of recently that this
forum allows....

thank you all for a 20 month "virtual" community
(virtual vitriol?)

and if anyone wants to stay in touch i will be at:

464 Monmouth St. #6, Jersey City, NJ. 07302....

██████████....

haven't figured out if it spells anything yet....

love to all, chris s.

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428. **Daniel Salmon**

Re: british women poets

Sat 29 Jun 1996

Michelle Leggott, Roma Potiki
New Zealand

At 01:57 PM 28/06/96 -0400, you wrote:

>A friend of mine is looking for suggestions of British or Commonwealth
>women poets of the 20thC to teach in an upcoming course, and i was rather
>embarassed at how few names i cld summon off the top o' the noggin. Any
>suggestions, for my own edification, and my friend's?

>

>thanks, steve

>

>

Daniel Salmon

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429. **Ward Tietz**

Re: Armand Schwerner

Sat 29 Jun 1996

On Friday, June 28, Joel Lewis wrote,

"Thanks for interesting report on Orono.

RE: your comments on Enslinn, I'd like to throw out a question to the list. Enslinn, along w/ Armand Schwerner & Nathaniel Tarn were all considered to be major figures in the New American Poetry, the subject of Special Magazine Numbers, etc., etc. 25 years later, none of them are represented in any of the major NAP revision anthologies, in Silliman's words, "disappeared poets" -- I'm not up on Tarn & Enslinn, but I know Schwerner's recent work & it is still strong & interesting. What is the change. Has there been a paradigm shift in taste, reading???

Puzzled in Hoboken, Joel Lewis".

I only became familiar with Armand Schwerner's work a few years ago, so I can't say much about his reception of 10 or 20 years ago, but I think one of the things that probably contributes to his having been "disappeared," is that his more recent work, at least initially, is just plain confusing. If you stay with it this confusion becomes a richness, but my guess is that a lot of people don't get that far.

Even when you realize that you are reading within a tradition of academic/literary satire there are still quite a lot of elements that cannot be gathered under that rubric. You begin to wonder after a while why such a categorization was necessary in the first place, and I think that by itself, can lead to a feeling of uneasiness.

The iconic material in the work is also difficult to place. The staging of it, which relies on an unusual mix of satire, erudition and inventiveness, confounds classification as "visual poetry," or "visual fiction." I think these categories are becoming less and less useful anyway, but again placement within a tradition becomes somewhat difficult.

Still I think Schwerner later work is not that anomalous. I think there are considerable parallels to be drawn with Paul Zlevansky's work, say, and others who are combining somewhat disparate material.

Ward Tietz

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430. **Carnography**

Re: Beatle Bones and Smokin' Stones

Sat 29 Jun 1996

At 11:29 AM 6/28/96, Steve Carll is rumored to have typed:

At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:

1. Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.

Then he wrote:

I don't like to insult musicians and I don't like it when musicians are insulted.

Wouldn't it be kind of insulting to a band (of musicians, presumably) to dismiss them as not worthy of commentary?

Apparently, you haven't been following this thread. The two bands whose musicianship I defended were the Beatles and the Stones. Since I opined that they were not worth discussing on a prosody list even as I **defended** them, you would do well to notice the context of the word **worth** before presuming insult.

In the context of this discussion, my "not worth this much commentary, esp. on a prosody list" is vastly different from your "not **worthy** of comment."

Also: by saying they were not worth discussing, I was politely suggesting that I was not interested in being dragged into further discussions about the Beatles and the Stones. (Someday, perhaps, my request will be honored.)

As to the context of "not worth this much commentary": The overexposed are less worth commenting on than the underpromoted precisely **because** we have been sufficiently buried in commentary. Every moment spent talking about the overexposed is a moment spent ignoring the underpromoted (those who are most in need of discussion and support).

This is a list devoted to discussing poetry, and poets are the least exposed artists of all. And yes, sixties pop music can be relevant, but Jesus Christ--you can discuss the Beatles with anyone anywhere.

Not to mention reducing the Beatles and the Stones to the status of "mainstream sixties bands"

No one's "reducing" anyone's talent or influence. The Beatles and Stones are mainstream sixties bands in the sense that 22 Brides, whom I've recorded with, are an obscure nineties band, and PIL, whom I've played with, was a conspicuous underground eighties band that crossed over. The era in which a band

breaks, the generation to which a band belongs, is what defines it chronologically. Its popularity (or lack of it) is what secures its niche.

| *when both
have obvious importance outside those rather tiny confines.*

Keats, whom you quote, has an importance beyond his status as a Lake Poet and a poet of the Romantic period. Would you say that history is incorrect in calling him a poet of the Romantic Period? If so, then how does his importance contradict the "tiny confines" of history?

| *I left the
sixties when I was three and discovered the Beatles in 1978....Their music
has been a big influence on my person and my writing...and I'm sure that's
true for some other people on this list, which probably explains why the
topic came up at all.*

Actually, the topic came up because people who span two generations were talking about it. I was born in the sixties; another gentleman who was posting mentioned having played in bands for three decades, if I'm not mistaken. If you really feel that your generation (ie, mine, since we were both born in the sixties) and the people on this list are the last source of fresh insights on a well-explored subject, then it would seem that boomers aren't the only generation that is guilty of self-importance.

| *Does anyone call Miles Davis a "fifties jazz musician"?*

Miles was recording with Parker before the fifties. However, the Miles Davis Quintet was a fifties ensemble (even though their recordings stretched into the sixties).

| *When the band started?*

No, when the band made their first important mark via recordings and public performance, and what generation the band members actually belonged to.

The Beatles were certainly a part of the sixties generation. To conclude that they were incapable of musical development beyond the peak point of their generation--let alone that their musical influence is insignificant--is your own supposition and does not follow logically from anything that I've said.

Furthermore, I would argue that we should talk about other artists precisely because the influence of mainstream sixties bands is so pervasive. Oasis, probably the least interesting band of the nineties, is an example of what comes from obsessing over the Beatles for perhaps the billionth time. There comes a time when dominating presences, however good, become dead ends: at this point, it's safe to say that Elvis has left the building.

All the best,

Rob Hardin

PS: To everyone who asked, "Is this a prosody list?" I'd have to answer, for me, it is. That's how it was introduced to me by Charles Bernstein when I first met him: we spoke about prosody and musical notation (a subject I'm far more interested in discussing than sixties bands). He then said that I might be interested in this list.

<http://www.interport.net/~sccrypt>

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431. **William Slaughter**
Announcing Mudlark

Sat 29 Jun 1996

ANNOUNCING MUDLARK

I have been a silent partner to the POETICS discussion for more than a year now. My reason for breaking that silence is MUDLARK.

MUDLARK is an electronic journal of poetry & poetics that I edit and publish. It is available (free) on the World Wide Web at <http://www.unf.edu/mudlark> and by e-mail from [REDACTED]. It can also be found in the E-Text Archive at the University of Michigan and is linked to the Electronic Poetry Center at SUNY-Buffalo.

MUDLARK No. 3, just out, is a 48-49 poem sequence called ARS POETICA by Gerald Fleming whose work has appeared, for example, in THE AMERICAS REVIEW, FIVE FINGERS REVIEW, INDIANA REVIEW, MICHIGAN QUARTERLY REVIEW, NEW LETTERS, PEQUOD and PUERTO DEL SOL. Fleming edits BARNABE MOUNTAIN REVIEW. He lives in Lagunitas, California.

MUDLARK, its readers tell me, is worth the time it takes. I'm hoping that you will have a look at it. More than that, I'm hoping that you will read it.

MUDLARK NO. 4 will issue itself in early fall 1996. "A Conversation with Martin Heidegger," a long poem by Van K. Brock in English and a translation of it by Josef Pesch into German will constitute the whole of it. Van Brock is a Professor of English at Florida State University, editor of INTERNATIONAL QUARTERLY, and author, most recently, of UNSPEAKABLE STRANGERS (Anhinga 1995), a collection of poems related to the Holocaust. Josef Pesch teaches at Heidegger's own University of Freiburg.

MUDLARK NO. 5 will be made up of poems and essays from many different hands...and is still open. I quote, and why not, myself:

As our full name, MUDLARK: AN ELECTRONIC JOURNAL OF POETRY & POETICS, suggests, we will consider accomplished work that locates itself

anywhere on the spectrum of contemporary practice. We want poems, of course, but we want essays, too, that make us read poems (and write them?) differently somehow. Although we are not innocent, we do imagine ourselves capable of surprise. We read and answer our mail.

In Mudlark poetry is free. Our authors give us their work and we, in turn, give it to our readers. What is the coin of poetry's realm? Poetry is a gift economy. One of the things we can do at Mudlark to "pay" our authors for their work is point to it here and there, wherever else it is. We can tell our readers how to find it, how to subscribe to it, and how to buy it...if it is for sale. Toward that end, we will maintain A-NOTES (on the Authors) we publish. We will call attention to their work. _____

MUDLARK No. 2 (1996)

THE RAPE POEMS by Frances Driscoll

Frances Driscoll's poems have been in MASSACHUSETTS REVIEW, NEGATIVE CAPABILITY, PLOUGHSHARES, and WILLOW SPRINGS, among other places. Gillian Conoley published "Island of the Raped Women" in VOLT and nominated it for a Pushcart Prize. It won and Bill Henderson included it in PUSHCART PRIZE ANTHOLOGY XIX (1995). "Wild Ribbons" originally appeared in VOLT, too, and "Difficult Word" in 13th MOON. Black River Press did a chapbook of Driscoll's poems, TALK TO ME, in 1987. She has an M.F.A. from the University of Massachusetts, Amherst. In a poem called "Subsidies," Driscoll writes: "Sometimes return is all anyone wants."

MUDLARK No. 1 (1995)

TWELVE OF ONE by Valerie Anthony
and A DOZEN OF THE OTHER by David Swoyer

Valerie Anthony is a playwright as well as a poet. She received an Individual Artist's Grant for playwriting from the Florida Arts Council, 1994. Her play, LAND OF THE DOUBLEWIDES, was produced at the Florida Studio Theatre in Sarasota, 1995. She is presently a University Fellow in the English Department at Florida State University. Anthony writes fiction too. From "Lash," one of her stories: "There is only her breath and mine now, hanging in the air. Saying things." The TWELVE Anthony poems, hanging in the air in MUDLARK No. 1, have that same doubled breathing in them. "Saying things." ("Lash" is in the current, No. 57, issue of EXQUISITE CORPSE.)

David Swoyer is a painter as well as a poet. His paintings hang in both private and museum collections. For twenty-five years he has been a museum curator and presently works in that capacity at the Museum of Arts and Sciences (MOAS) in Daytona Beach, Florida. Swoyer is a Viet Nam veteran, "whose disability has not made him independently wealthy but has given him a higher

regard for excursions to Canada." From "A Glitch in the Parable," a poem Swoyer has not abandoned: "The time that remains depends / on the distance left to fall." The DOZEN poems Swoyer has abandoned in MUDLARK No. 1 have their language lives in that remaining time.

William Slaughter, MUDLARK

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432. **Rod Smith**

Re: british women poets

Sat 29 Jun 1996

Maggie O'Sullivan!!!

There's *_Floating Capital: New Poets from London_* ed. Clarke & Sheppard, Potes & Poets, '91. Terrific book includes fewer women than other people, however Virginia Firnberg, Val Pancucci, & Hazel Smith, as well as O'Sullivan are there.

There's also a more recent anthology of British & American women experimentalists twas announced on the list a bit ago-- Fiona Templeton had a copy at the Big Allis benefit, very snappy-- can't remember the pub. was it Stride? Anyway, SPD & possibly other distributors are still waiting for it, once it's here, we'll all be happy.

Rod

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433. **John E. Matthias**

British Women Poets

Sat 29 Jun 1996

Steven Shoemaker:

You ask about British women poets. There's a lot of good work now where there used to be very little. When I edited *_23 Modern British Poets_* in the early 1970s it was not possible to include any women at all. That seems amazing. Anyway, in practical terms, if this is to be a course taught at an American university, availability of texts becomes something of an issue. For mainstream poets, you might look at Linda France's *_Sixty Women Poets_* published by Bloodaxe. Bloodaxe also published Jeni Couzyn's *_the Bloodaxe Book of Contemporary Women Poets_*, Carol Rumens's *_New Women Poets_*, and some other anthologies, but the France book would be the most useful at this point. It is available in this country from Dufour as are most other Bloodaxe titles (and

many other volumes from British and Irish publishers: everyone should have a copy of their catalogue). The France anthology, which includes Irish poets, begins with poems published after 1971, the year Stevie Smith died. It ranges from very well known poets like Eavan Boland to poets born in the late 1950s and early 60s who are not known here at all. Some of the poets you (or your friend) might want to consider are: Sujata Bhatt, Eilean Ni Chuilleanain, Carol Ann Duffy, Lavinia Greenlaw, Selima Hill, Kathleen Jamie, Liz Lochhead, Mebdh McGuckian, Ruth Padel, Nuala Ni Dhomhnaill, and Pauline Stainer. A few of these poets also appear in Neil Astley's *Poetry With an Edge* and the anthology edited by Michael Hulse, David Kennedy and David Morley called *The New Poetry*. I have written a longish review of these and related books in my column on recent British poetry in *Another Chicago Magazine* (No. 29, Spring 1995).

The problem with these Bloodaxe books, however, is that they pretty much exclude experimental or linguistically innovative poetry by British and Irish women. The recent anthology from Reality Street Editions (and Ken Edwards should probably say a word at this point), *Out of Everywhere*, includes work by Maggie O'Sullivan, Wendy Mulford, and Denise Riley, but there are also a good number of Americans. A recent issue of *West Coast Review* (No 17, Fall 1995), edited by Peter Quartermain, contains some of the same poets represented by different poems. And I believe there will be new women poets in a special issue of *Talisman* being edited by Ric Caddel. The Brits on the list will have, I'm sure, other recommendations. But maybe this is a start. Single volumes by British and Irish women that I've been reading or re-reading recently include Magie Hannan's *Liar, Jones* (Bloodaxe), Denise Riley's *Mop Mop Georgette* (Reality Street), Nuala Ni Dhomhnaill's *The Astrakhan Cloak* (with translations from the Irish by Paul Muldoon) (Gallery Books), Pauline Stainer's, *The Ice-Pilot Speaks* (Bloodaxe), and Sujata Bhatt's, *Monkey Shadows* (Carcenet). Anyway, there's a lot of activity & there's not much attention being paid to it all over here. Romana Huk's conference/festival at the University of New Hampshire should help things out. Are there any British or Irish women poets on this list? If so, we don't hear from them. The Dufour catalogue, by the way, is available from Dufour Editions, P.O. box 7, Chester Springs, PA 19425.

John Matthias

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434. **Keith Tuma**

Re: British Women Poets

Sat 29 Jun 1996

To the lists of British women poets offered by Charles, Rod, Maria, John, and others, I'd add Geraldine Monk and Elaine Randell--two of the best, I think.

Don't know how far back you all want to go--does anyone still read (as Duncan did) Kathleen Raine? Mina Loy counts as British in some books.

Don't know too how the Irish poets (e.g., Catherine Walsh) feel about being located next to the British poets in courses and anthologies. Perhaps Peter Quartermain or Ric Caddel would know this.

Keith Tuma

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435. **Keith Tuma**

Re: oh no orono

Sat 29 Jun 1996

Well everybody's cheering about the Orono conference, and for good reason--lots of excellent papers, seeing old friends, making new ones, attaching faces to pixels, etc. etc. No one's mentioned Jerky the Moose yet, which many laughed at and then proceeded to excoriate in conversation afterwards--"It's Saturday Night Live" a poet-theorist said to me. But Dorn had already proleptically remarked at dinner the night before--"It's about time somebody killed modern poetry"--or some such, I can't remember exactly, and who knows if he was serious.

My favorite moment was Henry Weinfield's remarking after the panel on the New American Poetry anthology that well, really, Frank O'Hara had only three or four poems worth remembering. It's not that I agree, but by that point in the conference it was clear to me that part of what we were about was cheerleading in the woods. Remarkable how much consensus--in poetic and political values, in emergent canons--was in place at the conference. Whole realms of 50s poetic production were written off as a joke--condescension that is, finally, self-defeating. These are generalizations of course;there were exceptions; Bob von Hallberg is one (he's not here on the list to respond to ex cathedra pronouncements). Curious, too, how little the American poetry of the 1950s was set in international contexts, at least in the papers I attended. Jerry Rothenberg's plenary talk was an exception here. We are that provincial? (I know, it was a conference on American poetry, but boosterism is boosterism.) Maria D. has already remarked on the limits of the predominant author-focus.

I guess the best parties are populated mainly by friends--perhaps that explains some of the misty ethos. Nevertheless, it was entertaining too to hear Barry

and Marjorie rehearsing political squabbles they've had before (I think) at the cash bar after Dorn's reading. And no doubt productive disagreements were and are ongoing. Would that they were more often out in the open, or not impossible because the NPF tends to attract people like you and me, who mostly agree as we take Olson down a notch or two and elevate Frank O'Hara a little.

Don't get me wrong--I liked many of the papers too (I won't discuss them here) and learned a lot. And it was a blast not only to see old friends but to get to experience for the first time the dignity of Kevin K. and Dodie B., the unassuming earnestness of Paul Naylor, the laughter of you and you and you.

It's boiling here today too--this is my cold dip in the pool.

Keith Tuma

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436. **Herb Levy**
Re: Amazon.com

Sat 29 Jun 1996

Rae Armantrout writes:

I just made the interesting (to me) discovery that this huge online bookstore at <http://amazon.com> actually has small press poetry books! But maybe you already knew that.

While it is amazing to search the Amazon catalog & find listings for many in print & some forthcoming books that you've never seen on the shelves of a general book store, they only have the biggest best sellers in stock. They don't have a store, they've simply put a lot of catalogs online.

If you order something esoteric (not by Stephen King) from them they order it from the publisher or distributor & send it to you when they get it in, just like a "real" book store. But Amazon adds a few handling charges that I've never seen at a "real" store, though.

Maybe the convenience is worth it for folks in towns with hopeless book stores & maybe it'll get some business from people who've never heard of SPD, etc.

Herb Levy



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437. **Gabrielle Welford**
Re: British Women Poets
Sat 29 Jun 1996

Madge Herron is another. She appears (only place I've seen her) in a volume called *_Love Poems By Women_* which is very precious to me. Gab.

I never did find out if she's still alive, by the way, if anyone has a way of discovering.

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438. **Steve Carll**
Extended Play
Sat 29 Jun 1996

At 09:23 AM 6/29/96 -0400, Rob Hardin wrote:

>At 11:29 AM 6/28/96, Steve Carll is rumored to have typed:

>

>> At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:

>>

>> >1. Mainstream sixties bands aren't worth this much commentary, esp not
>> > on a prosody list.

>>

>> Then he wrote:

>>

>> > I don't like to insult musicians and I don't like it when
>> >musicians are insulted.

>>

>> Wouldn't it be kind of insulting to a band (of musicians, presumably) to
>> dismiss them as not worthy of commentary?

>

>Apparently, you haven't been following this thread.

That's a mistaken assumption on your part, not to mention unnecessarily insulting. You can make a point without being so arrogant, can't you?

The two bands

*whose musicianship I defended were the Beatles and the Stones. Since I opined that they were not worth discussing on a prosody list even as I *defended* them, you would do well to notice the context of the word *worth* before presuming insult.*

I'm fully aware of the context, and it still seems like an insult to me. It is possible to insult someone you're trying to defend, ya know.

*In the context of this discussion, my "not worth this much commentary, esp. on a prosody list" is vastly different from your "not *worthy* of comment."*

I think "vastly" is a bit hyperbolic, Rob.

Also: by saying they were not worth discussing, I was politely suggesting that I was not interested in being dragged into further discussions about the Beatles and the Stones. (Someday, perhaps, my request will be honored.)

This is e-mail. Nobody can drag you anywhere you don't want to go. You just have to keep your finger off that "Queue" key (or maybe you have one that says "Send." Whatever.)

*As to the context of "not worth this much commentary":
The overexposed are less worth commenting on than the underpromoted precisely *because* we have been sufficiently buried in commentary.
Every moment spent talking about the overexposed is a moment spent ignoring the underpromoted (those who are most in need of discussion and support).*

This is a list devoted to discussing poetry, and poets are the least exposed artists of all. And yes, sixties pop music can be relevant, but Jesus Christ--you can discuss the Beatles with anyone anywhere.

That's what I thought I was doing. Plenty of moments to go around, too.

*Not to mention reducing the
Beatles and the Stones to the status of "mainstream sixties bands"*

No one's "reducing" anyone's talent or influence. The Beatles and Stones are mainstream sixties bands in the sense that 22 Brides, whom I've recorded with, are an obscure nineties band, and PIL, whom I've played with, was a conspicuous underground eighties band that crossed over. The era in which a band breaks, the generation to which a band belongs, is what defines it chronologically. Its popularity (or lack of it) is what secures its niche.

*when both
have obvious importance outside those rather tiny confines.*

Keats, whom you quote, has an importance beyond his status as a Lake Poet and a poet of the Romantic period. Would you say that history is incorrect in calling him a poet of the Romantic Period? If so, then how does his importance contradict the "tiny confines" of history?

History is inadequate in calling Keats a poet of the Romantic era. A summation like that is a fine starting point for a further exploration of Keats' work, etc., but when a phrase like that gets used as if nothing more need be said about them, I would say it's reductive.

I left the sixties when I was three and discovered the Beatles in 1978....Their music has been a big influence on my person and my writing...and I'm sure that's true for some other people on this list, which probably explains why the topic came up at all.

Actually, the topic came up because people who span two generations were talking about it. I was born in the sixties; another gentleman who was posting mentioned having played in bands for three decades, if I'm not mistaken. If you really feel that your generation (ie, mine, since we were both born in the sixties) and the people on this list are the last source of fresh insights on a well-explored subject, then it would seem that boomers aren't the only generation that is guilty of self-importance.

As I said, I remember how the topic came up, and your version of it doesn't contradict mine. But I didn't say "our" generation was the "last source of fresh insights" on anything. We're all capable of fresh insights, even on so-called "well-explored" subjects, not because of what generation we belong to but because we're human beings and we have minds that keep turning things over. Some might characterize that last statement as indicating a sense of self-importance, but let's at least be accurate about its nature. But the reason I brought this point up is that the Beatles, and the psychedelic pop song form they helped create, informs the poetics of at least one person on this list (that I know of), thus validating their discussion in POETICS.

Does anyone call Miles Davis a "fifties jazz musician"?

Miles was recording with Parker before the fifties. However, the Miles Davis Quintet was a fifties ensemble (even though their recordings stretched into the sixties).

But here again, Miles recorded a lot of stuff post-Quintet. Many people who don't like the cool stuff but go wild for "Bitches Brew" might consider Miles a sixties jazz musician. I think both these factions miss the big picture.

When the band started?

No, when the band made their first important mark via recordings and public performance, and what generation the band members actually belonged to.

And who decides these things? Or is there some natural consensus that I've missed out on in my naivete? I might point out that according to these criteria, PiL would be a seventies band, not an eighties one, since Lydon and Levene were part of the English punk rock movement (roughly '76-'78), and PiL's first two albums (1978 and '79) would seem to have to be considered as important marks defining a "postpunk" approach. I think these criteria are a highly suspect and not ultimately very helpful shorthand.

The Beatles were certainly a part of the sixties generation. To conclude that they were incapable of musical development beyond the peak point of their generation--let alone that their musical influence is insignificant--is your own supposition and does not follow logically from anything that I've said.

So when you told Henry Gould that mainstream sixties bands are only interesting in a cultural study of that era, it was way out of left field for me to conclude that you were asserting that they're uninteresting in any context other than a cultural study of that era?

Furthermore, I would argue that we should talk about other artists precisely because the influence of mainstream sixties bands is so pervasive. Oasis, probably the least interesting band of the nineties, is an example of what comes from obsessing over the Beatles for perhaps the billionth time. There comes a time when dominating presences, however good, become dead ends: at this point, it's safe to say that Elvis has left the building.

I agree with you about dead ends, but you know what? I kind of like Oasis. Their first album was derivative and bland; but *_(What's the Story) Morning Glory?* shows a vast improvement in their ability to write pop songs with nerve and verve. You and I both know that there are hundreds of less interesting bands neither of us will ever hear of for precisely that reason, and even in the realm of stuff that gets some exposure, what about Alice in Chains, Toad the Wet Sprocket, and Counting Crows?

|||||
.....

Steve Carl

I listen.

I hear nothing. Only
the cow, the cow
of nothingness, mooing
down the bones.

~~Galway Kinnell

.....

|||||

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439. .

Re: LSD lsd l s d led sleds

Sat 29 Jun 1996

ARE YOU ANY RELATION TO RICK FILKINS OF TACOMA, WASHINGTON
WHO GRADUATED FROM CURTIS HIGH SCHOOL IN 1968? SPIRITDOVE.

From: Christopher Filkins[SMTP:]
Sent: Wednesday, June 26, 1996 2:47 AM
To: Multiple recipients of list POETICS
Subject: LSD lsd l s d led sleds

Looks much better justified.

> >
> > > I
> > > had
> > > heard
> > > from my
> > > co-worker
> > > about a big
> > > problem today.
> > > It seems my kid
> > > and your kid, all
> > > of our kids have to
> > > worry about evil drug
> > > dealers giving out fake
> > > tattoos with acid in them.
> > > This is not a joke or rumor.
> > > This is a serious threat that
> > > must not be taken lightly. They
> > > have a blue star on them, but not
> > > all - some have cartoons or such on
> > > them. You must be very careful with a
> > > blue star tattoo because the strychnine
> > > can be absorbed into your blood from just
> > > handling the paper. This horrible thing has
> > > a reason to it - the dealers want LSD addicts
> > > to buy more after they are hooked. Symptoms you
> > > should watch for are: hallucinations, mood swings,
> > > uncontrolled laughter, drop in body temperature,
> > > dizziness or disorientation, severely dilated
> > > pupils, and severe vomiting. Some time - up
> > > to an hour, can pass between contact with
> > > the drug and onset of symptoms. If your
> > > child has fell victim to this heinous
> > > crime, you must take him quickly to
> > > a hospital. Children hare already
> > > died from this, LSD overdose is

> > > easy. If you see a suspicious
> > > person giving tattoos, foil
> > > wrapped especially, phone
> > > your police immediately.
> > > This is a real danger
> > > and is growing much
> > > faster than I can
> > > spread warnings
> > > alone. Thanks
> > > for reading
> > > this that
> > > I wrote
> > > about
> > > LSD
> > > !

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440. **Joe Amato**
Re: Extended Play

Sat 29 Jun 1996

hey steve, rob h., henry, you guyz: i don't know what in hell you're all talking about sometimes, musicologically undisabused as i am, but i just thought i'd stick my beak in here and observe that there's really no need for you guys to be at one another... it happens that i've enjoyed the facts you've been slinging at each other even while you've been slinging... why not just riff?... i mean, i enjoy what you've each brought to the conversation by way of insight...

and hey, i still like listening to foreigner for godsakes, so i'm not coming from anyplace particularly snooty...

'for what its worth'//

best,

joe

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441. **Louis Cabri**
the thing

Sat 29 Jun 1996

Following, obliquely, & in too general terms, on Peter Quartermain's post, it seems to me that the point of taking "radical" poetry to theory (thinking of it that way as C.B. has argued, rather than the other way around as seems the

obvious & usual) is to want to find continuously new ways of showing how and why poetry is political and inherently social (but why this must be constantly shown says a lot about one's 'location', too); in other words to keep that problem of the political open and alive (complex) as an issue of form, to show poetry as at once a fully "citational" & yet underdetermined matrix in relation to the political. This seems more of a challenge, & even more necessary, than to either assert repeatedly that poetry's radicality is in some way obviously political, or conversely to argue empirically that poetry's claims in each instance fail to become politically revolutionary. Actual, so (goes the implication) why bother thinking politically or revolutionarily. I wrote this on screen; these "linebreaks" are deletions & changes... Oh, for those who read Ernesto Laclau, I've just found this interesting article, haven't read it yet, but intriguing title - "Why do empty signifiers matter to politics?"

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442. **Ron Silliman**

Zelevansky

Sun 30 Jun 1996

Ward,

I'm always interested in the idea of people joining disparate materials together, but I don't know the work of Paul Zelevansky. Can you get me the 100,000 foot overview?

In a similar vein, there's a poem by one Haki Pok at the beginning of the 3rd issue of Arras, just out (and a terrific mag, cover to cover), but no mention of him/her either among the contributor's notes or even on the list thereof on the back cover. Presuming that this is not a pseudonym for the editor, Brian Kim Stefans (Hockey Puck?), can somebody tell me more about this poet?

Re the disappearance, to whatever degree, of Enslin (please spell that name right), Tarn, Schwerner et al, I would think this is a sign that, say, Sulfur and its predecessor Caterpillar have not had the lasting impact on the scene that its editor imagines. All of these are interesting poets, but their relation to Olson et al is at some distance (Armand really is part of the scene around NYC that originally led to Caterpillar--he, Antin, Rothenberg, Kelly et al either "too young" or too non-projective to get into the Allen anthology). In the case of Tarn and Enslin, they've lived at some distance from those key urban centers and really don't hustle their work as much as they might.

Nathaniel was in Hoboken the other week for the big Russ/American thang and looked and sounded fine. His work with Grossman/Cape Goliard, which originally brought out the Mayan Letters, Mayakovsky's How are Verse Made, the first English translations of Victor Segalen and Nazim Hikmet, LZ's "A" 22/23,

Henri Lefebvre's Dialectical Materialism, was one of the most intensely great editing projects of the past 40 years. It's impact is still vibrating through the culture.

My favorite Enslin book is an early one: New Sharon's Prospect and Journals. The long poems seemed too much to me to be exercises on the line, fine for a hundred pages, but ultimately fading into a restricted range of possibility. For pure studies of the ear, my own preference has been, say, for Ken Irby, whose work does so much WITHIN the individual line.

All best,

Ron

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443. **Bill Luoma**

CS & JC

Sun 30 Jun 1996

Chris Stroffolino posted an error in his phone number. These are the true specs below:

464 Monmouth St. #6, Jersey City, NJ. 07302....

.....

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444. **Carl Lynden Peters**

Re: of the whole art/spam two generations

Sun 30 Jun 1996

Hi. What's the unconscious?

Jordan

jordan, -- what eliot was so afraid of

c.

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445. **Jordan Davis**

of the whole art/spam two generations

Sun 30 Jun 1996

Hi. What's the unconscious?

Jordan

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446. **Tom Beard**

Commonwealth women poets

Sun 30 Jun 1996

Hi all,

I'd just like to second (third?) the recommendations of Michele Leggott's work. Another NZer whose work I find essential is Dinah Hawken, especially "Small Stories of Devotion" - maybe she's not querzblatz enough for some, but I find her poetry innovative and exciting nonetheless.

After mentioning Dinah, perhaps I should put in a word for the Canadian Phyllis Webb - I know her chiefly for her influence on Dinah, but I assume she's well known to the list.

Cheers &c,

Tom Beard.

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447. **Tom Beard**

Re: Extended Play

Sun 30 Jun 1996

But here again, Miles recorded a lot of stuff post-Quintet. Many people who don't like the cool stuff but go wild for "Bitches Brew" might consider Miles a sixties jazz musician. I think both these factions miss the big picture.

I might point out that according to these criteria, PiL would be a seventies band, not an eighties one, since Lydon and Levene were part of the English punk rock movement (roughly '76-'78), and PiL's first two albums (1978 and '79) would seem to have to be considered as important marks defining a "postpunk" approach.

There are some of us who know Davis best via "Tutu" & "Doo-bop", or Lydon best through "Open Up" with Leftfield. Does this make them 80s or 90s musicians? The whole idea of nailing a musician or band down to what someone considers their most "influential" decade seems silly. And does one count this by the time that they recorded their most influential music, or the time upon which that music had most influence? If the latter, then Kraftwerk would be an 80s or 90s band, although they did most of their recording in the 70s.

Someone said that the 80s ended in December 1992 - what was the event that caused this death? Is it something US-specific? Maybe in NZ we jumped from the 50s to the 80s in mid-84 with the end of Muldoon. A lot of it seems tied to personal life changes - my 80s must have started in about '91, when I got a job and was able to afford Armani, whereas everyone else was starting to wear

grunge. Maybe I'm still stuck in the 80s - I still prefer Frankie Goes to Hollywood to Smashing Pumpkins, Versace to Stussy, and Bolly to Spirulina. Maybe my 90s will start if I get made redundant.

Cheers &c,

Tom Beard.

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448. **maria damon**

Re: of the whole art/spam two generations

Sun 30 Jun 1996

In message <v01520d05adfc9de976f2@[166.84.199.56]> UB Poetics discussion group

writes:

> Hi. What's the unconscious?

>

> Jordan

freud made it up, but it works for me

i pay it well.

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449. **Charles Alexander**

Re: Zelevansky

Sun 30 Jun 1996

Ward,

I'm always interested in the idea of people joining disparate materials together, but I don't know the work of Paul Zelevansky. Can you get me the 100,000 foot overview?

Ward will probably do this better, but I can give a little background or overview. Paul Zelevansky comes out of the visual art/visual book field. His most well-known work is *The Case for the Burial of Ancestors*, which indeed invents a visual language, using what look like xeroxed & clip-art images to make a somewhat readable visual text. There at least two and perhaps three books in this series by now, and Zelevansky has made other visual books as well. I think what he is doing is making glyphs, which is something entirely different than Schwerner, who is translating invented glyphs. But the comparison still made some sense to me, at least in part, as a reading of either of them needs an openness to visual/literary invention and to a good sense of humor. I believe that a few years ago American Book Review did a two-issue special feature on visual

literature which was co-edited by Zelevansky and Johanna Drucker. Let me quote from Drucker's *The Century of Artists' Books* (Granary Books, 1995):

"Not all uses of the book as a self-contained conceptual system are as abstract or analytic as the works just discussed. An interesting contrast to these are the books of Paul Zelevansky, *The Book of Takes* (Zartscorp, 1976), *The Case for the Burial of Ancestors* (Zartscorp and Visual Studies Workshop Press, 1981), *Shadow Architecture at the Crossroads* (CNC, 1988). Zelevansky's works contain an entire universe of references, forms, narratives, codes, and information. The three works are intimately related, though each is distinct in form and functions independently. Offset printed from originals made with rubber stamps, presstype, typewriter, and other low-tech graphic items, the books make striking use of the potential of these media to translate into tones of black and white. Zelevansky also exploits the structures and conventions of book form to their fullest: the momentum of the narrative is interrupted and fleshed out with other information, visual material, jokes, puns, a rich array of graphic elements which continually expand the world which Zelevansky is creating in the book. On the one hand, these are closed systems, ones in which the significance and meaning of the elements, is generated entirely from their relations to each other. On the other hand, as Zelevansky says of his work, "the edges of the page" are "the proscenium which contains the play" but "the screen is porous between us." There's more in Drucker's book, and she knows Zelevansky's work far better than I do. But from what I know I would recommend a look to anyone. Zelevansky is one of the pioneers in book arts/artists' books -- who has influenced many people in useful ways. His language, which I see as influenced by the lettriste movement as well as by rubber stamps and xerox art and mail art, is a wonder. My own sense of Zelevansky's rather lengthy forays into books which are, as Drucker says, "parallel universes structured according to the rules of a symbolic language," is parallel to that of Silliman's sense of Enslin's longer poems, that the books ultimately fade "into a restricted range of possibility." But then, as someone recently pointed out about limits or limitations, just about everybody's work has some limits.

charles

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450. **Carnography**
Re: Extended Play

Sun 30 Jun 1996

I'm going to say this one more time: If you wish to continue this, I'd appreciate it if you'd backchannel your comments to me personally. There is no reason for people in UB P to be subjected to mere off-topic quarreling. My final post to

Henry was a notice that I wouldn't be responding to previous posts in public out of courtesy. If you'd like to attack me personally, ("arrogant," "insulting," etc) I suggest you take it to email.

This current thread is a petty, impolite flame-war. Ethically, whomever wins has already lost.

All the best,

Rob Hardin

Steve Carll typed:

Then he wrote:

I don't like to insult musicians and I don't like it when musicians are insulted.

Wouldn't it be kind of insulting to a band (of musicians, presumably) to dismiss them as not worthy of commentary?

Apparently, you haven't been following this thread.

That's a mistaken assumption on your part, not to mention unnecessarily insulting. You can make a point without being so arrogant, can't you?

That you've misunderstood the context my remark suggests that you haven't been following the thread. This is a charitable supposition on my part and suggests no insult to you. However, your attribution of arrogance to me **is** "insulting." What is more, it is ad hominem and does not address the facts or anything else.

The two bands

*whose musicianship I defended were the Beatles and the Stones. Since I opined that they were not worth discussing on a prosody list even as I **defended** them, you would do well to notice the context of the word **worth** before presuming insult.*

I'm fully aware of the context, and it still seems like an insult to me. It is possible to insult someone you're trying to defend, ya know.

Since you've failed to explain what "seems" like an insult to you, it is impossible to take your inference seriously. Your use of the words "you," "the" and "fully" might "seem" insulting to me with as much justification or proof.

What is more, the "possibility" of insulting someone while defending them is very different from tangible proof of insult.

*In the context of this discussion, my "not worth this much commentary, esp. on a prosody list" is vastly different from your "not *worthy* of comment."*

I think "vastly" is a bit hyperbolic, Rob.

Vastly is not at all hyperbolic, because the very idea of dismissing a musician's inherent value (which is what you've accused me of) is vastly different from saying they are not worth discussing in a particular context. Even if you have only a passing interest in semantics, you should recognize this.

Also, your own accusations have, for the most part, been "hyperbolic" or exaggerate: reading "insult" and "arrogance," for example, into flat responses is to resort to exaggeration instead of answering my point.

Also: by saying they were not worth discussing, I was politely suggesting that I was not interested in being dragged into further discussions about the Beatles and the Stones. (Someday, perhaps, my request will be honored.)

This is e-mail. Nobody can drag you anywhere you don't want to go. You just have to keep your finger off that "Queue" key (or maybe you have one that says "Send." Whatever.)

1.) No, this is not merely email. This is a public listserv that goes out to hundreds of people. Effectively speaking, you're addressing me in public.

Also, people who write public posts and responses can, have, and do drag others into pointless skirmishes. They do it by addressing others personally and by consistently misinterpreting their statements and intentions. Your posts are examples of that uncivil phenomenon.

2.) Also, the post in which you called me insulting was to a response to a post in which I did not wish to fight with Henry in public, and that I would backchannel my response to Henry for that very reason. For you to have picked a fight with me over that very post is unconstructive and pointlessly antagonistic.

*As to the context of "not worth this much commentary":
The overexposed are less worth commenting on than the underpromoted precisely *because* we have been sufficiently buried in commentary.
Every moment spent talking about the overexposed is a moment spent ignoring the underpromoted (those who are most in need of discussion and support).*

This is a list devoted to discussing poetry, and poets are the least exposed artists of all. And yes, sixties pop music can be relevant, but Jesus Christ--you can discuss the Beatles with anyone anywhere.

That's what I thought I was doing. Plenty of moments to go around, too.

Actually, you were defending the Beatles (to someone who had already defended them)--hardly the terrain of the underdog. By the time the Beatles are underexposed, we'll both be dead from old age.

Keats, whom you quote, has an importance beyond his status as a Lake Poet and a poet of the Romantic period. Would you say that history is incorrect in calling him a poet of the Romantic Period? If so, then how does his importance contradict the "tiny confines" of history?

History is inadequate in calling Keats a poet of the Romantic era.

(By the way, your use of the phrase "inadequate in calling" is illiterate.)

summation like that is a fine starting point for a further exploration of Keats' work, etc., but when a phrase like that gets used as if nothing more need be said about them, I would say it's reductive.

My use of the phrase "mainstream sixties artist" did not imply that "nothing more need be said" about the Beatles in other contexts. The use of the word "mainstream," ie, known and discussed, and "sixties," as in sufficiently documented, are not "reductive" (do not over-simplify the subject). There was a point in the Nineteenth Century at which very little that was new was going to be said about Lord Byron--not for two or three more generations. At that point, people might have said his poetry was "not worth" endless commentary on a mailing list devoted to watercolors.

This does not mean that someone on that list who referred to him as a "popular Romantic poet" would be oversimplifying. It means that the relevance of the discussion was being questioned.

Furthermore, I was not giving UB Poetics some sort of ultimatum about the subjects it may or may not address. I spoke of its relevance while explaining why I did not wish to speak of it anymore. Your paraphrase is yet another example of your persistent misunderstanding of my motives and intentions.

I left the sixties when I was three and discovered the Beatles in 1978....Their music has been a big influence on my person and my writing...and I'm sure that's true for some other people on this list, which probably explains why the topic came up at all.

Actually, the topic came up because people who span two generations were talking about it. I was born in the sixties; another gentleman who was posting mentioned having played in bands for three decades, if I'm not mistaken. If you really feel that your generation (ie, mine, since we were both born in the sixties) and the people on this list are the last source of fresh insights on a well-explored subject, then it would seem that boomers aren't the only generation that is guilty of self-importance.

As I said, I remember how the topic came up, and your version of it doesn't contradict mine.

You said, but you did not prove. Therefore your suppositions say nothing.

But I didn't say "our" generation was the "last source of fresh insights" on anything. We're all capable of fresh insights, even on so-called "well-explored" subjects, not because of what generation we belong to but because we're human beings and we have minds that keep turning things over.

Keep believing that, Steve, and you'll never say anything new. What is it exactly about being "human beings" and "having minds" that makes us a priori original?

Some might characterize that last statement as indicating a sense of self-importance, but let's at least be accurate about its nature. But the reason I brought this point up is that the Beatles, and the psychedelic pop song form they helped create, informs the poetics of at least one person on this list (that I know of), thus validating their discussion in POETICS.

See above and above and above. No one forbade you to post on any subject, no one called for a vote on topics that ought to be banned, thus no "validation" is required. I merely explained why I, personally, was not publicly responding to Henry and why I did not choose to argue at length over this subject. That you missed the context and responded publically is one more proof that the meaning was lost on you.

Does anyone call Miles Davis a "fifties jazz musician"?

Miles was recording with Parker before the fifties. However, the Miles Davis Quintet was a fifties ensemble (even though their recordings stretched into the sixties).

But here again, Miles recorded a lot of stuff post-Quintet. Many people who don't like the cool stuff but go wild for "Bitches Brew" might consider Miles a sixties jazz musician. I think both these factions miss the big picture.

So far, this is the most interesting thing you've said.

But I didn't characterize Miles Davis himself as a fifties musician (though that label is far more accurate than "sixties"). I characterized the quintet as a fifties ensemble, which is more specific.

It's an interesting question to ask about individual composers, isn't it? Yet the discussion becomes a kind of etymological error detection when applied to convenient historical appellations. It is usually considered acceptable to refer to Stravinsky as a neo-classical modernist composer despite his Russian Nationalist ballets, despite his later experiments with dodecaphony. It is very possible that, at some point, the neo-classical label will shift, as the significance of

Woolf's *Orlando* became, not a minor psychological fairy tale, as it was viewed by earlier critics, but the early example of Magic Realism. This deferred memory shifting of the canon is important and exciting. But earlier references to her as a Bloomsbury psychological novelist were not reductive in the context of general identification. Earlier critics had no way of understanding or predicting magic realism. They only wanted a way to identify Virginia Woolf's work.

A venomous attack over what, in your opinion, is an incorrect critical term, seems venom misapplied.

When the band started?

No, when the band made their first important mark via recordings and public performance, and what generation the band members actually belonged to.

And who decides these things? Or is there some natural consensus that I've missed out on in my naivete?

There is in fact a critical consensus at work. The Beatles are generally referred to as a sixties phenomenon, Elvis as a fifties phenomenon, and so on. If you wish to contest this, there is no point in shooting the messenger.

I might point out that according to these criteria, PiL would be a seventies band, not an eighties one, since Lydon and Levene were part of the English punk rock movement (roughly '76-'78),

The earlier activities of the musicians in PIL are not what define the band chronologically. It is the period of the activity of the band itself. The musicians, who were of varying ages, would be a second consideration in this case.

Once again, have you never read a biography or book about such bands? Their generations are constantly defined along these lines. What would you ask biographers and historians to use in place of such terms and why? How would the terms that you offered, whatever they might be, prove less "reductive" than the ones used now?

and PiL's first two albums (1978 and '79) would seem to have to be considered as important marks defining a "postpunk" approach.

This is a valid point, since PIL's first album and public performance occurred in 78. Also, I regard their first two albums as the most historically important ones (though *Flowers of Romance* is my favorite). However, I'd argue that the focal point of their activity (78-93), and of postpunk as a musical phenomenon, pivots on the early eighties. My brief work with PIL occurred in 1985, after *This is What You Want... This is What You Get*, so I'm probably myopic about PIL's history.

I think these criteria are a highly suspect and not ultimately very helpful shorthand.

Literally speaking, all criteria are "suspect." But to attack the use of historical criteria in general is less helpful and more "suspect" than instances of such criteria.

The Beatles were certainly a part of the sixties generation. To conclude that they were incapable of musical development beyond the peak point of their generation--let alone that their musical influence is insignificant--is your own supposition and does not follow logically from anything that I've said.

So when you told Henry Gould that mainstream sixties bands are only interesting in a cultural study of that era, it was way out of left field for me to conclude that you were asserting that they're uninteresting in any context other than a cultural study of that era?

1. You're paraphrasing a post that predates this discussion. What's more, you're expecting me to address your hearsay as if it were a quote.
2. A discussion of the musical worth of pop music in general is not the same as a discussion of one pop musician's influence on other pop musicians. Even as you paraphrase irrelevant posts, you manage to confuse one category of comparison for another.

Furthermore, I would argue that we should talk about other artists precisely because the influence of mainstream sixties bands is so pervasive. Oasis, probably the least interesting band of the nineties, is an example of what comes from obsessing over the Beatles for perhaps the billionth time. There comes a time when dominating presences, however good, become dead ends: at this point, it's safe to say that Elvis has left the building.

*I agree with you about dead ends, but you know what? I kind of like Oasis. Their first album was derivative and bland; but *_(What's the Story) Morning Glory?* shows a vast improvement in their ability to write pop songs with nerve and verve.*

I consider Oasis's second album to be musically and lyrically meaningless. If that's songwriting nerve, then late Paul McCartney is shocking.

Competent songwriting and production? That I concede. But *Maybe* (and other songs on the album) is one of the most derivative Beatle cops I've ever heard.

You and I both know that there are hundreds of less interesting bands neither of us will ever hear of for precisely that reason

On the contrary: there are hundreds of bands we'll never hear on the radio because they show **more** nerve and verve than bands like Oasis.

and even in the realm of stuff that gets some exposure, what about Alice in Chains, Toad the Wet Sprocket, and Counting Crows?

What about them? You haven't said whether you consider these bands to be examples of what is exemplary or uninteresting.

<http://www.interport.net/~script>

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451. **Eliza McGrand- CVA Guest**

comments on women today and oppression

Sun 30 Jun 1996

re ms. phillip's dismay about a conference attendee's comments that women today do not realize that they are oppressed and that white middle class women are the last to realize they are oppressed, i can very easily see much that might have motivated those comments and agree. i have seen entirely too many anti-feminist slings recently, as if one is being somehow radical and brave to trash all those dingy feminists. and i can easily, only too easily imagine losing my temper if i thought i heard yet another pseudo-daring slam on feminists.

people have been slamming feminists for hundreds of years -- white master-owners; male husbands enjoying such privileges as beating a wife with anything smaller than the circumfrance of their thumb, being the only one in the partnership who can own or inherit land, being the only partner who have a bank account or vote; men who can vote, own land, have a bank account, work at any number of professions while women cannot; men being asked to desist from disenfranchising women; academics (male and female) who profess, as dale spender has pointedly put it, that "you don't have to read women's literature to know it isn't any good" in her book on sexism in literature; academics who refuse to hire women in tenure track positions; academics who consistently give lower marks and bad reviews to work by women, while giving accolades to work of comparable quality by men; etcetera, etcetera. it isn't, after all, so very new to slam feminists and those who do so certainly aren't the sort of company i would like to keep. perhaps mr. howe meant nothing disrespectful toward women. but with the comments as reported, i have only too many painful experiences which lead me to agree.

in other words, i can't say how many times i have heard some younger woman tell me, often with a placating smile (as if being, publically, a "good girl"), that SHE is certainly not oppressed and doesn't feel women are oppressed anymore. she tells me this while she is typing, filing, and scurrying away at a shit job for lower pay than men her age and ability. she has also, often, just told me about the job(s) she left because she was sexually harrassed, the boyfriend she lives with who expects her to wash all the dishes, do the laundry, cook, and clean,

the same boyfriend who has perhaps just left her for a younger prettier woman. she leaves work to paint one more painting that will not get exhibited in a museum because although over half of the people in art classes are women, less than a tenth of exhibited or reviewed artists are women (and this situation exists for women writers, in large measure as well -- have you ever noticed how in anonymous entry contests, the winners are half or over half women, but in contests where names are used, 1/5 to 1/3 of the winners are women?). and we watch while a black or latino woman cleans the building around us and tells us, if we ask, how she was an accountant at home, or how her husband doesn't let her go home alone so she will have to stay here and wait for him, or one of us in the room struggles to hide the bruises from being beaten by an abusive partner while the residents of rooms on all sides of us shut their ears since "he's her boyfriend" so that makes it all right.

i am sick of hearing that women are not oppressed. i am sick of hearing the very feminists whose damned hard work has gotten women the right to vote, to hold about 3/4 more sorts of jobs than they used to, the right to start a bank account without their husband's signature to give them permission, and so on and so on jeered at, disowned, and dismissed as they take on yet another painful, difficult battle for the very women who will not stand with them, yet benefit by their labor.

from this ground, such seeds as the comments you report seem only too understandable.

and while i'm on my soapbox, i have found myself distanced and pained by the numerous readings listed with no women writers, by the numerous lists of admired writers with at best only one woman for every eight men, and by the books and book lists with almost no women. the thread on british women poets has been, to say the least, a delight and i'd love to see more of the same.

women write too.

e

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452. **Lisa Amber Phillips**

Orono Others

Sun 30 Jun 1996

This is my inaugural message to the POETICS list, but I feel as if much of what I will say is actually a continuation of many of the amazing conversations I had while at Orono. I'm not much of a rah-rah type, but I was reeeeeeeelly blown away by the quality of the conference (no mean feat to sustain that for five days), the high concentration of people doing original research in their subjects, and the warm atmosphere of camaraderie that was inclusive of a relative

stranger like myself. I don't know if anyone else had this experience, but for me, coming from a small department where, as one of my profs so astutely said, "few people are mad for poetry," the conference experience was a heady combination of banquet and boot camp. All this last week I've felt like Oliver with his bowl pleading, "Please, sir, I want more." Instant community.

On to a few more utopic remembrances: meeting Kevin Killian and Dodie Belamy (again), meeting Roger Conover and Keith Tuma smoking outside the stairwell while talking about theatrical suicides (I still don't quite get it how Arthur Cravan is supposed to be a "metaphorical" suicide. Keith, any insight?), meeting Michael Basinski, whose work I have admired for a while, a post-cash bar beer and pistachio fest w/George Hartley, Chris Stroffolino, Barret Watten, Al Golding, Star Black, Wendy Kramer, et al (with Wendy punctuating the conversation with her amusing remarks about pinup girls), staying up til 4a.m. chain-smoking and arguing with Dave Kellogg, Chris Stroffolino and Wendy Kramer (I think I slept maybe 20 hours altogether the whole time I was in Orono), receiving the gift of "Jhon the Animal Song" from Natalie Basinski (ringing in my head STILL one week later), going to plenary sessions and listening to the voices of people whose work I've read and admired for some years now, going to poetry readings and being moved by the performances of people who I've only ever experienced in print (or never read or heard of at all), spending most of the Bar Harbor afternoon drinking beer in The Thirsty Whale (and then only having ten minutes to eat our lobster at that nifty '50s restaurant), not to mention meeting a battery of people doing work on Mina Loy, such as Josh Weiner, Susan Dunn and Marisa Januzzi (I know there were more, but I only met so many), and of course, Keith Tuma and Roger Conover.

There were some sour notes, of course, but it doesn't reduce the wonder of the experience for me; rather it gave me more to think about after I left. For example, I wasn't at the Barrett Watten talk on Betty Page, but I, too, was disturbed by what sounded like a knee-jerk response from some feminist attendees, and particularly bothered by someone's efforts to bring about some kind of "punishment" for Watten (demanding the NPF give 'im a spanking or something). And, of course, the commons food was execrable, which made me glad I brought my big cooler of food instead of buying all those tickets. The insistence of the bus drivers that we stop at that Visitor's Center and the top of Cadillac Mountain (?) seemed pointless (although it appealed to my surrealist sensibilities) on our Bar Harbor trip, and all the more annoying since we only had a couple of hours in Bar Harbor because of it.

I also wanted to bring up another small brouhaha from the Cage/Mac Low panel on the last day of the conference, mostly because it's been sticking in my craw all week. Someone made a comment about the Trillings (re: the "Thrilling the Trillings" paper that was delivered at the beginning of the panel), and I believe

Bill Howe responded with an observation or opinion about Diana Trilling, which caused one of the other attendees to tell him his view was "contemptible" (while smiling at him and saying "no offense". No offense? Come on.) and that it was easy for him to say, sitting there enjoying his "white male privilege" etc. etc. This person then went on to say that it is white middle class women who are the last to realize their oppression (as if this makes them more oppressed and more victimized than non-white women of poverty or the working class), AND that before the sixties women didn't realize they were oppressed, AND that "young women of today" don't realize they are oppressed: "They think they are free." This of course places women like this particular person in the small happy category of women from the sixties and seventies who DO realize their oppression and are soooooo convinced that they are the only ones with the 20/20 gender-vision. I was too stunned to respond at the time (I had accumulated few hours of sleep in the last several days, remember), but I can now, in a word: BULLSHIT. I would be interested to hear responses from others who attended that panel--some other perspectives would be valuable as I further sort out my complicated feelings about it.

Anyhow, thanks to all the folks I met for their friendliness and willingness to share their ideas. I should sign off now--I'm not a big-bandwidth person ordinarily. I'd also like to wave in the general direction of any Creative Studies alumni who might be on this list (you know who you are) and ask, wuzzup?

Lisa Amber Phillips

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453. **Joel Felix**

Ronald Johnson Broadside (ad)

Sun 30 Jun 1996

Poetics listers: your indulgence--

LVNG magazine inaugurates its Supplementals Series with a broadside of Ronald Johnson's monument _in memoriam_ AIDS. (Sidebar: Ronald Johnson celebrates this year the complete publication of his long poem ARK, from Living Batch Press.)

BLOCKS TO BE ARRANGED IN A PYRAMID

Then with a sweep
blindly eradicate
perception itself
afire with egress

pale stampede
into the darkness
caught at the throat
Chase remorseless

yield redbird perch
grayest tombstone
assembled Holy Ghost
chrysanthemum

The poem, comprised of 66 quatrains, or blocks, is printed in the shape of a pyramid on a 19" by 25" broadside, in an edition of 366. 66 are signed and numbered by the poet.

Printed June 1996
\$10 per copy; \$15 signed

The poet says of the poem: "When these short quatrains began (sometimes swiftly) to come, it took long months to understand this must be my Journal of the Plague Years. That time AIDS began to kill more brave young, in a generation, than any other war. It was an elegy, an In Memoriam in effect, long bottled up...I came to imagine these as blocks of incised stone, which would be placed--as they seemed to be about death resurrection, first and last things--in a circle. Insistent they were, but not necessarily connected. Then one day they seemed to crystallize into a pyramid: even more fitting. A set of blocks anyone could assemble as an act of remembrance."

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Thanks, and a throaty cheer for Poetics.

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